15TH World Congress of Semiotics

Semiotics in the Lifeworld

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Association Internationale de Sémiotique

Edited by Gregory Paschalidis

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Association Internationale de Sémiotique

15th World Congress of Semiotics

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hellenic semiotic society

SemioLab ΕΡΓΑΣΤΗΡΙΟ ΣΗΜΕΙΩΤΙΚΗΣ

HELLENIC REPUBLIC UNIVERSITY OF MACEDONIA

Culture Borders Gender Lab

Semiotics in the Lifeworld

Proceedings of the 15th World Congress of the International Association for Semiotic Studies

IASS/AIS

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Introduction

The **15th World Congress** was likely the most improbable and challenging in the more than fifty-year history of the **IASS-AIS World Congresses of Semiotics**. It was planned and approved by the IASS-AIS General Assembly in summer 2019, when global society was still recovering from the hardships of a decade-long recession, the worst since the interwar years. Furthermore, it seemed almost impossible when the World Health Organization declared the COVID-19 pandemic on March 11, 2020, and worldwide lockdowns, travel bans, and public health measures suspended normal social interaction and activities. Therefore, it took a leap of faith to launch the Congress website and the Call for Abstracts in May 2021, just as mass vaccinations began to lessen the pandemic's deadly impact and foster hope for its transition to an endemic. In the following months, this leap of faith was shared by nearly 100 colleagues, who submitted an extraordinary number of panel proposals that attracted hundreds of paper abstracts from around the world. What's more, all of this occurred at a time overshadowed not only by the emergence of new COVID variants but also by the war in Ukraine and the resulting energy and food price crisis.

Despite institutional cuts and pandemic- and war -related restrictions that prevented many colleagues from attending the Congress, the program featured 63 thematic panels and more than 600 papers and keynote addresses from participants in 63 countries. Against all odds, the Congress proved to be a truly global gathering of the international semiotic community. Many attended for the first time the most important scientific event of the international semiotic community, demonstrating the worldwide growth of semiotic thinking and research. Most importantly, they showed our colleagues' desire for an in-person event that would restore the intimacy, connection, and empathy of our scientific gatherings, especially the sense of transnational relatedness, dialogue, and community traditionally associated with the World Semiotics Congresses. This atmosphere of relief and conviviality was keenly felt during the Congress. For over two years, our lifeworld has been deeply disrupted by the pandemic. Affected societies worldwide expended enormous semiotic labor in response to these disruptions, effectively reconfiguring our lifeworld. In fact, the Congress theme was inspired by the circumstances and challenges we faced at the onset of the COVID-19 pandemic, and the same is true for the many participants who chose to present relevant papers.

Specifically, the Congress theme, *Semiotics in the Lifeworld*, aimed to highlight semiotics' ongoing engagement with everyday life, shared experiences, imaginations, meanings, and practices. It emphasizes semiotics as a socially engaged and critical examination of sign- and meaning-making processes at the core of human world-building. Semiotic research is grounded in the historical lifeworld – concrete timescapes and semioscapes – in the vibrant and evolving fabric of semiotic practices that shape human experience and communication by continually (re)articulating the perceptual and the conceptual, the discursive and the performative, the ethical and the aesthetic, the ideological and the figurative, the material and the immaterial, the human and the non-human, the natural and the man-made.

The preparation of these Proceedings also proved challenging, hindered by repeated deadline extensions, shortages and changes in editorial staff, and rapidly rising costs. The volume comprises just over 100 papers, significantly less than those presented in person but in line with a trend evident for quite some time now: fewer and fewer colleagues choose to publish their papers in Proceedings, preferring other, more versatile, and thematically focused publication venues. In view of this, the thematic sections adopted in this volume do not always reflect those found in the Congress program. Finally, in line with standard practice, the keynote speakers' papers are due to be published in a separate volume in the Semiotics and its Masters series. I want to express my deepest appreciation to all Congress participants for their insightful contributions, which made this a meaningful, inspiring, and memorable scientific event. Despite the modest number of papers submitted to the Proceedings, this volume remains a powerful and eloquent testament to that.

Gregory Paschalidis

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President of the Hellenic Semiotic Society

15TH World Congress of Semiotics

Semiotics in the Lifeworld

I. Approaching the Lifeworld

DEVELOPMENT OF SEX-AFFECTIVE COMMUNICATION RELATIONSHIPS IN FOUR DIFFERENT HISTORICAL CHILEAN CONTEXTS

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1. Introduction

Due to the implementation of new technological components in our daily lives, the way humans relate to each other has changed, ushering in a world marked by the presence of digital spaces. Along with this, the emergence of a new virus affecting humans forced these spaces to become the exclusive channels of communication for society. Because of lockdowns, social interactions were pushed to an extreme analytical pole, as face-to-face relationships were minimized or made impossible, and everything operated through digital networks. Therefore, the central focus of this research was to analyze how Chilean sex-affective communication relationships have evolved over the years, considering the pandemic context and examining three different historical periods, classified into the following groups:

Group 1: 25-year-olds in 2020.
Group 2: 13 to 15-year-olds in 2000.
Group 3: 13 to 15-year-olds in 1970.

From the types of socio-affective constructions obtained from the research, poles were established that would be the subject of qualitative investigation, analyzing the functioning of sex-affective relationships in well-known places (face-to-face interaction) and non-places (virtual), with the aim of understanding the differences in individuals constructed in different historical realities concerning the socio-affective and new realities of affection construction correlated with the mass adoption of internet via mobile devices and social media.

2. Sexuality: attraction-pleasure-displeasure

Societies are confronted with the need to express or develop a form of sexuality that is not solely for reproductive purposes but also to maintain a social functioning structure. This research aimed to measure the type of sexuality that has developed within three selected age groups through a survey.

Among the questions posed, one crucial aspect to define was gender identity. Women across all three age groups identified themselves as women. However, among men in all three age groups, there was a percentage that identified as non-binary, possibly due to the greater freedom men have in exploring and questioning their gender roles.

Regarding the respondents sexual orientation, women aged 25 to 35 exhibited a greater variety in their sexual orientations (heterosexual, bisexual, pansexual), although the majority remained heterosexual. In the case of women aged 65, this was 100% heterosexual. Men aged 25, 35, and 65 showed both heterosexual and homosexual orientations, with a predominant tendency towards heterosexuality.

When asked about the age range of their first partners, all groups reported initial relationships between the ages of 13 and 17, with women tending to have younger first partners, possibly due to their earlier puberty and maturation. It's important to note that young women are also subject to hypersexualization.

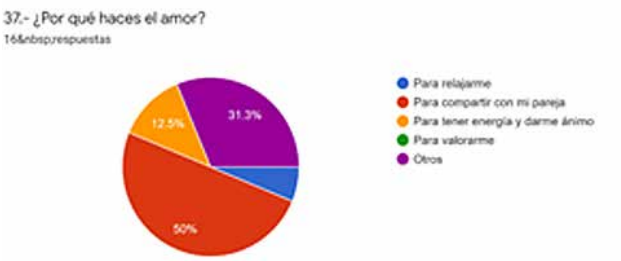
Regarding compliance with COVID-19 lockdown measures, the majority of participants aged 25 to 65 adhered to total quarantine. However, differences were observed in the 25 to 35 age group, where some did not strictly adhere to quarantine. These responses were related to the respondents' relationship status, indicating a tendency to break quarantine if they had a partner.

In terms of how they met their first partners, both men and women in all three age groups had a greater tendency to meet in academic or workplace settings. The second most common meeting place was through social gatherings with friends, and the third, less frequently mentioned, was meeting people online".

3. Pleasure: Orgasm/Prohibitions

According to empirical evidence from Wilhelm Reich (1947-2002), enjoyment (pleasure/displeasure) is closely linked to orgasm. This was measured through questions such as: "Why do you make love?", "If you are under work-related stress, financial pressure, or facing a challenging problem, can you reach orgasm?" and "If you are angry with your partner, can you have sex with them?" Analyzing the responses across three generations reveals significant qualitative differences.

25 years old women



25 years old men

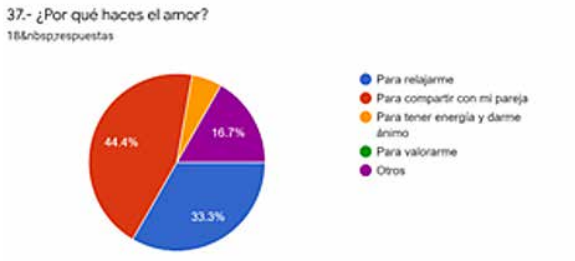
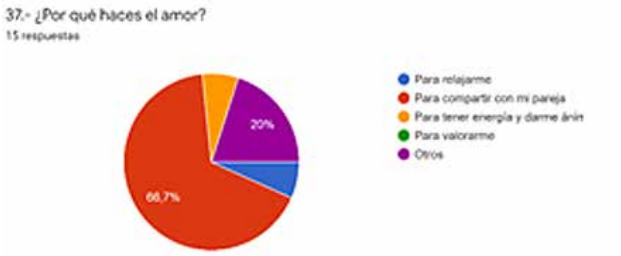


Figure 1.

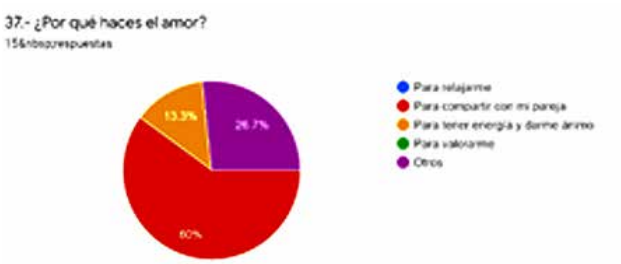
65 years old women



65 years old men

Figure 2.

34 years old women



35 years old men

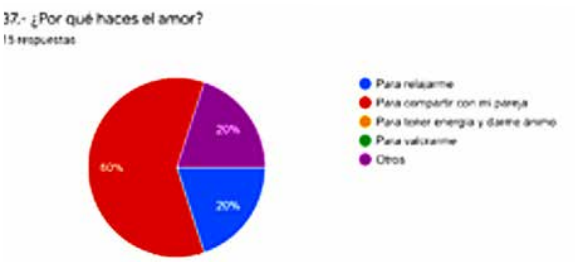


Figure 3.

The proposed alternatives vary considerably. "To share with my partner" is an option that prioritizes the other person more than one's own bodily pleasure, unlike answers such as "to gain energy and boost my spirits" and "to relax". In the case of 25-year-old women, 6.2% engage in sexual activity to relax, while 12.5% do it to boost their spirits and energy. A total of 18.7% consider their own needs. This contrasts sharply with women aged 65, where only 13.3% do it for energy and spirits, and 66.7% do it "to share with their partner", whereas in the 25-year-old generation, this percentage is only 50%. Furthermore, the 35-year-old generation represents a transitional stage, indicating a shift in progress.

The percentage of men who engage in lovemaking to relax or boost their spirits and energy is higher than that of women, reflecting a patriarchal culture. Men tend to be more aware of their own bodies than their partner's and have a less communal perception. Most respondents from all three generations indicate that sexual satisfaction influences their daily lives.

Another significant indication is the situation of having sex with one's partner when they are angry. In all three periods, approximately 80% of women cannot engage in sex when angry. However, this is not the case for men. In the 65-year-old generation, it was possible for 33%, in the 35-year-old generation for 40%, and in the current 25-year-old generation, it's 66.7%, indicating an increase in detachment from the partner as the process unfolds.

Within the responses, it was also observed that women tend to prioritize their partner's pleasure over their own, while men exhibit more selfish behavior. It is noteworthy that this perception of women's bodies has gradually evolved. Younger women are more self-aware, while in men, the trend is reversed - the younger they are, the more self-centered they tend to be.

4. Place and Non-place

Within the theoretical framework of our research, we explore the concepts of cyberspace and non-places in contrast to physical locations. Before the internet's emergence, direct face-to-face interactions were the dominant mode of human connection. However, the advent of the internet in the 2000s marked a transition, accompanied by social networks, email, and cybercafes to bridge the digital divide.

25 years old women

25 years old men

Figure 4.

Virtual interactions, distinct from in-person meetings, started during the era of the 35-year-old generation, coinciding with the rise of the internet. Subsequently, the 25-year-old generation fully embraced social media platforms like Facebook and Twitter. These concepts serve as a foundation for comparing survey results.

Survey responses revealed that for men, the internet was the predominant way to meet their partners (44%), while women preferred social gatherings. However, schools, universities, and workplaces ranked second for both genders. This difference in meeting places distinguishes this generation from the 65-year-olds.

For the generation aged 65, the most common way for both sexes to meet their first partners was through academic settings (33.3% for women and 40% for men). Women also frequently met partners through gatherings with friends (26.7%), while men favored parties or social activities (26.7%). The internet played a minor role, reflecting the absence of this technology during their youth.

Face-to-face interactions played a more significant role in forming affectionate and sexual relationships for the 65-year-old generation. Notably, 6.6% of these relationships were cultivated through political activism, contrasting with younger generations.

65 years old women / 65 years old men

Figure 5. Women primarily met

In the 35-year-old group, partners through school, university, or work (40%) and gatherings with friends (40%). In contrast, men relied more on school, university, or work (47%) and less on gatherings with friends or parties. There was no strong trend of digital meeting. This suggests a closer alignment with the older generation.

Results show that the 65-year-old group had limited interaction with digital platforms, due to minimal internet access during their youth, contributing to their reluctance to adopt modern technology.

Regarding social network use, WhatsApp was the most recognized, with exclusive use among the 65-year-olds. The 35 and 65-year-old groups did not feel a greater freedom of expression through non-places, unlike the 25-year-old group, which may be due to their upbringing alongside digital technologies.

The younger groups believed in the possibility of finding love online, while the 65-year-old group expressed skepticism, likely due to their unfamiliarity with the virtual world.

In terms of symbolic and non-verbal communication (emoticons) on social media, the younger age groups felt they lacked symbols to express themselves effectively, while the 65-year-old group was content with the available emojis.

Concerns about self-presentation and body image were mainly voiced by 25-year-old women and, to some extent, 35-year-old women. These groups also reported higher anxiety related to social media expectations and increased susceptibility to jealousy, potentially due to societal pressures regarding appearance.

In summary, our research highlights generational differences in the use of technology and its impact on relationships, self-presentation, and emotional experiences.

5. Orgasm and Confinement

Orgasm is defined as the sudden release of accumulated sexual tension during the sexual response cycle, resulting in rhythmic muscle contractions in the pelvic region characterized by sexual pleasure. This climax can elicit various emotions and sensations depending on the individual; therefore, disruptions in one's sexual life or dysfunction related to achieving orgasm can have physical and/or psychological effects. Due to the COVID-19 pandemic, many people have had their sexual lives interrupted, resulting in different impacts on their physical and mental health. In this research, various questions were used to measure these effects across the three mentioned generations.

Respondents were asked whether their sexual activity during the lockdown had increased, remained the same, or decreased, and the responses were as follows:

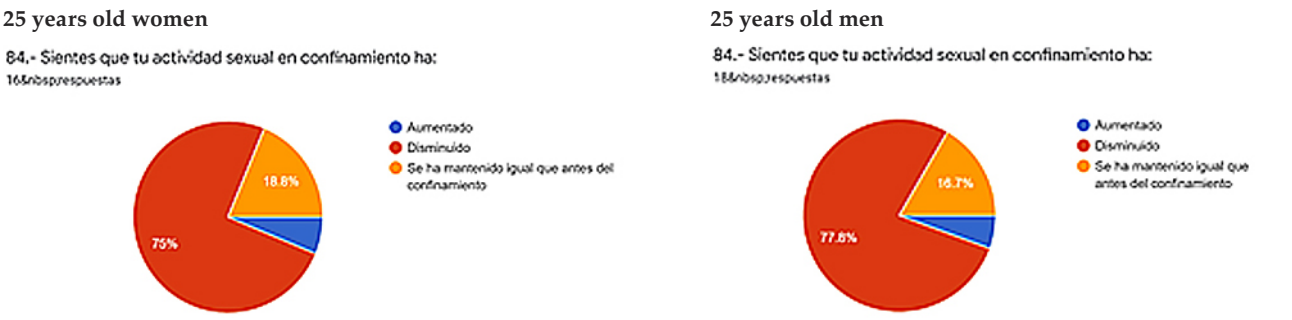


Figure 6. Sexual Activity in Confinement 25 Years

Figure 7. Sexual Activity in Confinement 35 Years

According to the results, most respondents felt that their sexual activity had decreased during the lockdown. Additionally, they were asked whether their sexual desire had decreased, remained the same, or increased, with the majority indicating a decrease. This suggests that experiencing stress, anxiety, and uncertainty during a global pandemic can lead to a decline in libido and sexual activity, creating a feedback loop of stress and anxiety. In extreme cases, this can lead to various physical and mental health issues, ranging from bodily discomfort and muscle tension to neuroses.

Furthermore, respondents were questioned about masturbation during the lockdown, revealing an interesting trend. The majority of the 65-year-old group, both men and women, reported not masturbating during the lockdown (73.3% of women and 60% of men). In contrast, the younger age groups mostly admitted to masturbating (53.3% of 35-year-old women, 86.7% of 35-year-old men), particularly the 25-year-old group (93.8% of women, 94.4% of men). This suggests that masturbation remains stigmatized or deemed unnecessary in the older age groups, especially when individuals have stable relationships with regular sexual activity. In contrast, younger generations view masturbation as a normal part of their sexual lives and a crucial aspect of self-discovery. Additionally, the percentage of women (across all age groups) admitting to masturbating during the lockdown was lower than that of men, reflecting societal and cultural norms that restrict female sexual enjoyment. Historical taboos surrounding female pleasure and masturbation are rooted in patriarchal and sexist systems that reduce sexual activity to its reproductive purpose, disregarding its multifaceted nature and significance for individual development.

Regarding changes in masturbation frequency during the lockdown, responses varied. Among 25-year-old women, the frequency decreased, while it increased for men. For 35-year-old women, it was evenly split between increased and decreased frequency, whereas most men reported masturbating less. In the 65-year-old group, the majority of both women and men masturbated more frequently. These changes suggest that the pandemic influenced sexual behavior, leading to either increased masturbation as a stress release mechanism or decreased frequency due to heightened anxiety.

Participants were also asked about engaging in sexting, sending erotic photos, and making erotic calls or video calls during the lockdown. Results indicated that these practices were considered normal and common among the 25-year-old group. In contrast, older generations, especially the 65-year-old group, rarely or never engaged in these activities. This suggests that younger generations, being more familiar

with social media and technology, feel less inhibited when it comes to sexting, considering it a natural part of their sexual lives. In contrast, older generations, less accustomed to new technologies, find these practices foreign and unrelated to their sexual experiences.

Overall, the lockdown saw a direct link to the emergence of virtual sex, both for individuals (solo) and couples, as erotic calls and videos became integrated into the sexual lives of confined partners, highlighting the imbalances in their sexual and emotional experiences during this period.

6. Ghosts

Distinguishing between desire and fantasy is a common source of confusion, yet they function in tandem. Desire represents the real, while fantasy arises from daydreaming, both operating on a psychic level. Fantasy serves as the hallucinatory satisfaction of desire. In today's society, fantasies manifest in various forms, further amplified by the use of the internet and social media. This is due to the image, at times fictitious, one can create of another individual in this virtual reality, which may diverge from the truth or, at the very least, be embellished.

Respondents were asked, "What attracted you to your partner?" and their answers were as follows:

Figure 8. Sexual Activity in Confinement 65 Years

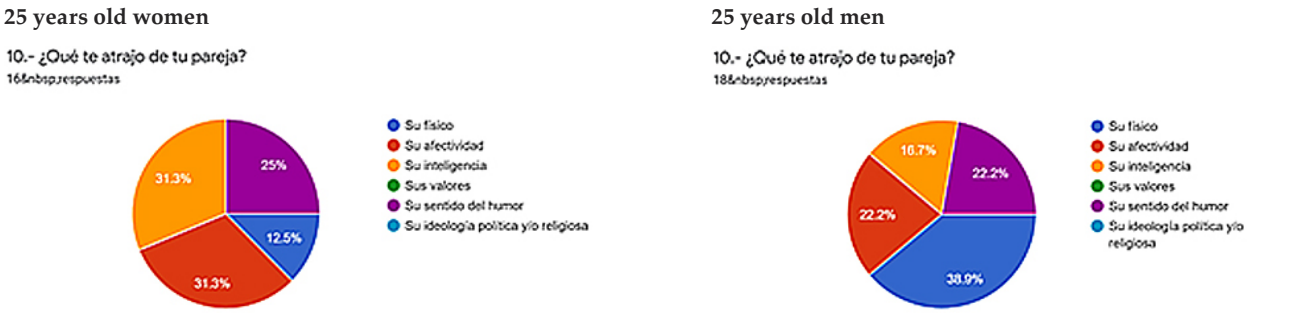


Figure 9. What attracted you to your partner? 65/ 25 years

The findings indicate that for men aged 25 to 65, physical attraction is most significant in their partners, but by age 35, intelligence and values gain importance (60%). Conversely, women in these age groups tend to prioritize intelligence and emotional qualities, with a shift toward physical attributes at age 35 (26,7%). This reflects the influence of a patriarchal society that often reduces women to sexual objects, emphasizing their appearance over other qualities.

Concerning identification with fictional characters during adolescence, older generations had stronger connections, likely due to limited media options during the Cold War era. Younger generations exhibit less identification, reflecting a more diverse media landscape.

Respondents often held stereotypes or ideals about their partners during adolescence, influenced by societal pressures and stereotypes, particularly those imposed by the patriarchal and neoliberal society.

Regarding sexual roles, there's no consensus among respondents, but a significant portion believes in providing pleasure to their partner, reflecting evolving attitudes towards sexual equality.

In terms of sexual fetishes, men are more likely to have them, possibly influenced by exposure to pornography. Men are more active consumers of pornography than women, a trend that's gradually changing due to increased sexual liberation among younger women. Lastly, the practice of replicating what's seen in pornography in one's own sex life is less common among younger generations of women, indicating a shift towards rejecting unrealistic portrayals of sex in porn.

7. Feminism and Patriarchy

The variables of Feminism and Patriarchy in this research are among the most comprehensive in the entire study, as they permeate virtually all the questions posed. This is because patriarchy and feminism are pervasive aspects of human life and how individuals relate to one another.

In the following questions, some intriguing aspects can be observed:

Have you ever felt sexually constrained in your life?

Women mostly report feeling more sexually constrained than men. This difference is particularly noticeable in the 25-year-old group, where the gap between men and women is significant (11% versus 37%). In the 35-year-old group, women also lead in feeling sexually constrained, although a substantial percentage of men have also experienced it (80% women versus 73.3% men). In the 65-year-old range, the situation shifts, with men reporting more constraints than women (60% men versus 46.7% women).

Undoubtedly, machismo and patriarchy have influenced individuals' lives, with women continuing to feel more sexually constrained than men, despite the strength gained by the feminist movement in the last decade.

Have you ever faked an orgasm?

The majority of individuals who have faked an orgasm are women, which is directly related to patriarchy. For instance, in the 25-year-old generation, women tend to fake orgasms in 62.5% of cases, while men do so in only 16.7%. Similarly, in the 35-year-old generation, this percentage significantly increases, with women claiming to have faked an orgasm in 93.3% of cases, compared to 26.7% of men. Continuing along the same lines, women in the 65-year-old generation, while not as high as in more recent generations, still surpass men, with 53.3% of women and only 13.3% of men reporting having faked an orgasm.

The fact that women tend to fake orgasms more than men, particularly in heterosexual relationships, often stems from prioritizing their partner's satisfaction over their own. Women may fake orgasms to heighten their partner's excitement and help them achieve climax during sexual activity, a notably phallocentric perspective where the man's pleasure is emphasized.

During your childhood and adolescence, did your guardians talk to you about masturbation?

The responses, segmented by generation, show that women received less guidance on masturbation compared to men, both in the 25 and 35-year-old groups. In the 65-year-old group, both percentages are low, with men slightly lower.

This question highlights a clear connection with machismo and patriarchy. The normalization of male masturbation versus the taboo surrounding female masturbation reflects society's greater acceptance of male sexuality over female sexuality. Such beliefs are influenced by various factors and have perpetuated throughout history. For example, individuals who were not educated about masturbation due to shame or societal disapproval are less likely to discuss it with their own children.

Women have often been taught that masturbation is non-existent or sinful, especially in times when religion and its views on sexuality prevailed. They were discouraged from talking about or prioritizing their own pleasure. Sexuality has historically been presented as heteronormative and phallocentric, leading to limited education on women's self-discovery and their bodies.

Nevertheless, the survey results also reflect progress in terms of the number of young people who received information about masturbation according to their generation. This progress is attributed to the broader societal movement aimed at breaking taboos, feminism (which has actively worked toward women's visibility and freedom of expression, including sexual liberation), and other factors.

Analyzing the survey data, we can observe another differentiating feature that speaks to the hegemony of patriarchal culture. On one hand, women are more restricted in terms of sexuality compared to men, and on the other hand, there's a stronger identification with heterosexual gender roles, with men's percentages being inversely lower.

Another distinctive change is evident in the question about reasons for engaging in sexual activity, as mentioned at the beginning of this chapter. In this regard, the alternatives proposed are quite different: "to bond with my partner" is an option that prioritizes the other person's pleasure over one's own body. Meanwhile, other questions like "to boost my energy and mood" and "to relax" are more self-centered. In the 25-year-old women group, we find that 18.7% engage in sexual activity considering their own needs, with 6.2% doing so to relax and 12.5% to boost their energy and mood. This is in stark contrast to women in the 65-year-old generation, where only 13.3% engage in sexual activity for relaxation, energy, and mood enhancement, while 66.7% do it to "bond with their partner." In the 25-year-old generation, this is the case for only 50%.

Furthermore, there has been a shift in sexual-affective relationships, as in the 25-year-old women group, their own bodies have demands for energy, relaxation, and mood enhancement, which were not present in the 1970s (65 years old) generation. The 66.7% in the older generation prioritized bonding with their partner. The 35-year-old generation represents an intermediate stage, indicating a change is underway.

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ŒUVRE D'ART AUGMENTÉE ET CONDITIONS D'ACCÈS À L'INTERPRÉTATION

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1. Augmentation et forme symbolique

Les principes d'objectivation auxquels la sémiotique doit répondre en tant que science imposent d'établir des procédures d'attestation valables pour des formes de textualité métastables, soumises à des amplifications identitaires non seulement à travers des paratextes mais aussi à travers l'*augmentation* des conditions d'accès à leur *régime d'existence*: réintégration des traits perdus, anatomie de couches relevant des phases de production différentes (esquisses, repentirs, présence de plusieurs "mains", interventions apocryphes, etc.), reconstruction virtuelle de l'espace d'implémentation d'origine. Les variations dans la constitution du plan de l'expression ouvrent la profondeur temporelle d'un *régime de l'expérience* qui ne peut plus imaginer d'être face à une configuration sémiotique stable ; au contraire, il doit prendre en charge la mise en résonance et l'intégration potentielle de traits relevant d'une *transcendance identitaire* (Genette 1994).

L'augmentation de l'œuvre d'art a normalement lieu devant la présence de l'objet matériel corrélé et dans un espace d'exposition donné. Elle est instanciée par la médiation d'un dispositif (téléphone portable, tablette, etc.) et déclinée selon les choix et les gestes opérés par le visiteur. La relation avec la forme de vie de l'œuvre à travers l'augmentation se structure au fur et à mesure que ses facettes identitaires sont explorées selon des conditions écologiques qui en permettent l'actualisation et la comparaison. Auparavant on a insisté sur des moments épiphaniques de l'expérience esthétique, mais l'imperfection de la relation avec l'œuvre d'art trouve aujourd'hui ses assises critiques dans l'extension et la mise en variation des conditions d'accès à une manifestation optimale de l'identité textuelle, cette dernière étant stratifiée, lacunaire, multistable, ouverte à l'interaction, couplée à un espace d'implémentation perdu ou fortement évolué.

Le numérique montre à la fois une extension possible de la niche d'existence d'une œuvre d'art et une médiation inédite, même si apparemment contradictoire, à la matérialité d'objets qui ne peuvent pas être touchés, manipulés, explorés. À la sacralisation de l'œuvre d'art et à la distance esthétique prescrite par le musée, on peut opposer seulement les études scientifiques conduites dans le cadre exceptionnel d'examens assez délicats et couteux (radiographies RX, infrarouges, fluorescence ultraviolette, etc.), dont les résultats peuvent être réintroduits dans la version "augmentée" de l'œuvre. Cela dit, nous avons besoin d'un concept d'*image augmentée critique*, c'est-à-dire capable d'exercer ses propres formes de résistances face à des flux médiatiques débordants et à des archives qui ne sont pas encore des "corpus". Cette forme de résistance peut être exprimée à travers le concept de *forme symbolique*.

Une conception actualisée et opérationnelle de la notion de *forme symbolique* est moins la reprise d'une seule tradition (Cassirer 1923) que l'articulation de plusieurs généalogies de la pensée philosophique et sémiotique. En ce sens, la forme symbolique nous invite à prêter attention à la description d'une récursivité de sémioses qui ne restent pas paratactiques ou paradigmatiques (des options de sémantisation) mais qui s'impliquent réciproquement à travers la "ré-entrée" (*re-entry*) de la portée sémantique des unes sur l'accès au sens assuré par les autres. Cette rentrée opère sur deux plans de pertinence, l'un proposant un *modèle d'exemplification*, l'autre un *modèle instrumental*, afin de constituer un circuit de signification qui se révèle à la fois *prometteur* et *critique*, et ce au vu des échanges continus entre symbolisation d'exemples innovateurs et réexamen diagrammatique de pratiques normées. Ainsi, la forme symbolique incarne l'articulation entre *modèle pour* et *modèle de*, articulation qui rend aussi sensible la distance entre le formatage instrumental d'une configuration de sens (*modèle pour*) et l'aspiration à se proposer comme exemplification exhaustive de quelque chose (*modèle de*[1]).

[1] Nous utilisons ici la distinction proposée par Clifford Geertz (1973: 93).

Ce n'est pas la forme symbolique qui est énoncée, mais l'énonciation qui est toujours guidée par une forme symbolique qui lui permet d'être à la fois *instance structurante* de relations actantielles internes (espace prédicatif) et *composante dévolue* à un cadre praxique plus large (le coté *dire* de l'énonciation doit alors être associé à son coté *montrer*). En ce sens, la forme symbolique transfère et généralise le principe d'articulation des plans du langage aux plans de pertinence (Fontanille 2008[2]).

L'articulation entre un modèle *de* et un modèle *pour* est essentiel pour émanciper les sémiotiques des cultures de la raison (uniquement) instrumentale. En effet, même l'objet apparemment plus marginal peut avoir l'ambition, à travers son *modèle de*, d'exemplifier une écologie de valeurs valables pour d'autres instances, et l'évolution de la forme symbolique dont il se fait porteur pourra s'élever à forme de vie dotée d'un potentiel paradigmatique par rapport à d'autres existences culturelles, subjectales ou objectales.

2. Un cas de forme symbolique: l'antependium

Le fait de travailler sur l'augmentation de l'œuvre d'art implique de prendre en charge sa forme symbolique. Parmi les œuvres étudiées au Palais des Beaux-Arts de Lille en vue d'un programme d'augmentation[3], nous avons trouvé un cas assez problématique, à savoir un tableau avec un format atypique, très développé horizontalement (87cm x 234cm): *La Déploration du Christ*, une œuvre, huile sur bois, attribuée à Luca Penni et réalisée vers 1530-1550. Nous sommes ici moins intéressé à l'attribution du tableau à ce peintre italien qu'à comprendre la forme symbolique spécifique de cet objet artistique qui était à l'origine un *antependium*, à savoir le "devant d'autel" de l'église Saint-Sépulcre de Paris[4]. Sa position et sa fonction d'origine mérite bien une reconstruction généalogique, ici forcément synthétique.

Figure 1. Luca Penni, *La Déploration du Christ*, huile sur bois, vers 1530-1550, 87cm x 234cm, Palais des Beaux-Arts de Lille

[2] Dans les travaux de Jacques Fontanille des années 2000, la notion de *plan de pertinence* indique l'exigence de garder un *principe d'immanence* de la description à l'intérieur de configurations sémiotiques liées à des expériences de signification différentes: la focalisation sur des signes, l'appréciation d'unités textuelles, l'approche d'objets culturels, la reconnaissance des pratiques, l'individuation des stratégies, etc. Le deuxième principe mobilisé par Fontanille (2008) est celui de l'*intégration* qui permet de penser des emboîtements inclusifs et complexifiants (*intégration ascendante*) ou synthétiques et économiques (*intégration descendante*) des configurations. L'*articulation* entre les plans de pertinence liée à la notion de *forme symbolique* indique la question de la charnière entre deux organisations signifiantes qui est elle aussi une expérience de *formativité*, de composition, de translation de critères.

[3] Nous menons actuellement une réflexion spécifique sur les modalités d'augmentation de la perception et l'interprétations de tableaux dans des musées des Beaux-Arts à travers le projet ANR-FNR *Augmented Artwork Analysis* (https://anr.fr/Project-ANR-20-CE38-0017). C'est dans ce cadre que nous avons réalisé l'étude présentée ici.

[4] Le tableau est mentionné comme devant d'autel par Dezaillier d'Argenville en 1765, cit. in Cordellier (2012: 82, note 72).

L'antependium était au départ un élément décoratif appartenant à la paramentique, à savoir à l'ensemble des vêtements et des ornements (tissus mais aussi l'orfèvrerie) utilisés dans les liturgies chrétiennes. En ce sens, à l'origine, le devant d'autel était nommé *antependium* car il pouvait être réalisé en toile de lin, en brocart ou en cuir, comme élément décoratif qui devait justement "pendre devant" (sens littéral d'*antependium* en latin). Objet pris dans une sorte d'entre-deux, d'une part, la mobilité et l'impermanence de la paramentique, d'autre part, la consistance et la pérennité de l'autel, l'*antependium* s'est trouvé à jouer aussi un rôle de forme symbolique qui a dû accompagner à la fois *exigences décoratives*, en tant que texte visuel, et *exigences pratiques*, en tant qu'objet intégré dans le rituel de la Messe[5]. L'évolution asynchronique des exigences décoratives et pratiques a inscrit l'*antependium* dans une forme symbolique constamment retravaillée, et ce afin d'articuler son rôle de *modèle d*'incarnation de la catéchèse (programme iconographique) et son rôle de *modèle pour* la célébration de la Messe. Plus sa valeur en tant que *modèle de* a été soulignée, plus il a dû s'intégrer à l'autel comme bas-relief ou comme tableau enchâssé dans la pierre, devenant ainsi l'épicentre d'un programme iconographique dont la pérennité devient alors un trait matériel significatif. Plus l'*antependium* suit son destin en tant que *modèle pour*, plus il doit accompagner plastiquement les changements dans la célébration de la Messe. Lorsque cette dernière a assigné au prêtre une position de dos aux fidèles et face à l'autel, l'*antependium*, même si interprété comme un objet sculptural ou pictural au cœur d'un programme iconographique, a dû quitter sa position initiale (*devant d'autel*) afin de continuer à préserver sa visibilité et à exercer son rôle catéchistique: au départ, il a été placé sur le dessus de l'autel, en gardant initialement son format horizontal[6], et par la suite il a été positionné derrière (*dossal*) jusqu'à la possibilité de l'autonomiser davantage et de lui faire assumer un format plus vertical (*retable*). Dans l'articulation "à positions réversibles" du *modèle de* et *du modèle pour* de *l'antependium*, on voit les marges d'interprétation typique d'une *forme symbolique* que l'on peut suivre diachroniquement, même si à partir de généalogies transformationnelles différentes: programmes catéchistiques/iconographiques et programmes liturgiques. En effet, ces derniers s'articulent en essayant d'assurer, tout au long des transformations, des *efficacités*[7], à savoir une teneur des relations et une portée des enjeux interprétatifs opportunément corrélées.

Une fois évoluée la pratique de la Messe, notamment dans la configuration *versus altare*, les *antependia* déjà réalisés n'étaient plus fonctionnels et ont été accrochés dans les sacristies et plus tard patrimonialisés dans les musées d'art sacré. Ils sont encore aujourd'hui reconnaissables, d'une part, pour le format très horizontal, d'autre part, pour les traces des trous nécessaires pour les insérer dans l'autel.

Si le devant d'autel n'a pas réussi à se proposer de manière stable comme facteur d'organisation de la scénarisation conjointe du rite de la Messe et du déploiement iconographique du récit catéchistique, il a joué ce rôle, avec des fortunes diverses, dans certaines régions de l'Italie et de la France jusqu'au XVII^{e} siècle. Notamment, dans la Yonne et dans la Champagne, on a pu assister à une convergence irrésolue entre des intérêts catéchistiques spécifiques et la tentative de réaffirmation de la pérennité de l'Église face aux tensions entre les partisans du catholicisme et les "huguenots", tensions qui donneront lieu aux "Guerres de Religion". Ainsi, la forme de vie des devants d'autel à la moitié du XVI^{e} siècle entre en relation, non seulement avec les autels dans lesquels on a l'habitude de conserver les reliques d'un saint, mais aussi avec des cultes particuliers qui traversaient la conception et la réception même de la Messe.

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[5] À une polyvalence fonctionnelle, on peut ajouter une élasticité dans son rôle dans la mise en scène de la Messe, ce qui actualise différemment son potentiel illocutoire, dans une approche pragmatique. Intégrée au rite eucharistique, l'*antependium* a été incarné par des matériaux susceptibles d'une usure assez rapide et très peu patrimonialisés (en majorité perdus) ou par des solutions plus permanentes mais alors fortement instables dans leur identité d'objets, à tel point qu'aujourd'hui on a du mal à reconnaître une classe homogène ; au contraire, on voit plutôt le germe d'une discontinuité d'objets (*antependia, dossales, retables*) qui n'ont plus, dans leur généalogie, le socle le plus important de leur signification.

[6] Pour ce qui concerne les XIIIe et XIV^{e} siècles, "on avait l'habitude d'appeler "devants-d'autel" tous les tableaux peints de forme rectangulaire horizontale" (De Marchi 2009 : 57).

3. Une déploration comme devant d'autel

Luca Penni, florentin mais romain de formation, qui a laissé des traces majeures en France au XVI^e^ siècle, notamment à partir de son implication dans la réalisation de la décoration de Fontainebleau, a réalisé un nombre considérable de dessins consacrés à la représentation de la Déploration du Christ. Cela a permis à Sylvie Béguin (1987) de parvenir à une attribution assez fiable de l'œuvre ici étudiée, en parallèle à un autre *antependium* de Penni, *Le Christ déposé sur la pierre de l'onction*, conservé dans la cathédrale Saint-Étienne d'Auxerre.

Figure 2. Luca Penni, *Christ déposé sur la pierre de l'onction*, huile sur ardoise, vers 1542, Cathédrale Saint-Étienne d'Auxerre

Le motif de la Déploration était un sujet très utilisé pour des *antependia*, notamment en tissus et Luca Penni, en tant qu'excellent dessinateur, a réalisé un nombre considérable de cartons pour des tapisseries. Le lien entre *antependium* et motif de la Déploration passe non seulement à travers l'iconographie, mais aussi par la matière. En effet, l'autel était symboliquement le corps du Christ ; c'est pourquoi il était coutume de l'embrasser et de l'encenser comme présence analogique de celui qui s'est sacrifié. À partir du VI^e^ siècle, dans les pratiques chrétiennes, l'autel est réalisé en pierre à l'intérieur des Basiliques et il devient le lieu à côté duquel on peut réaliser le rite de l'eucharistie. Cela peut expliquer pourquoi Penni, sans doute avec l'accord de ses commanditaires, imite la pierre dans la Déploration de Lille, avec une couche préliminaire de couleur grise qui assure un effet de "minéralisation", et utilise même un support d'ardoise pour le devant d'hôtel d'Auxerre.

La forme symbolique, avec ses opérations récursives d'interprétation des liens entre *modèle de* et *modèle pour*, peut assurer un tissage "dense" de remotivations des relations, y compris, sur chaque plan impliqué, entre expressions et contenus, matières et formes, ce qui donne lieu à une véritable *germination* du sens. Cela explique aussi des paradoxes qui l'œuvre accueille et déploie afin de faire émerger des tensions culturelles. Dans le cas ici examiné, il est évident la contradiction entre, d'une part, la pierre qui peut exemplifier l'éternité de l'église et du message évangélique et, d'autre part, la transsubstantiation de l'eucharistie qui déjoue l'irréversibilité de la mort avec l'épiphanie renouvelée d'un aliment spirituel. Les devants d'autel de Penni cherchent à assurer une manifestation artistique de cette contradiction: d'une part, avec une série de solutions qui imitent la sculpture et assument la pierre comme idéal de pérennité propre à une peinture qui doit être la hauteur de son message ; d'autre

part, avec des mouvements antiphrastiques des personnages représentés qui cherchent à indiquer ou même à insuffler des signes de vie dans le corps exsangue du Christ.

Dans le premier cas, la Déploration de Lille utilise des paramètres plastiques très rigides, comme dans la tradition sculpturale concernant le même sujet ; notamment, une diagonale brutale traverse les positionnements des personnages comme pour offrir une sorte "diapason plastique" auquel accorder une "lamentation" commune. Dans le second cas, le geste de déposer à terre avec délicatesse le corps du Christ est contredit par la tentation de le soutenir, de le ramener à une position assise, avec la croyance que Jésus pourra vaincre la mort. Entre la main droite de la Madeleine et la main gauche du Christ il y a une sorte d'attraction, et même si la première ne peut toucher le corps de Jésus qu'à travers l'interposition des cheveux, des indices inchoatifs de réanimation semblent apparaître. D'ailleurs, sur le plan génétique des dessins préparatoires, l'une a pris la place de l'autre (figures 3 et 4).

Figure 3 et **4.** Luca Penni, détails de la *Déploration* de Lille (à gauche, la main droite de la Madeleine) et d'un dessin autographe conservé au Louvre (à droite, la main droite du Christ)

Le devant d'autel doit concilier la dimension "reliquiaire" avec la célébration de la Messe et au fond la mort est le *modèle de* sacrifice qui Dieu doit assumer dans son incarnation humaine pour instaurer *le modèle de* l'eucharistie qui devraient inspirer les hommes à s'inscrire dans le dessein divin. Le fait que chaque modèle impliqué résiste à être vu comme simple *modèle pour*, associé à l'autre, peut constituer une exemplification majeure de la réversibilité interprétative des plans internes à la forme symbolique et de l'irréductibilité de cette dernière à la raison instrumentale.

4. Une diagonale, figure de la compassion

Dans les Déplorations, le corps exsangue du Christ était exploité comme une violation "légitime" des équilibres formels traditionnels, une sorte d'exception qui s'introduit dans les équilibres géométriques, présentant des formes sinueuses, tordues et enfin disharmoniques, selon une sorte de dramatisation extrême du thème de la mort. Dans l'œuvre de Lille, la diagonale presque grossière qui amplifie la sécheresse et la rigidité des figures semble restaurer un ordre perdu, et ce en vue d'un accord passionnel: la lamentation. Pourtant, cette lecture ne doit pas nous faire oublier la nature douloureuse de cette dernière. En premier lieu, nous pouvons remarquer que la position statuaire des personnages autour du Christ entre en tension avec la multiplication des plis des vêtements, à tel point que l'on a la sensation d'une série de vagues internes aux corps, des frémissements. Ensuite, l'aspect le plus important de la composition est l'inclinaison du corps de la Vierge, reprise par la figure de Marie Madeleine, qui exemplifie la diagonale. Le coude de la vierge, tout comme l'inclinaison de la tête peuvent suggérer une sorte de mouvement vers le corps de son fils, véritable attracteur figuratif: les deux corps pourraient se réunir comme deux volumes partiellement complémentaires. D'une part, le Christ n'est pas encore horizontal et le caractère

formel décomposé peut suggérer l'entre-deux entre la mort et la résurrection ; de même, la vierge, à travers l'inclinaison extrême de la tête, semble vouloir rejoindre idéalement la condition horizontale de la mort du fils (cela est particulièrement évident dans la Déploration d'Auxerre).

Grâce à Erwin Panofsky (1939), on sait que la Pietà résulte d'une transformation de l'image de la Vierge à l'Enfant, et non d'une opération qui aurait consisté à isoler les figures principales de la Déploration. L'image de la Vierge, pliée en diagonale dans la lamentation, relève donc d'une généalogie différente par rapport au développement du motif de la Pitié. D'une part, cette diagonale est presque anachronique, ramenant à la tradition des Lamentations en pierre du Moyen Age et du Quattrocento ; d'autre part, en se focalisant sur la Vierge, elle devient un signe de modernité, car ce "diapason" formel n'est plus assuré par le corps du Christ, mais par la posture de la Vierge.

Derrière la lecture plastique de la tension "diagonale" vers l'horizontal qui caractérise le corps de la Madone, il y aurait aussi la focalisation narrative sur le moment dans lequel la Vierge est traversé par la douleur de la mort. C'est le glaive qui traverse l'âme de la Vierge, selon la prophétie de Siméon. Le passage des Écritures qui parle de cette prophétie était au cœur du culte en Champagne dans XVIe siècle, notamment "dans des lieux proches des possessions des Dinterville" (Cordellier 2012: 79), commanditaires probables du tableau d'Auxerre. Cela nous pousse à voir dans les œuvres de Penni la tentative de rétablir la pertinence de la forme symbolique de l'*antependium*, à la fois *modèle pour* la "sainte cène", et donc pour l'*eukharistía* ("action de grâce"), et *modèle du* sacrifice, à savoir de l'expérimentation presque insoutenable de la douleur. La Vierge, avec sa tension à rejoindre le Christ, rappelle que l'on entre au moins deux fois dans l'espace présidé par l'autel: une fois pour la grâce, une fois pour ressentir la souffrance d'autrui (*Vierge de compassion*).

5. Conclusions

Une enquête sémiotique peut établir le rôle possible d'une remédiation sous les enseignes de la réalité augmentée visant la défense d'une forme symbolique précaire, l'*antependium*. Notamment, dans les devants d'autel ici exemplifiés par la production de Luca Penni, la peinture se voulait interne au mystère eucharistique et non limitée à un rôle catéchétique, quand elle n'était pas illustrative et spectaculaire. L'ouverture et la réversibilité des articulations promues par les formes symboliques montrent que le renouvellement des sémioses concerne à la fois les visions instrumentales et les propositions définitoires ; et que suivre les processus historiques veut dire enquêter des circuits interprétatifs, avec tous les paradoxes créés par le fait de vouloir candidater à l'appréciation publique pour être à la fois, par exemple, un *modèle d*'art voué à l'innovation formelle (la teneur de la relation esthétique veut dépasser les attentes du public) et un *modèle pour* la continuité de la tradition de l'art sacré (la portée du discours esthétique veut réaffirmer la prééminence de contenus religieux qui lient une communauté entière à son histoire). Le cas atypique de l'*antependium* peut bien exemplifier cette réversibilité de la forme symbolique et, d'ailleurs, c'est l'élément qui la distingue de la notion de dispositif, car ce dernier se limite à organiser une scène actantielle ou un cadre énonciatif.

Le fait d'assurer des conditions optimales de transmission du patrimoine (on fait tout *pour*) et d'assumer son mandat culturel (on fait notre possible pour être dignes *de*) n'est que la transposition de la notion de forme symbolique aux pratiques de patrimonialisation. L'*augmentation* montre la nécessité de positionner l'usager comme instance interprétative dans l'articulation entre des dispositifs de signification relevant de plans de pertinence différents. En ce sens, elle offre une médiation pour aborder des articulations attestées et en même temps elle exemplifie, dans une nouvelle version ou proposition, les enjeux ultérieurs d'une forme symbolique.

La notion d'*augmentation* mérite donc d'être questionnée à l'intérieur d'une évaluation plus globale du tournant numérique de notre culture, bref des humanités numériques. À la diachronie de l'évolution rapide des technologies d'augmentation, il faut corréler une archéologie opportune ; en effet, des formes d'"augmentation" ont précédé les solutions informatiques actuelles.

Le projet d'augmentation d'une œuvre comme la *Déploration du Christ* de Luca Penni à l'intérieur du Palais des Beaux-Arts de Lille ne peut pas se borner à la nouvelle symbiose entre une image autographe

et les attestations numériques de ses relations transtextuelles. Certes, avant tout la réalité augmentée doit accompagner l'amplification classique de l'identité culturelle de l'œuvre à travers ses renvois intertextuels et son inscription dans des corpus génériques: image qui répond à d'autres images (*intertexte*) et image qui situe son intervention historique à l'intérieur d'une trame d'intentionnalités productrices et interprétatives convergentes (*genre*). Pourtant, la richesse prometteuse de la notion d'augmentation ne peut pas se limiter à l'identifier avec sa capacité de tenir ensemble ces deux versants, le premier *génétique*, le deuxième *dialogique*, en offrant des parcours de consultation et de jouissance transversaux. Son apport critique doit mettre en lumière la forme de résistance de l'œuvre exprimée à travers sa *forme symbolique*. Cela dit, un devant d'autel, désormais déconnecté de ses fonctions d'origine, doit être patrimonialisé aujourd'hui, à travers l'augmentation, selon deux directions complémentaire: (i) comme un épicentre énonciatif qui mérite le respect de son projet de sens initial (*dimension philologique*) et (ii) comme une instance qui demande un réarrangement de sa forme symbolique, voire la migration de cette dernière vers une autre niche culturelle, afin d'assurer un processus d'appropriation bilatérale (*dimension herméneutique*). En guise d'exemple, voici synthétiquement quatre contradictions signifiantes de la Déploration de Luca Penni auxquelles l'augmentation peut apporter une médiation.

> (A)Une nouvelle écologie de relations doit être constituée afin de rendre compréhensible les dimensions inhabituelles de la *Déploration*: d'une part, elles peuvent être ramenées aujourd'hui aux formats argentiques "spectacularisants", comme l'Ultra Panavision 70 ; d'autre part, dans la réception *in situ*, elles montrent une forme d'opposition aux retables et à d'autres tableaux religieux qui sont développés en vertical, selon une suggestion vectorielle qui est associée désormais à une ascension vers la transcendance. Il faut réinscrire alors la Déploration dans la dimension "reliquiaire", montrer l'existence d'autres associations catégorielles possibles et renouveler une modestie du regard.
> (B)La minéralisation des couleurs et l'imitation de la sculpture s'opposent aux idées reçues sur une modernité qui devrait imiter, au moins comme défi "technique", la réalité. La peinture qui imitait la pierre ou la choisissait comme support a proposé un contre-chant tout à fait interne à la modernité, surtout au XVI^{e} siècle (cf. Collomb 2012).
> (C)Le montage presque paratactique des figures s'oppose aux canons d'une harmonisation thématique et d'une restitution isotrope de la scène, afin de faire émerger, à travers de groupes de personnages, des moments différents de la Passion du Christ, notamment de la "Tétralogie funèbre[8]" (Réau 1957): (i) un rappel de la *déposition de la croix*: voir les deux figures latérales (Nicodème et Joseph d'Arimathie) qui regardent vers le centre de la scène comme pour faire le bilan sur des faits irrécusables (rétrospection et témoignage) (premier groupe) ; (ii) une *pitié* "chorale": les trois figures féminines supérieures avec leur regard pieux qui témoigne de l'atrocité de la mort et de l'insoutenabilité du présent ; (iii) une *déposition sur la pierre d'onction*: les deux figures touchant le corps du Christ, Saint Jean et Marie Madeleine, qui ne peuvent plus soutenir la vue du fils de Dieu, désormais exsangue ("intimisation" de la douleur).
> (D) L'élégance formelle nerveuse et portée à l'extrême, concentrée sur le corps du Christ et sur les mains de la Madeleine, n'est pas réductible à la présence de traits "morelliens", à savoir à la trace la plus évidente de la touche de Luca Penni, confirmée par des dessins autographes. Ces détails sont plutôt la clef de voûte de la *Déploration*, étant donné qu'ils affichent les indices d'une rébellion contre la rigidité de la mort et ils manifestent ainsi une hésitation de la croyance, se traduisant en expérimentation formelle et incarnation visuelle d'une dissonance cognitive.

[7] Nous ne pouvons qu'assumer l'évidente résonance avec la notion d'*efficacité symbolique* de Lévi-Strauss (1949) qui était mobilisée justement pour montrer le caractère fertile de l'articulation entre un *modèle de* (positionnement analogue des statuettes et du corps de la parturiente) et un *modèle pour* (l'accouchement), la construction d'une teneur spécifique de la relation entre le chaman et la femme (la croyance) étant fondamentale pour la portée des enjeux interprétatifs (Rastier 2018). Au fond, dans le cas étudié par Lévi-Strauss, l'efficacité symbolique n'est pas "magique"; tout simplement elle exemplifie notre capacité d'accorder une significativité à des articulations entre des plans qui ont des modalités hétérogènes de gérer la signification.

Au fond, c'est à partir de l'amplification du décalage entre restitution philologique des raisons représentationnelles et légitimation d'une perception actuelle que l'augmentation peut médier les enjeux interprétatifs sans perdre de vue les marges de jeu internes à la forme symbolique d'origine.

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Note: le matériel iconographique de l'article est en accès libre sur internet (https://commons.wikimedia.org/wiki/Category:Luca_Penni)

THE SEMIOTICS OF THE DISAPPEARING SELF

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1. Stretching the metaphors too far[1]

The problem of self is much more than the old-age mind-body conundrum, however, this is where its modern discourse arguably took refractory roots. Dualistic philosophical lenses that juxtapose mind and body as "irreconcilable substances", and "introduce a breach between the mind and external reality" (Andacht & Michel, 2005: 51) is commonly blamed on Descartes. In his *Meditations* (1641: 141-142), Descartes insisted that his self is a "real thing" but only after explicitly dismissing the body. However, the idea that the body belongs to the realm of the natural, and the soul or the self to the realm of the spiritual or mental, was not new. In Wiley's (1994: 164) words, the European tradition and the more general animism of human cultural history "favored separating the self from the body". From Homer to Freud and beyond, the metaphorical reference to human self was seldom couched in bodily terms. Cooley (1922: 176-177) in his brief analysis of the use of "I" in Hamlet, concludes that "Shakespeare's characters are seldom thinking of their bodies when they say "I" or "me." Unlike Locke who posited mental continuity alone as "necessary and sufficient" for personal identity (Dainton 2008), Kant postulated body as a necessary component for self, long before the contemporary embodiment movement. Such a proposition reflects against the long-standing cultural backdrop in which a major stream of Western thought resisted any "natural" or "bodily" reality to the notion of self.

Oddly enough, in a wider historical context whereby the physical sciences gained the upper hand, the self as disembodied mind was counteracted by a Cartesian mechanical blindspot. Post Descartes, medical models approached humans as machines, with blood analogized to oil or hydraulic fluid moving through veins. It was only after the Germ Theory of the French scientist Louis Pasteur having gained traction, that the notion of microscopic organisms residing within human bodies and causing illnesses began to be accepted. Eventually, the human machine metaphor had to give way to a more organismic picture, again, rebound by mysterious life processes. From the classics to the moderns, the quintessential mind-body question metamorphosed into a prolonged string of continually rephrased, flipped formulations probing if soul has a body; or if self has a body; or if mind is self, and many more semantic and conceptual variations. By the time the question reached Calkins (1908: 15), an eminent student of James, who remained a key proponent of the self psychology throughout her academic career, she found herself arguing against streams of thought that self is "mind-without-body" or "disembodied spirit", in favour of self "having body". In her words, although self "is not made up of body-and-mind" and self "does not consist in body", self "has a body."

Is must be noted that all major Western figures seem to have been flexibly employing an eclectic terminology ranging from the classic ones like *psyche, essence, soul, spirit, mental substance, suppositum, mind, personhood* and *self* to the more modern ones like *consciousness, the I, ego, subject, identity, personality* and more. The struggle to comprehensively account for the complex phenomenon of selfhood at philosophical, cognitive and social dimensions outweighed terminological preferences. As Barresi and Martin (2011: 43) observe:

> In the case of many, if not most, eighteenth-century thinkers, it is difficult to tell whether they are employing the notion of the self merely pragmatically, as a useful fiction, or as a realistically understood scientific postulate. Hume often seems to have had a foot in both camps. By the end of the nineteenth century, in the case of some thinkers, it was no longer difficult to tell.

[1] The problem of the self is such that, there are divergent views on the self, not only between schools of thought but also within the same school of thought; and, moreover, in some cases, within the lifetime work of the same author. Hence, all my references to authoritative figures here are for illustrative purposes only.

William James sought to intentionally replace the old terminology in quest for erecting the new science of psychology at par with physical sciences. Thus, James (1890) blamed John Stuart Mill, a 19th century English proponent of psychologism, for admitting that there is something akin to the soul. According to Leary (1990: 116), "From the mid-1890s, James began to speculate more and more freely in his psychological seminars, playing with such notions as 'point of view' and 'field' as alternatives to 'self' and 'ego'". Nevertheless, James (1890) continued to talk about "spiritual self" as "the entire stream of our personal consciousness", alongside with "material self", "social self" and "pure ego". In the meantime, James is also credited for being the first to use the technical term "personality" with regard to psychological self (Leary 1990). The notion of *Persona*, connotating "mask", and signaling something of real selfhood behind the social and bodily appearance, has always been around (Mauss 1938). As foundations of modern psychology further solidified, the discourse on the self took more of "ego" and "personality" flavours. Thereafter, even Freud's terminology was judged as unacceptably loaded with terms such as "spirit" and "soul", warranting a fair bit of language sanitization efforts among Freud translators (Solomon 1988). Such linguistic and conceptual reinterpretations marred with hindsight paradigmatic projections seem to be the rule rather than an exception. The tendency for metaphorical overstretching does not seem to come by as a unidirectional affair: as the old gets recycled anew, the new gets superimposed over the old.

2. New language, old quandaries

As is the case with James' innovative word-minting, the self terms, along with its philosophical underpinnings, were periodically revisited and redefined. Earlier, at the very foundation of the modern philosophy, Descartes was the first to imbue the term of "consciousness" with the new meaning of the purely psychological, in breach from its original signification of "moral conscience"(Jorgensen 2020). Not long after, Locke used "consciousness" to steer the definition of the self away from traditional notions of soul-based personhood (Uzgalis 2022). According to Ware and Ainslie (2014), given that "consciousness" was a new term in English philosophy at the end of the 17th century, Locke's employment of it remained ambiguous. Records indicate that Locke struggled to find an appropriate French word for "consciousness" while overseeing the French translation of his Essay, settling for con-science, a term Leibniz decided to overwrite by another neologism of his own. Kant also introduced a new term - *transcendental* - to account for a string of sticking issues, including the question of the self. In what he dubs as the "transcendental pretence", Solomon (1988) makes the case of key post-Kantian figures blowing the "transcendental self" out of proportions. Hegel, Fichte, Kierkegaard and many others denied the notion of individual self in favor of universal and abstract concepts like "Spirit" or "transcendental ego".

As the wave of logical positivism consolidated its influence in the mid-1930s, time seemed ripe for the language of transcendence to be given up. "Transcendentalism is only Substantialism grown shamefaced" proclaimed James (1980: 798), "and the Ego only a 'cheap and nasty' edition of the soul". Just as before with the ghost in the machine, the notion of transcendence did not jell with The Vienna positivists who ushered in their brand new terminology. As Putnam (1968) notes, logical behaviourism was an outcome of decades-long wrestling between Cartesian dualism and fully-fledged materialism. Yet, the historical pendulum did not come to rest, as Husserlian phenomenology rose out of a reaction to positivist encroachment on all forms of human inquiry. Retaining his version of transcendental self, Husserl employed his share of neologisms on the self, reflecting his spin of philosophical paradigm (Willis 2001). Following Husserl, Heidegger eventually rejected the centrality of human consciousness or ego, and, as he struggled with language to express what he intended, he had to invent a newer set of terms. Although Heidegger initially defined Dasein as something akin to "the being of human being", Dasein was not to be understood as "the biological human being", nor was it to be understood as "the person" (Wheeler 2020).

Henceforth, leading behaviorists sidelined the notion of inner self or consciousness. The Jamesian "stream of consciousness" became Watsonian "activity stream" (Leary 1990: 120). Nevertheless, according to D. Chalmers (1996), even behaviorists differed in their theoretical positions, ranging from those seeing consciousness as irrelevant to psychological explanation to those rejecting any kind of mental state. In the meantime, popular culture continued to make those strong references to human self, soul,

ego, in deeply moving ways, useful for all manner self-help motivational ends, despite the sweeping trend of reductionist orientation in the mainstream psychology, and deconstructionist influence in mainstream philosophy. The psychodynamic and existential therapies flourished. While scores of post-Husserl phenomenologists toned down on a transcendental self, Sartre resumed the individual self discourse with his firebrand version of existentialism. For Sartre, just as for many phenomenologists, the aim was to account for the very core of the human self, the one at a pre-conscious, pre-language, pre-reflective level. In time, a distinction was being drawn not only between consciousness and self, but also between self and self-consciousness. The mind-body problem was eventually reincarnated in the mind–brain question and the central "problem of consciousness" (Zeman & Coebergh 2013).

Today, contemporary thinkers are making fine distinction between awareness, consciousness, self-consciousness (Deshmukh 2022); "sense of self" and "the self" (Basten and Touyz 2020). The renewed impetus of the self conundrum now probes if self-awareness differs from self-consciousness; or if self-consciousness is self; or if consciousness is just a property of self; or if rather "sense of self" is a byproduct of consciousness, and many more. As with the case of the mind-body discourse, this cuts across disciplines and schools of thought. Although being one of the leading logical positivists, Russell (1921 [1989] seems to have observed that neither awareness nor self-awareness is self. Chalmers (1996: 26) makes a distinction between "phenomenal consciousness" and "psychological consciousness", and he also portrays self-conscious as a subcategory of consciousness. Others rather argue that consciousness is identical with self-consciousness (Frankfurt 1988). In turn, many phenomenologists see consciousness as derivative to self-consciousness (Zahavi 2011). The spectrum of the consciousness phenomena keep expanding with the expansion of scientific horizons. Hanna and Maiese (2009) identify ten different basic types of consciousness. Meanwhile, Pickering (1999) observes that although both animals and humans are conscious only humans become selves.

3. Self as a placeholder

In any given cultural framework of the day, self models and metaphors relied on closely-knit terminology to define the self in what appears to be a near-to circular tautological pattern. The case is no different today. Of course, the very same set of terms are employed by the skeptical voices to perpetually question the self. Thus, Russell (1989: 40) argued that "whatever may be the correct definition of 'consciousness', 'consciousness' is not the essence of life or mind'". Amid a pile of terminological abundance, the quest for what consists of the true or real human self or person is far from settled: "the true human person is neither consciousness, nor soul, nor body, but the complete Ego - the living rational being arising out of the substantial union of both principles." (Maher 1915: n.p.). Disputes abound: "…no such things as selves exist in the world. A biological organism, as such, is not a self. An Ego is not a self, either, but merely a form of representational content…" (Metzinger 2003: 8). Earlier debates of "who has a what" have now reframed under "does self or body has a who". Nowadays, authors discourse on how the body is not the subject who has experience (Stango 2015), while others, drawing from a Buddhist perspective, talk about "ownerless consciousness" or subjectivity without a subject (Siderits et al. 2011).

With nominal and causal circularity looming, before its final act of disappearance, the self as the subject is stripped from a *substantia*. In the 1960s and 1970s a number of different thinkers started deconstructing the "human subject" (Heartfield 2002). As the linguistic turn came to have a sweeping influence of how things are understood, so did metaphors for the linguistic understanding of human self. "Our sense of self, "who you think you are," is largely based on language –both our inner speech and the words, the linguistic structures that frame them, and the tone or prosody with which we articulate them" (Robbins 2018: 8). Is the self a "referential fallacy" *par excellence*, whereby there is nothing standing as a referent for the signifier of I? In this vein of thought, it has been suggested that the term "self" has traditionally been used as a placeholder: "This is a pity for there is enough historical information available to see that the self is a linguistic trope, a yarn, a mode of talking about people and their reasons for doing things" (Berrios and Marková, 2003: 9). Hence, in linguistic-constructionist terms, self is a name without a reality, a sign without its signified. In the final analysis, since there is no "self," there is no such thing as the philosophical or scientific problem of the "self" (Olson 1998).

4. A Semiotic proposal

Many have explored the applicability of C. S. Pierce's general theory of signs to the question of human subjectivity.[2] Key attractive points of Peircean semiotic perspective include, but are not limited to the following: retention of the notion of acting human subject (Colapietro 1989); positing "self as a sign" (Petrilli [2013] 2017); self as a center of purpose and interpretive power (Andacht & Michel 2005); sign model transcending the limitations of the linguistic paradigm (Stango 2015); sign-action transcending the subject-object dichotomy (Deely 2007); sign embeddedness in semiotic system (Bakker 2011); dynamic and interpretative nature of semiosis (Wiley 1994). These Peircean postulations, as elaborated thoroughly by the semioticians cited here and beyond, do present a solid theoretical framework to account for the developmental, linguistic, social and historical factors without jeopardizing human agency and autonomy. Furthermore, such semiotic approach permits to seamlessly integrate the experiential and embodied self; to reconcile the uniquely personal phenomenological experience and the scientific paradigm of self; and, to attempt an explanation of human self without neither dehumanizing nor apotheosizing it.

Let me start with the general consensus that Peircean semiotics transcends the linguistic paradigm. One immediate implication is that, within triadic semiotics, self-consciousness is not reducible to linguistic signs and "that "I" has a real, non-fictional referent" (Stango 2015: 224). Drawing on a wide-ranging tradition of American and European semiotics, Petrilli (2017) precludes the possibility of self being another "grammatical category". In addition, the triadic sign model is considered a valuable theoretical tool to simultaneously account for the paradox of unity of the self and for the diversity in human identity (Andacht and Michel 2005). Both Wiley (1994) and Petrilli (2017) build on these semiotic tools to establish a necessary difference between identity and self, elaborating at length why self should not be confounded with identity. Further, the semiotic self being subject to a constant process of self-interpretation, an interpretive process this involving signs which relate to signs, *ad infinitum*, is not expected to be handed in a silver platter: "The "really real" can only be approximated semiotically; it cannot be captured completely once and for all." (Bakker 2011: 6).

In the Peircean triadic model, the interpretant nature of the sign is seen as accounting for the agency. The semiotic self retains the agency while at the same time dynamically evolves and re-defines itself in inter-dependent relationships with the natural and social surrounding, accounting for constructionist influences. Such a view positing self as a sign implicated in a wider net of sign relations converges with the indispensable role of socio-cultural and historical context in the emerging of the modern problem of the self, as explicated by a string of authoritative figures (C. Taylor, A. Giddens, Z. Bauman, R.F. Baumeister, C.R. Trueman, etc.) . At the same, the Peircean doctrine of synechism has grounded a synechistic relationship the mind has with both the body and the world. As such, propositions to overcoming the Cartesian split are advanced, among others, portraying the human body as a "quasi-mind" (Magsino 2021). In this scheme of interpretation, the body and self each formulate its own semiotic modeling systems, in line with Peirce's demonstration that the dialogical self is not possible among "disembodied minds" (Petrilli 2017).

Naturally, semiotic discourse comes with neologisms of its own. Colapietro (1989) speaks of Peirce's need "to coin new words", just as Petrilli (2013) highlights quite a few interesting neologisms of Victoria Welby, the founder of sign theory known as *significs*. Wiley (1994: 10) thinks that Peirce and Mead's ideas of self are synthesizable into one semiotic theory of the self, admitting that neither of them do always say quite the same thing when they refer to "the I": "each worked with somewhat different terms and concepts, making it difficult to combine the two sets of insights". In this context, what is uniquely intriguing in John Deely is his swapping of the core meaning of "subjectivity" and "objectivity". Given the modern proposition that it is the human subject alone that can be known, Deely (2007: xxii) clarifies this act of inversion: "So began the polarity shift in common usage where 'subject' no longer connotes substance as

[2] It is beyond the limited scope of this article to explore a specific segment of literature interpreting C.S. Peirce's synechism scheme as undermining "the individual".

mind-independent being but only existence in the mind (as when we speak of a 'subjective judgment'), and 'object' no longer connotes something merely as known but rather existence outside the mind (as in 'looking at things objectively')."

Drawing in his classic credentials, Deely re-establishes the subjectivity of everything "as the distinguishing characteristic of a substance" simply by reversing the language to its premodern discourse (Teixeira 2022). The question for Deely then, was not so much about "the subjective constitution" of the subject –it was about the intelligibility of the subjective constitution of the external world by the human subject. Denouncing both Modern and the Postmodern philosophy for projecting mind-dependent relations alone as constituting "the world of human awareness and content, including the content of "personality" and "person" (Deely 2012: 149), on the one hand, and "the medieval understanding of "person" as a supposit –an existing substance– of a rational nature" (Deely 2012: 159), on the other hand, Deely advances his own semiotic understanding of "person". To get to a real postmodern notion of person, Deely posits the very same criteria "as required for achieving a doctrine of signs" (Deely 2012: 154), namely, "transcending" of "the distinction between *ens reale* and *ens rationis*".

Interestingly, unlike others who have emphasized the unique ability of human beings to self-reflect on the realities of their subjective self, Deely's emphasis is placed on "the relation of self-identity" and "self-referentiality". These enable the human animal to be aware that the world as it exists out there has an independent character of its own, has a subjective merit of its own, rather than serving merely as a utility field to be explored for self-interested pursuits. In other words, in contrast to non-human animals who see everything from a self-centered instinctual prism of biology, human subjects do not see "things" only, they see "relations", as well. It soon becomes apparent why are these notions crucial to the postmodern recovery of human person:

> In other words, just as the ancient notion of "rational animal" and the modern notion of "thinking thing" are subsumed and replaced by the postmodern notion of "semiotic animal", so the ancient and medieval notion of "person" as a "substantial being of a rational nature" needs subsumption and replacement by a developed notion of the human self as a semiotic self. (Deely 2012: 162)

As Deely rolls back the process of Cartesian severance of the Subject from the rest of reality, the semiotic self would have the Subject tamed with the "logic of otherness", which is inevitably a "dialogic" logic (Petrilli 2013). This is an invitation to an advanced stage of human consciousness, a new era of humanism. Just as "the ineffability and uniqueness of self do not imply the sacrifice of communicability" (Petrilli 2021: 125), so constructionist relations do not necessarily threaten the phenomenological "minimal self". In fact, the semiotic self is so embedded in lifeworld and culture, and as such, it precludes any possibility of disappearance of the self. For the semiotic self to disappear, the Peircean "center of purpose and interpretive power" would have to disappear, and with it, the whole evolutionary context of self-conservation and self-persistence.

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VÉRIDICTION ET TRANSVERSALITÉ DU DISCOURS

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La problématique des «régimes d'extension / intégration du domaine sémiotique», telle qu'elle est esquissée dans le texte d'orientation du panel «Extension du domaine sémiotique et constitution du sens», laisse entrevoir, parmi beaucoup d'autres fils rouges analytiques, le problème spécifique de la *transversalité véridictoire*. Tel est l'objet de la présente étude.

De fait, l'extension du domaine sémiotique que nous envisageons est aujourd'hui imposée de façon brutale par la question écologique englobante, par ce nouvel état planétaire inouï qu'on ne peut plus appeler «crise» – car d'une crise, on en sort – et donc, selon le mot que certains emploient, par la mutation dans laquelle le monde est désormais entré. En paraphrasant Maurice Merleau-Ponty qui avait intitulé son livre fondateur, en 1946, *Le primat de la perception et ses conséquences philosophiques*, nous pourrions aujourd'hui parler du «primat du changement climatique et ses conséquences épistémiques». Cette transformation forme désormais le socle existentiel impérieux de nos connaissances, tout comme l'expérience de la perception nous mettait, écrit Merleau-Ponty (1989 [1946]: 67):

> en présence du moment où se constituent pour nous les choses, les vérités, les biens, (...) elle nous rend un logos à l'état naissant, (...) elle nous enseigne, hors de tout dogmatisme, les conditions vraies de l'objectivité elle-même.

La force inexorable d'un tel changement affecte les catégories à travers lesquelles notre savoir se constituait et s'ordonnait, elle ébranle les massifs cognitifs stabilisés qui filtraient notre lecture du monde, et elle fait entrevoir l'avènement d'un nouveau *logos* susceptible de faire naître une nouvelle objectivité. L'emprise de l'événement a donc ceci de particulier qu'il sollicite simultanément les différents champs de connaissance – qu'il s'agisse de géologie, de climatologie, de biologie, de psychologie, de géo-politique, de philosophie et d'éthique, de sémantique et d'analyse de discours, d'art et de littérature, etc. Voici que les démarcations disciplinaires traditionnelles sont devenues poreuses ou, ce qui serait sans doute plus juste, voici que le changement des conditions du vivant révèle une porosité que masquait les formes scolaires, académiques et médiatiques de nos savoirs: il y a de la politique dans le droit, il y a de l'imaginaire dans la climatologie, la littérature s'immerge dans la technologie et fait de la philosophie. On demande à Bruno Latour ce qu'il est, sociologue ? philosophe ? anthropologue ? écologiste ?, et il répond en disant qu'il ne s'identifie à aucun de ces métiers mais qu'il traverse ces différents rôles thématiques selon les périodes, selon les accents.

Ainsi, dans ce contexte et sur cette question des disciplines, quel que soit leur mode de déclinaison paradigmatique, l'intégration d'éléments hétérogènes et la recomposition de leur économie globale sont susceptibles de devenir un titre de problème central. Cela redonnera peut-être de l'éclat à la naguère fameuse, mais fumeuse et exagérément dénigrée, «interdisciplinarité». À ce sujet, la sémiotique, science transfuge et médiation disciplinaire par excellence depuis sa fondation, a sans doute quelque expérience à faire valoir. Les concepts dont elle dispose sont peut-être de bons candidats à l'impérieuse transversalisation qui se profile. Ainsi en est-il, selon nous, de celui de «véridiction».

[1] Panel organisé par J. Fontanille, D. Bertrand, J.-F. Bordron, I. Darrault au 15e Congrès de l'AIS (Thessalonique). Le titre complet du panel était : « La Terre, la santé, la vie et la mort, le monde en perspective : extension du domaine sémiotique et constitution du sens ».

1. Véridiction sémiotique

S'il est en effet, selon nous, un concept sémiotique qui mériterait d'être versé dans l'espace public et de devenir, doté de toutes ses implications techniques et axiologiques, un terme descriptif dans l'usage quotidien du langage, c'est bien ce mot: «véridiction».

Il n'est pas utile de revenir, dans la communauté des sémioticiens, sur la genèse de ce terme, ni sur le fameux «carré de la véridiction», une des inventions les plus heuristiques d'Algirdas Julien Greimas. Le modèle, trouvé sur un coin de table dans un bistrot comme aimait à le raconter son inventeur, est fondé au départ sur l'agencement des prédicats d'être et de paraître ainsi que de leurs négations, formant le double schéma de l'immanence et de la manifestation. Cet agencement donne lieu, en seconde génération, à la production des valeurs de vérité, quand être et paraître coïncident, de *mensonge* quand paraître coïncide avec non-être, de *secret* quand être coïncide avec non paraître, et de *fausseté* quand coïncident non-paraître et non-être.

Il est sans doute immodeste de vouloir ajouter un commentaire à ce modèle qui a fait l'objet, depuis sa création, de très nombreuses analyses critiques, de prolongements et de propositions diverses et stimulantes. On pense, parmi beaucoup d'autres, aux travaux de Jean-François Bordron, de Per Aage Brandt, de Jacques Fontanille, de moi-même, et récemment de Juan Alonso Aldama (2023). Il est frappant de constater, et c'est une des propriétés de ce carré, qu'il donne lieu à des commentaires d'ordre purement conceptuel et théorique aussi bien qu'à des prolongements et des investissements socio-sémiotiques. C'est sur ce dernier champ qu'on se situera ici.

Et nous commencerons par deux remarques. La première est que le modèle sémiotique de la véridiction est d'emblée installé dans le champ de prédication des valeurs liées à la vérité indépendamment de toute assomption, même indirecte, de la factualité du vrai. Comme son nom l'indique et comme l'a noté il y a longtemps Jean-François Bordron, la véridiction «est toujours immanente à un discours» (Bordron 1987: 114). Mais de ce fait, et c'est là selon nous ce qui importe surtout, ce modèle n'accorde à la position du vrai aucune priorité de principe. Puisqu'il a pour objet les événements de prédication eux-mêmes, c'est-à-dire les discours dans leur immense diversité, le vrai ne jouit, comme chacun sait et en dépit de ce que ces discours affichent du fait de leur nature communicative, d'aucun privilège: ils sont contestables et contestés, ils mentent, ils rusent, ils dissimulent, etc. Assumant cette donnée, le modèle de la véridiction ne place pas la vérité au sommet d'une hiérarchie, comme si elle était point de mire de tout énoncé et de toute évaluation des énoncés, elle ne fait pas l'objet d'une quelconque assomption ontologique, ni même, on l'a dit, d'une quête prioritaire, il n'est pas investi *a priori* d'une valeur morale particulière, préférable au mensonge, au secret ou à la fausseté. Il est à égalité avec les autres valeurs véridictoires dont la circulation discursive est aussi prégnante dans la réalité des échanges. Il est saisi à la même hauteur, au même niveau, figure emblématique de la neutralité axiologique du regard sémiotique.

Notre seconde remarque porte sur le constat que le modèle véridictoire est en prise directe sur l'énonciation. Il note des positions de discours, on peut même dire des actes de discours, assumant que ce qu'il cherche à décrire, ce sont non pas des factualités mais des interactions. C'est ainsi que nous avions proposé, il y a longtemps, sous le titre «Les parcours modaux du sujet de l'énonciation» (Bertrand 2000: 199-200), une lecture énonciative de la pyramide des modalisations cognitives, en montrant que ce qui distinguait l'aléthique de l'épistémique et l'épistémique du véridictoire, c'était précisément la place qu'y était attribuée à la relation entre le sujet cognitif et les objets de son savoir. Ainsi, les modalités aléthiques, qui codifient le nécessaire, l'impossible, le possible et le contingent sont-elles caractérisables par leur éviction du sujet. Elles nous disent «cela est» ou «cela n'est pas», ou «peut être», ou «peut ne pas être», un point c'est tout. Elles indiquent, comme une idéalité, l'objectivité du savoir. Ensuite, comme s'il s'agissait de retirer à l'aléthique son voile illusionniste, les modalités épistémiques, celles du croire être ou ne pas être des choses, redonnent au sujet de l'appréciation et du jugement la place qui lui revient: elle nous révèlent ses certitudes et ses incertitudes, ses doutes et ses estimations de probabilité. Au sommet de l'édifice, enfin, les modalités véridictoires mettent en scène la dispute

du savoir, les comptes et les règlements de compte entre les sujets, dénonçant les mensonges et les illusions, revendiquant la vérité jusqu'à l'engagement vital du martyre, dissimulant ce qui est, ou au contraire démasquant les secrets comme les lanceurs d'alerte. Les exemples de scènes et de scénographies véridictoires affluent de tous les horizons, inutile d'y insister, depuis les contes populaires jusqu'aux médias numériques, dans le débat politique comme dans les discours de guerre. La véridiction dessine l'espace de la narrativisation conflictuelle ou contractuelle de toute énonciation.

2. Véridiction et vérité

A l'heure des fake news, des «faits alternatifs», des argumentations complotistes, de la propagande éhontée, et de tout ce qui vient, massivement, occuper sans vergogne la position de la fausseté ; à l'heure où, face au non paraître et au non-être conjugués, dont témoignent les faits sous les yeux de tous, on peut tranquillement assumer, envers et contre tout, de manière provocatrice ou cynique, à l'abri des «like» qui affluent, le *croire sur* le mode de la conviction et de la certitude en vertu de sa seule existence pragmatique. Dans ce contexte, on perçoit tout le mérite qu'il y aurait à solliciter la véridiction pour mieux comprendre les mécanismes en jeu. Et abandonner du même coup, provisoirement, le privilège supposé de la vérité (fiévreusement revendiqué par les «fact checkings» et autres «désintox» dans les médias, également pris dans la tourmente).

Le problème du sémioticien n'est donc pas celui de la vérité contre ce qui l'altère, mais celui des conditions qui modulent l'acceptabilité des énoncés, en donnant à ce -able (accept-able) toute sa force modale: le pouvoir être, le pouvoir être cru, le pouvoir d'être cru. On ne sait si la paternité de la véridiction et des régimes véridictoires revient à Greimas, et à la réalité du discours qui fait tellement écran devant toute chose qu'il mérite l'arrêt du sémioticien et justifie sa discipline, ou si elle revient plus largement à des philosophes. Peu importe. On en trouve en tout cas l'expression chez Michel Foucault, où elle a – mais en dehors de toute articulation entre vérité, mensonge et secret – une portée comparable. C'est ainsi par exemple que Roberto Nigro, dans un article intitulé «De la guerre à l'art de gouverner: un tournant théorique dans l'œuvre de Foucault ?» (2005: 15-25), commente le concept foucaldien:

> Par *régime de véridiction*, il n'entend pas une loi de la vérité, mais un ensemble de règles permettant, à propos d'un discours donné, d'identifier les éléments qui peuvent être caractérisés comme vrais ou comme faux. L'histoire des régimes de véridiction n'est pas l'histoire de la vérité ; elle n'est pas non plus celle de l'erreur ou de l'idéologie. La question qui se pose est plutôt: dans quelles conditions et avec quels effets exerce-t-on une certaine véridiction avec certaines formules d'acceptation du vrai et du faux ?

Pourtant, on le voit ici, le point de mire est bien l'assomption d'une vérité en tant que telle. De même, au début de *L'ordre du discours*, sa leçon inaugurale au Collège de France le 2 décembre 1970, Foucault analyse, comme un troisième «système d'exclusion» et de contrôle des discours – après l'interdit de parole et le rejet partagé de la folie –, ce qu'il appelle la «volonté de vérité» (on observe une quinzaine d'occurrences de l'expression en quelques pages) liée à la volonté de savoir, celle qui, justement, commande le partage du vrai et du faux. En montrant que cette «volonté de vérité» a elle-même sa propre histoire, son inscription dans des institutions, ses processus de pouvoir, il conclut en affirmant qu'elle est «une prodigieuse machinerie destinée à exclure» (Foucault 1971: 22). Ce faisant il reconnaît l'exorbitant privilège conféré au «vrai».

3. Politique et vérités

Ce privilège est aussi manifeste dans le célèbre article d'Hannah Arendt intitulé «Vérité et politique», publié dans *La crise de la culture* (1954-1968). Au regard du débrayage radical que propose la sémiotique de la véridiction, le texte d'Hannah Arendt se présente au contraire comme embrayé, engagé dans la

vérité contre le mensonge. La question qu'elle pose en effet est celle-ci: «Est-il de l'essence même de la vérité d'être impuissante et de l'essence même du pouvoir d'être trompeur ?»[2]

Or, pour répondre à cette question, elle s'emploie à relativiser les ordres de la vérité, et à en pluraliser les régimes. Elle a ainsi recours à une distinction, désormais bien connue, entre «vérité de raison» et «vérité de fait». La première, vérité rationnelle, intemporelle, scientifique, établie dans des axiomes et dans des lois qui lui confèrent sa stabilité, est considérée comme peu vulnérable aux jeux politiques du pouvoir, en raison de la faible prise qu'elle offre à la quête du profit matériel. Encore que... ! La seconde en revanche, soumise aux manipulations des détenteurs du pouvoir, sensible au désir et malléable en fonction des profits espérés, est beaucoup plus vulnérable et fluctuante. C'est elle qui importe le plus aux yeux des politiques. Les vérités de fait sont moins soumises à l'erreur ou à l'ignorance – comme le sont les mathématiques par exemple – qu'au mensonge délibéré, calculateur et organisé, c'est-à-dire au cynisme. Elles se dégradent en opinions et celles-ci en passions, qui toutes deux forment le matériau privilégié des politiques. Lorsque Hannah Arendt explique cette «tendance à transformer le fait en opinion, à effacer la ligne de démarcation qui les sépare»[3], et lorsqu'elle affirme que «les faits et les opinions, bien que l'on doive les distinguer, ne s'opposent pas les uns aux autres, ils appartiennent au même domaine»[4], elle anticipe le phénomène qui a trouvé un nom, qui s'est concrétisé et considérablement développé avec les réseaux sociaux, et a même acquis une dureté véridictoire: c'est l'expression de «fait alternatif».

Indépendamment de sa portée en science politique et de sa richesse conceptuelle par ailleurs, cette analyse d'Hannah Arendt nous intéresse ici, d'un point de vue sémiotique, par la syntagmatique de la vérité qu'elle déploie, par la narrativisation qui est inhérente à sa définition. Elle souligne en effet que *le lien avec autre chose* est consubstantiel à la vérité: un faisceau modal et actantiel enveloppe la vérité de fait. Les forces modales, affirmatives et négatives, du vouloir, du devoir, du savoir et du pouvoir enveloppent la véridiction, avec l'actantialité qui en résulte. Il y a d'abord l'actant objet visé à travers elle, qu'il soit lié avec l'autorité, avec l'utilité, avec le désir, le profit ou le plaisir, avec un telos quel qu'il soit ; il y a ensuite l'actant collectif qui en est la condition et qui en émane, car elle concerne nécessairement «des circonstances dans lesquels beaucoup sont engagés» ; il y a encore la passion qui irrigue le dispositif actantiel ; il y a le sujet de l'action dont cette passion est motrice ; il y a enfin le Destinateur, la sphère politique elle-même, qui se nourrit de cette action et qui en est le garant. Tout ce matériel narratif renforce et à la fois menace la vérité de fait, offrant autant de prises à l'interprétation et au réarrangement.

En d'autres termes, ce dont nous parle Arendt, c'est moins de vérité en soi, supposément inscrite et gravée dans le réel, que de véridiction, façonnant ce réel entre les facettes de l'illusion, du secret, du mensonge, ou de l'exaltation. Sur ce socle, du reste, la vérité de raison elle-même peut, comme on l'a vu à de nombreuses reprises dans l'Histoire, de Galilée à Lyssenko, de la théorie des humeurs aux Evangélistes de l'*Intelligent design*, être engouffrée et absorbée dans le trou noir de la vérité de fait.

4. Véridiction à la croisée des disciplines: quels critères?

Ces considérations sur le statut complexe et relatif de la vérité nous ramènent vers le centre de notre propos: comment peuvent coexister différents *régimes véridictoires* ? Comment, en particulier, dans le contexte d'ébranlement du sol planétaire que nous connaissons, peuvent cohabiter dans l'espace inter-scientifique des disciplines appelées à se croiser, à se reconnaître, à collaborer, à mettre à nu leur porosité, voire à empiéter les unes sur les autres, dans ce contexte de changement climatique désormais inexorable ?

Un constat, pour commencer. Le sémioticien, avec sa fausse naïveté, peut s'étonner que le questionnement sur la véridiction ne semble pas avoir été partagé en tant que tel par les différents champs épistémiques – sciences exactes et sciences sociales réunies. On peut considérer que ces disciplines, par tradition, par principe et par méthode mettent en œuvre des régimes véridictoires propres. En effet,

[2] H. Arendt, « Vérité et politique », *La crise de la culture. Huit exercices de pensée politique* (1954-1968), trad. fr., Paris, Gallimard, « Folio essais », 1972, p. 290.
[3] *Ibid.*, p. 301.
[4] *Ibid.*, p. 303.

même si quelques principes généraux peuvent les sous-tendre – comme la falsifiabilité et la réfutabilité de Karl Popper, ou les principes hjelmsléviens graduels de non-contradiction, d'exhaustivité et de simplicité en sciences du langage ou, en sociologie, le principe bourdieusien des études empiriques minutieuses préalables à la conceptualisation... –, on peut dire que, dans leur pratique, les soubassements épistémologiques du faire conduisant à l'assomption véridictoire ne sont pas nécessairement explicités de manière formelle, quand ils ne sont pas tout simplement ignorés ou rejetés.

De façon modeste et provisoire, s'agissant d'un chantier dont l'ambition évidemment considérable dépasse les limites de la présente contribution, nous proposons ici quelques suggestions susceptibles de dessiner un cadre à cette problématique de la *transversalisation véridictoire*.

Le premier critère est l'articulation de la *double référentialité*. Une ligne de partage, bien traditionnelle, se dessine entre les disciplines dont l'objet référentiel est le monde physique, postulant que la réalité existe indépendamment du regard qui est porté sur elle, et celles dont cet objet est déjà un texte, alors menacées, comme l'observe le sociologue Bernard Lahire, par un «excès de constructivisme ou de nominalisme» qui entraverait «toute avancée scientifique» (Lahire 2023). Il y a celles qui construisent leurs assomptions et leur parcours véridictoires sur un référent externe, et celles qui les adossent à un référent interne déjà discursif – qu'il s'agisse de religion, de droit, de sociologie d'enquête et de témoignage, de théorie littéraire ou de sémiotique des discours. Les procédures véridictoires pourraient alors être rapprochées de la distinction d'Hannah Arendt, entre la visée épistémique de fait, ou *véridiction factuelle*, et la visée épistémique de raison, ou *véridiction rationnelle* – entraînant l'une et l'autre ses propres modulations véridictoires (mensonge, mystère, etc.).

Le deuxième critère concerne, par delà la définition de l'objet, le problème transversal des *échelles* et de la *mesure*. Il comprend deux aspects corrélés: 1. la question du *terme de référence*. On peut penser par exemple à Jean-Marc Jancovici qui mesure la dépense d'énergie à partir de l'effort humain et de sa dépense en kilowattheure, celui de cyclistes gravissant une côte: ainsi, la mise en marche d'un mixer correspond à la dépense de 10 cyclistes, d'un aspirateur à 20 cyclistes, d'un ascenseur à 50 cyclistes... 2. Le second aspect est le problème de l'*incommensurable*, ce qui dépasse en amont comme en aval nos mesures et le partage de nos représentations: dans le champ spatio-temporel par exemple, qu'il s'agisse des changements dans l'ordre de la visibilité (cf. les deux infinis pascaliens) ou dans celui de la mémoire (cf. la problématique de la post-mémoire et des phénomènes de resensibilisation mémorielle à distance). Ce deuxième critère peut être associé au problème de l'inaccessibilité du «quoi» de la chose même comme l'explique la phénoménologie, et à la problématisation transversale de l'impératif contraignant de «perspective», entre focalisation et point de vue.

Le troisième critère est évidemment celui du *métalangage* construit et mobilisé, au niveau de la conceptualisation opérationnelle, par les différentes disciplines. On pourrait envisager une banque des métalangages, fondée sur le potentiel de transversalité disciplinaire. Une sorte de *Vocabulaire* de Lalande généralisé, répondant à des questions telles que «Quels concepts et quelles procédures ? Quels ajustements et renvois conceptuels ? Quel statut de la métaphore et de la catachrèse ? Quelle part du sujet, promu ou retenu, assumé ou évincé, dans l'élaboration cognitive ?».

Un quatrième critère, résultant des précédents, concernerait les modes d'interactions entre disciplines, la question de la négociation théorique et de leur cohabitation pratique: le bout de chemin qu'elles peuvent accomplir les unes vers les autres. Certaines, d'ordre d'abord qualitatif, trouvent leur assise dans une tradition rhétorique où l'*exemplum* a fonction de preuve ; d'autres au contraire, à base quantitative, se fondent sur le calcul... Ces dernières semblent s'imposer elles-mêmes en référents internes pour les autres, du fait de la factualité, de l'opérationnalité et du prestige de leurs résultats. Il s'agit alors de confronter les procédures de validation et de mesurer le caractère inévitablement coercitif de la vérité. Nous avons le souvenir scolaire, en arithmétique, de la preuve par 9, destinée à valider nos multiplications. Le fait qu'elle peut fonctionner aussi bien lorsque le résultat est faux que lorsqu'il est vrai montre bien que c'est le processus lui-même qui assure à la discipline son statut, en amont de ce résultat, fiable ou non. Il faudrait pouvoir réaliser entre les disciplines des «synthèses de transition» au sens que Merleau-Ponty donne à cette expression à propos de la perception.

5. Exemple de l'océanographie

Nous évoquerons très succinctement pour finir notre projet de recherche en *sémiotique transversale*, celui d'une sémiotique de l'océan: le programme qu'elle trace se situe entre littérature, navigation, océanographie et écologie.

Notons le caractère d'emblée pluridisciplinaire de l'océanographie: elle inclut la géologie avec la tectonique des plaques, la chimie avec l'étude des grands cycles bio-géo-chimiques, la physique avec l'étude hydrologique des courants océaniques, la biologie et l'ichtyologie avec l'étude des écosystèmes marins, des espèces et des organismes, la météorologie avec l'analyse du mouvement des masses d'air et les liens qu'elles tissent entre l'océan, les événements extrêmes dont il se fait l'agent et les transformations climatiques à plus long terme. L'interdépendance entre ces disciplines (parmi d'autres: comme l'éthologie marine, l'économie de la pêche, le droit international de la mer...), caractérise l'océanographie. Entre elles, les trois niveaux, épistémologique, théorique et méthodologique doivent s'ajuster dans une «synthèse de transition» assurant la cohérence et l'unité de leurs résultats. Ajoutons que l'actualité de l'océanographie est éminemment politique: problèmes de souveraineté, de disparition de terres, voire d'États, sous la montée des eaux due à la fonte des glaces, d'exploitation minérale des fonds sous-marins, de modification des flux des grands courants comme le Gulf Stream, de gestion du continent de plastique et de ses méfaits sur les écosystèmes, etc. Cette actualité de longue durée s'exprime en une formule qui introduit la dimension passionnelle dans son champ véridictoire: *l'océan menacé, l'océan menaçant*.

Or, il faut encore ajouter à tout cela une autre dimension de la véridiction, celle de l'imaginaire de l'océan tel qu'il s'exprime et se fixe dans l'espace littéraire et particulièrement dans le champ romanesque: Herman Melville, Edgar Poe, Victor Hugo, Joseph Conrad, Jack London en sont quelques-uns des phares. Il n'est pas possible bien entendu d'entrer ici dans l'analyse de leur régime véridictoire. Mais un motif transversal à ces univers romanesques me paraît motiver leur mise en relation, non seulement des œuvres de fiction elles-mêmes, mais de ces œuvres avec les autres disciplines. C'est la simplicité figurative élémentaire d'un monde composé exclusivement de deux éléments, air et eau, avec leur unité chromatique – le bleu –, leur réverbération, leurs transferts physiques et tous leurs effets de miroir, qui «commande» dirait-on l'abstraction méditative, existentielle, métaphysique qu'ils suscitent immanquablement dans les discours. Cette relation met l'homme sur la mer, en tant que sujet percevant, en contact direct et continu avec le statut planétaire et cosmique de sa condition. Ce phénomène décisif est à comparer, par contraste, avec le monde terrestre dont la complexité et le foisonnement figuratif font partout écran et absorbent le sensible. Voici, tout juste esquissé, le foyer de notre hypothèse et le vecteur de transversalisation véridictoire des disciplines que nous souhaitons explorer.

Conclusion

La véridiction se met à distance car elle pose sur son quaterne, à la même hauteur que la vérité, les positions du mensonge, du secret et de la fausseté à concevoir comme autant d'entrées véridictoires, déployant chacune de multiples espaces discursifs. Les gradients du secret vont de la simple dissimulation à la profondeur du mystère, les gradients de la vérité vont de l'évidence «qui saute aux yeux» à la profondeur de l'authenticité, les gradients du mensonge vont des simulacres de nos illusions aux trahisons les plus cyniques, les gradients de la fausseté vont des «faits alternatifs» aux stratégies complotistes les plus élaborées. Le refus d'un privilège accordé à la vérité constitue ainsi une mise entre parenthèses, une *épochè* méthodique qui rappelle celle de la suspension phénoménologique. Le carré de la véridiction est le carré de la lucide désillusion de la vérité. Non pas évidemment que celle-ci ne soit pas éminemment désirable, et cruciale, mais simplement par constat de la réalité des discours où ce qui domine, c'est le chassé croisé des positions véridictoires, entre illusions et révélations, trahisons et fidélités, propagande et stratégies de dupes, argumentations et modélisations.

En somme, à travers la quête des transversalisations véridictoires, c'est moins la «volonté de vérité», dont parlait Foucault, qu'il s'agirait de viser, potentiellement tyrannique comme il l'a montré, que la volonté d'une «bonne volonté cognitive» partagée.

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THE ACCLIMATIZED SENSE. CARBON FOOTPRINT AND EMERGING COLLECTIVES IN SEMIOTIC PERSPECTIVE

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1. Introduction

What can climate change do to semiotics? How can the chemio-physical composition of the atmosphere affect our practices of meaning-makers? At the same time, and inversely: how semiotics is equipped to offer perspectives and conceptual tools in research projects to come on this theme, proposing itself as a credible discipline helping to elaborate more? These two interconnected and driving questions are at the backdrop of this introductory inquiry, finally focused on discourses and practices related to carbon footprint, its conceptualization and its use as a tool to take decisions, actions and to sensitize people around the world on the massive topic of a changing or already changed climate. On the background, moreover, is there also the recent requestioning of classic well-established distinctions, like the one between culture and nature, separating the domain of meaning from the domain of matter and methodologically causal interactions. That distinction, grounding the modernist project of anthropology as well as undisputed in the semiotic applications, continuing the lévi-straussian line, is suspended in the proposal itself of the now popular term Anthropocene, where humans and geological formations start sharing properties and exchange qualities[1].

The here proposed interpretative trajectory is based both on didactic activities and a connected research project on the topic of climate change undertaken with students attending semiotics courses at NABA in Milan. The project started within the framework of a rather traditional discourse analysis[2] but it reflexively interrogated the semiotic stance: does climate change affect semiotics more than just any other cultural topic grasped from a discursive perspective? Do we need to update models or methods to approach the complexity of this issue, finally addressing the capacity of collectives to persist or "hold" over time? Another question finally arises from the contemporary tendencies in research project that blend humanities and hard sciences, in a consistent multi-disciplinary frame: the positioning of semiotics, as a candidate discipline to help constructing the questions or the research path itself[3], is far from being established and/or even recognized. In sum: how to make semiotics a credible partner for further research?

2. Semiotics of climate change: an uncertain start

It should be noted that the semiotic literature on climate change is truly reduced at the moment this contribution was elaborated (2022). Semiotic essays on that topic are just a handful, with only certain theoretical lineages being represented[4]. Among the relevant contributions, it is worth mentioning Du Plessis (2020), who takes a biosemiotic perspective of the living, observing the consequences of climate change in the Arctic environment, in the land of the Sami (Finland), and framing the transformations as a form of violence. Climate change disassociates the most typical life forms of those territories, reindeer

[1] The now well-known and discussed book of Latour (2017) has a major purpose in debunking the nature vs. culture opposition, especially focusing on the deconstructing the notion of nature itself.
[2] The courses were part of the 2021/2022 Academic Years, held with the help of the colleagues Valentina Carrubba and Giuditta Bassano, who I thank for the invaluable contribution to this also collective reflection.
[3] See Fontanille (2015) for a wider frame of the new societal challenges of the XXI Century and the redefinition of the semiotic project.
[4] Among them, see the Peircean framing of Global Warming by Gare (2007), the use of Barthes in visual analysis in Ballantyine, Wiberck, Neset (2016) or Born (2019), the textual interpretation of sensitizing campaigns in Vallverdu-Gordi and Marine-Roig (2023).

hunters, reindeer, certain types of birds, from a predominantly snowy environment, thus under the banner of chromatic homogeneity, with a dominating white. Climate change compromises that homogeneity, changing practices: it is no longer possible to hide or to hunt using one's perceptual skills. On the other hand, new predatory practices are introduced, like the corporation extraction of rare materials. Du Plessis is finally closed to an approach interested in the transformations of collectives, metamorphosis that make possible their semiotic grasping.

On the other hand, and at the moment, semiotics does not seem to be particularly attractive for multidisciplinary scientific projects. We could mention for instance *Critical Zone* (Latour & Weibel 2020), an exhibition also resulted in a huge catalogue on the vulnerable critical zone of life, which includes the most diverse voices: there are about fifty authors, encompassing philosophers, sociologists, ecologists, climate experts, epistemologists, geologists, etc., none of whom is a semiotician.

3. Restarting from collectives

To explore the way climate change can affect semiotics, within a frame of disciplinary openness and search for extensions in respect to more traditional domains of analysis, I will start commenting on an enlightening recent contribution, an article by Baptiste Morizot (2021), contained in the anthology significantly titled *Le cri de Gaïa*. Although written by a non semiotic figure, the essay seems to perfectly fit with the framework of semiotics in the Greimasian tradition, which has recently been questioning, as biosemioticians do, the meaning of the living as properly living. This interrogation is precisely part of an integrative movement of extension of the discipline[5], beyond more traditional and comfortable fields of semiotic exercise. Morizot ends his text reflecting on the global meaning of climate change discourses for humans today:

> [O]n peut donner un sens nouveau au rôle du changement climatique planétaire dans le drame contemporain: son sens éthopolitique (…) Ce qui fait le réchauffement climatique est tout simplement prodigieux: il va faire bouger partout nos relations aux vivantes, les détruire, les décaler et, ce faisant, il va manifester le caractère plastique, historique, contingent, mais aussi susceptible de concorde ou de discorde de ces mêmes relations. (Morizot 2021: 116-117)

Removing the living from the necessary, i.e. from a deterministic logic, means bringing it into a space of negotiations, which necessarily are collective, hence the proposal of an *ethopolitics*, within which we find alliances and forms of diplomacy aimed at recomposing a common space and under the banner of mutualism (an anticipation of it in biology is visible in symbiotic relationships among living creatures, like in the case of fungi and trees). Global warming changes the relationship between the figure and the background of human interaction: the background, imagined as the planet and its atmospheric-material dimension, which we used to take for granted as a support for life and meaningful relationships, ceases to be so, not only for us, but also for other living beings with whom we discover fragile interdependencies in a new way. Thus, semiotics does nothing more than accompany a reflexive movement of the collectives forced by the climate change.

Morizot takes up and critiques a decisive aspect of the process of denaturalisation of nature that Latour's sociology of science had promoted. The use of the opposition *human vs. non-human* implied the methodological idea of equalizing the two poles and observing the agentivity of non-humans. Their way of participating in public life, their capability of mobilizing resources, of doing alliances, entering cognitive and political practices at the same time, all this has led to the *de facto* forgetting of the role of the living among non-humans, since living and non-living non-humans would share the same sociologically

[5] See Bertrand and Canque (2011) on biology and the rather traditional issue of "cell communication" and Zinna (2019) debating the relationships between the non-human livings and the language as well as meaning-making properties, progressively spotted by linguists and semioticians.

relevant properties, iconically summarized in the very concept of agentivity. In turn, that same agentivity has been recently revived by Jane Bennett's vitalism of vibrant matter (2010), in a Deleuzian-spinozist summoning which is in itself rather close to semiotic references and sensibilities[6].

However, it is one thing to politicize the non-living, it is another to do politics with the non-human living, to summarize Morizot's extended argument. His idea of the living aligns with recent semiotic proposals[7]: the living, in addition to a center of reflexive sensibility, brings into play a "behaviour". The use of the term behaviour aims to avoid the shortcuts of intentional action, the suspicions of teleologism, by safeguarding a minimum of anthropomorphism which makes it possible to describe not as much the actions than the interactions. Morizot is looking for a non-deterministic version of the living, which he finds in the exaptationist current, historically related to the initial work made by Stephen J. Gould. This approach contains a strongly semiotic background in the idea of an overproduction of traits waiting for local reinvention. That paradigm establishes the living as the bearer of an "inheritance to be reinvented", in a position that resonates with the reinterpretation of exaptation provided elsewhere by Basso Fossali (2019). The culmination of Morizot's journey, finally, is an ethopolitics, or even a *polytica*, where the prefix "poly-" points to the heterogeneity of life forms that find themselves sharing the same critical life zone in an interdependence to be valued. Substantially, we can now better distinguish between the politicization of non-humans (the way any kind of non-human participate to the formation of a collective, for instance through the Latourian chains of translations) and the politicization of other living beings (the reflexive, affective, enunciative status of the livings, giving them a more symmetrical role in respect to humans).

In the light of this confrontation, it is first clear that a semiotics of collectives (Fontanille 2021) is mainly at stake in the space of questioning climate change, which also makes it possible to extend the semiotic relevance of the political dimension. A semiotics of politics is desirable and eventually convincing within a semiotics of collectives, of the dynamic morphologies they take on and the forms of composition they assume, based on a principle of extended environmental *contiguity*: heterogeneous forms of life, potentially altered by the processes of change underway, find themselves side by side reinventing forms of coexistence while problematising the transition from a pure aggregate to a new form of collective, a totality, to be interrogated.

4. Carbon footprint

To deepen this theoretical framework, the double orientation of politicisation, we will look at the case of *carbon*, an element that is both inert in its gaseous version CO_2 and a basic component of organic life. Carbon stands out as a material with impressive semiotic qualities. Indeed, it exists only through allotropes, chemical and material avatars, from diamond to coal. Moreover, as a gas, it becomes a new general equivalent replacing money in so many areas. Bernadette Bensaude-Vincent and Sacha Loeve (2018) have recently published a crucial contribution, an ontography of carbon, a writing of the multiple associations of it, which is found as translated in so many ways, explored in the text, within a frame considering the "meaning regimes" of our communities. For instance, carbon is the basis of graphite, the key component of pencils, i.e., of our capacity to inscribe ourselves, to leave traces, to enunciate and to archive. The materiality of the carbon coexists with the ultimate abstraction of its commodification, when the gas allotrope is approached, through the expression of the *carbon footprint*.

It is worth then to explore here the *politicisation of carbon* enabled by the formulation of *carbon footprint*, which emerged in the second half of the 1990s as a development of an earlier locution, the *ecological footprint*. This last expression was born in the early 1990s with a meaning rooted in space and territory. Carbon footprint, differently, became popular after 2007 (it was the Oxford Dictionary Word of the Year

[6] Among the others, see for instance Montanari (2021).

[7] See the repeated confrontation between Kalevi Kull biosemiotics propositions and the structuralist tradition, in Fontanille (2019; 2020).

in 2008). Carbon footprint is a verbal compound of carbon, perhaps the most illustrious, and actually coexists with the many syntagms containing carbon, like carbon neutral, carbon sequestration, carbon reduction, low carbon, carbon zero, just to mention the most popular ones[8].

> [c]arbon's semiotic liveliness at the turn of the millennium in myriad metaphoric "carbon compounds" (Koteyko, 2010), including the metaphorical compound of the carbon footprint, illustrates an impulse to draw out these connections between bodies, discourses and carbon as the lynch pin of responses to climate change (Girvan 2015: 45)

The carbon footprint, as a fixed and widespread expression, actually works as a *catachresis*, a former trope losing its own rhetorical force[9]. Reconsidering it as a trope, it is consequent to recognize both a metaphoric feature (it stands for something like "worsening the quality of the atmosphere") and a synecdoche one (carbon as the most known and diffused representant, the best exemplar, of the paradigm of greenhouse gases). Both metaphor and synecdoche refer to a potential rhetorical dimension of the discourse, implying a semantic shift.

The image of the footprint is rather familiar to a semiotics of interaction between bodies (Fontanille 2004), in a general logic of marking, whereby the footprint becomes the visible result, in a figurative sense, of interactions between materials (the substrate), substances and energies, of which it offers an iconic, stabilised image. Rather than subject and object as actant, the imprint thematizes two bodies, a printing body and a printed one, in which the plastic morphology of the imprint opens up a range of possible trajectories of semantization: the consistency of the material of the printed surface, the weight of the printer, the extension of the imprint, its eventual directionality. All this series of features are at the disposal of the metaphor, whose discursive uses, of course, can from time to time magnify or narcotize.

The footprint is an irreversible impact pattern, intended to make visible something as invisible as a gas, though materially present. CO_2, through a series of formulas, becomes the standard for measuring the impact of other non-carbon gases, such as *sulfur hexafluoride*, thousands of times more impactful but less widespread than CO_2, which makes up 0.4% of the atmosphere's composition. The idea that any activity emits CO_2, directly or indirectly using energy produced elsewhere, refers to a figurative syntax which is quite different from that of the footprint. Indeed, the "emission" concept seems to bring us closer to a domain such as the one of the odors, which better capture the syntax of the emissive efflux. A lexical note in the margin, pending further development: Italian language contains a word not found in other neo-Romanic languages, *orma*, the equivalent of *impronta* ('footprint'), typically used for non-human life forms (e.g. bear footprints) and with a somewhat uncertain etymon (Ronzitti 2008), which some versions bring back to 'sniff' (trace of it in *usmare* in several Italian dialects) and others to 'follow others', in relation to an Indo-European root that would have to do with multiplicity and series of traces. Both meanings invite us to speak instead of an *atmospheric orma*.

The imprint carries a narrative component, the sanction of a performed action, the visible and potentially measurable result of an interaction. The imprint itself, however, remains generic as to what happens to the printed body. It summons a semiotics of practices and introduces a split between the meanings that practice elaborates in immanence and the indirect effects, due to emissions, as a reflexive opening to reconsider "another scene" (Fontanille 2008), a stratification of the action encompassing its material quality. Historically, the need for socio-technical networks to measure CO_2 and the equivalences between CO_2 and other gases is a theme widely studied in literature (Lashof & Ahuja 1990). The denomination carbon footprint is not initially present in the scientific literature, and definitions that attempt to stabilise a measurable indexation are diverse (Wiedmann & Minx 2007). In terms of uses of the expression, unfolding

[8] See also Nerlich (2011) for a discursive analysis of low carbon.
[9] I thank here Denis Bertrand for his suggestions on this point.

its metaphorical possibilities and analyzing its discursive appearances, a key reference is the work by Girvan (2015; 2017). The author shows how carbon footprint became popular after the proliferation of publications, particularly in Anglo-Saxon circles, containing lists of things to do to reduce impact. This has led to the development of a peculiar discursive genre which is derived from a liberal philosophy and thus adopts a methodological approach focused on the individual, as can be seen in the title of some manuals: *How to Reduce Your Carbon Footprint: 365 Simple Ways to Save Energy, Resources and Money* (Yarrow 2008); *The Environmental Equation: 100 Factors that Can Add to or Subtract From Your Total Carbon Footprint* (Shimo-Barry 2008); *The Pocket Idiot's Guide to Your Carbon Footprint* (Grant 2008); *You Can Save the Planet: A Day in the Life of Your Carbon Footprint* (The Guardian 2007). In this interpretation of impact, the aim is to monitor what we do as an ethically committed subjectivity, albeit one that is also dedicated to saving money. Semiotically, it is about combining conflicting valorizations, an existential one, concerned with identity and Otherness, and a critical one, concerned with expense. The general problem with the lists is the infinitisation of things to do coupled with the impossibility of attesting appreciable effects of impact reduction, other than a relative change in lifestyle. One of the manuals states:

> The fact that almost every area of human activity contributes to our carbon footprint might sound like an overwhelming problem. But the good news is that this gives us scope to reduce our footprint in almost every aspect of our lives. (Yarrow 2008: 8)

The parcellisation of conduits assumes the form of a *technology of the self* (Foucault 1988), where the collective is only conceivable as an aggregate of individuals.

A second use of the carbon footprint expression takes us to a different scale, moving to the level of corporations and governmental practices promoted by nation States. The 1997 Kyoto agreements established a carbon market in which States and individual market agents can trade in either institutional or voluntary markets for emissions allowances. This market is apparently based on the same metaphorical resonances, except that the focus is shifted from the imprinting subject to the imprinted space, such as the national territory, which is reframed in its capacity to emit CO_2 as a result of production and consumption activities. This second line of interpretation, Girvan says, leads us to an *ecological citizenship*, in which the guideline of "contraction & convergence" is imposed, i.e., the idea that the emission disparities of the different countries should be reduced by converging towards a similar median line between developed and developing countries. At the same time, at the corporate level, the opening of a carbon market and its financialisation lead to the development of offset strategies[10]. The idea of making a current, unavoided emission equivalent to a potential CO_2 capture elsewhere, as in a reforestation project, supports this generalised practice, which is highly semiotic, since it shifts the ethical meaning of action. We could explore the concept of an ethics of distance or delegation ("I'm free to pollute because I'm delegating another good side of my action elsewhere"). That ethics leads to a sort of split collective (a schizo-colletive, so to say), where distant alternative spaces do not blend, only reproducing a fixed model of exchange: money from polluters to that other places that clean back the encompassing atmosphere from CO_2. Kevin Smith formulates the criticalities of this situation in the following rhetorical way:

> Many centuries later, there are new indulgences on the market in the form of carbon offsets. The modern-day Pardoners are companies like Climate Care, the Carbon Neutral Company, Offset My Life and many others. These self-styled 'eco-capitalists' are building up what they claim are 'good climate deeds' through projects which supposedly reduce or avoid greenhouse gas emissions. These wholesale emissions reductions can then be profitably sold back at retail prices to modern-day sinners who have money, but not necessarily the time or inclination to take responsibility for their emissions, and can afford to buy the surplus 'good deeds' from the offset companies. (Smith 2007: 5)

[10] See also Machaqueiro (2017) for a discussion about the fetishization of the carbon and its acquisition of a mystic power.

These first two sets of uses of the carbon footprint seem on the one hand to validate change, but only on a personal scale, and on the other hand to promote business as usual, by projecting the offsetting of one's actions into a utopian elsewhere.

What is complexifying the frame, however, is a third field of application of the expression carbon footprint, one that is able to focus on the complexity of ecosystem processes at work in CO_2 production, as scientists reappropriate the metaphorical potentials in a more creative way. Around 2010, for example, there is a growing awareness in the United States of the environmental impact of shrimp, due to their farming and the assault on the ecosystems around mangroves in coastal Asia (Kauffman *et al.* 2017). 100 grams of shrimp cocktail emit 198 kilos of CO_2 due to mangrove loss.

> The jumbo carbon footprint of farmed shrimp mediation makes possible an affective investment in carbon capital whereby mangrove ecosystems function reductively as a standing reserve of carbon not only in their material storage capacity, but through what Michael Betancourt calls a "semiotic exchange of immaterial assets" (2010) (Girvan 2017: 164)

In this third version, the metaphor becomes a bridge to the observation of the complex interactions in local ecosystems. It is crucial that the role of mangroves and the delicate process of exchange between the land and the oceans with regard to the CO_2 cycle nourish new sensitivities and validate policies of compromise and defence of life forms, such as plants, which cease to be an *obstacle* to shrimp production, as they used to be, and become *allies* of man in the attempt to better regulate CO_2 balances. This third use of the carbon footprint leads us to rethink the environment as a common good in which we are exposed to each other, between life forms in necessary coexistence[11]. It will then be necessary to find new ways of calling this potential, heterogeneous collective, which replace biological symbiosis with an all-political mutualism, a form of alliance, of terrestrial confederation. No more a partitive totality like in the first case of collective, no more a schizoid version of it, as in the offsetting practices, the new integrative collective asks for new practices of recognition, care, protection, mutualism. The semiotic contribution could guard the heterogeneous composition of it, promoting new ways of sensitization to these new forms of belonging, assuming its own enunciative force.

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SEMIOTICS AND ITS EXTENSIONS, WITH A FOCUS ON SPATIAL PHENOMENA

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1. Introduction

The problematics of this series of sessions, as presented in the position paper, is triggered by the recent pandemic and thus focuses on the field of ecology. But, given that ecological phenomena are of a biological nature, this reference is in reality the starting point for an epistemological reflection on the relation between semiotics and a positive science, hence for a problematics of the expansion of semiotics to a new area of investigation.

A similar issue has preoccupied the short-lived branch of human geography known as humanistic geography. Forty years ago, the geographer Edward Relph criticised Western humanism and its anthropocentrism, taking as his point of departure Heidegger. He argues that scientific geography follows the humanistic tradition aiming to improve the material quality of life by using rationality, an idea that today promotes efficiency and has become restrictive, manipulative and authoritarian (a view that reminds us of Jean-François Lyotard). Relph reminds us that Heidegger rejects humanism and existentialism for their focusing on human existence as the source of values and demands a higher standard for the humanity of man beyond the one that man is the measure of all things: what is essential is not the human being, but *being as a whole*, hence the human being has a responsibility to all existing creatures. Relph calls this attitude "environmental humility". From this general position, he passes to geographical space and argues that environmental humility allows places to preserve their individuality and identity and conceives of the man-made landscape as a cultural artifact, expressing values and being comparable to architecture, literature and art (Relph 1981: for example, 17, 49, 134-143, 155-157, 185, 189-191).

Based on this normative phenomenological philosophical viewpoint, Relph proposes a framework for a semiotic approach to the man-nature relation. He thus moves from the semiotisation of ecology to that of geographical space. It is with this second object that my paper will deal, but from a non-phenomenological semiotic viewpoint.

2. Typology of the semiotic approaches to geographical space

Since the book *The city and the sign: An introduction to urban semiotics* (1986), edited by the sociologist Mark Gottdiener and myself, the term "urban semiotics" has come to signify every semiotic phenomenon taking place within a city, as, for example, media cultures or communicative responses to urban crises such as pollution, racism and poverty. However, the aim of this book was narrower and focused on urban space; in other words, the book was about spatial semiotics, that is the *semiotic structuring* of urban space. This will be my focus.

Spatial textuality is a dimension of built space, because built space is semiotically produced and consumed. Space may be approached semiotically through two different points of view. The first is the *direct*, immanent, semiotic study of actually existing urban (or rural or regional) space (I) and I shall call this the study of *space-as-text*. The second includes five different approaches, all referring to *space-in-text*. Approach II, III and IV are also immanent, while approaches V and VI belong to sociosemiotics. Approaches II, III and VI have as their vehicle – are mediated by – some other semiotic system: in case II, this may be oral religious and mythical traditions, written natural language or cartography; in case III, literature or cinema; and in case VI, texts of different kinds, such as the press. This six-part grid is shown in the following Table1:

Table 1. The six approaches to the semiotics of urban space.

Space-as-text	**Space-in-text**				
I Immanent semiotic study of actual urban space	**II** Discourses of the production of urban space	**III** Imaginary & realist urban discourses	**IV** The semiotics of scientific geographical texts	**V** Discourses on the production of urban space	**VI** Discourses on the consumption of urban space
Semiotics				**Sociosemiotics**	

2.1. Space-as-text: Immanent semiotic study of actual urban space

Starting with the immanent analysis of actual space (I), I give as example the Dogon villages of southern Mali, which are frequently bipartite. The immanent analysis of the village, based on the anthropological data, shows that its two egg-shaped parts connote the double placenta of the cosmic egg of the creator Amma (on the Dogon settlement, see Griaule 1966: 92, 150). That is, we read the myth projected on the ground.

Making a huge leap to postmodern societies, I mention Marc Augé's *Non-lieux* (1992), where he uses the term of "overmodernity" for contemporary postmodern spaces, such as shopping centres and airports. He considers them as just "spaces" and "non-places", determined by economic interests, and opposes them to "places", expressing a culture localised in space and time (Augé 1992: 41-50, 100-105, 117, 130, 133, 136-139, 144-148). I will return below to this distinction between "space" and "place".

2.2. Space-in-text

2.2.1 *Discourses of the production of urban space (II)*

According to Marcel Griaule, the Dogon villages follow two compatible cultural models. One of them has an egg-shaped contour. It symbolises a human body lying on its back; the principal square, connoting the sky, is located in the northern part. The meaning of the village found in the immanent analysis results from the projection of this mythological model on space during the actual realisation of the villages. The model semantises the village as a "cosmogram" and an "anthropogram". This is a general pattern in precapitalist societies (see Lagopoulos 1995).

Françoise Choay (1965) studied the 19th- and 20th-century (up to 1964) urban planning discourses on the production of space. She concludes that they can be grouped according to two major models, a "progressivist" and a "culturalist" model. The progressivist model is modernist, rests on faith in science and technology, is dominated by the idea of progress and proposes an instrumental city. The culturalist model, on the other hand, is anti-industrialist and turns nostalgically towards the "organic" city of the past, particularly the medieval city, as a human collectivity.

The two models are systematically opposed, but I believe that we can unite them in the same urban semantic micro-universe. As Michel Foucault observes, in the context of the modern *épistémè*, starting from the end of the eighteenth century, the concept of function emerged in biology. This is, according to him, one among a set of concepts that came from the three scientific fields of biology, economics and philology, which ended by organising the whole domain of the human sciences. Simultaneously, man is conceived as – by his nature and like all other beings – integrated within nature (Foucault 1966: 276-279, 321, 366-369). Both the concept of function and that of man as a biological being converge in an organicist conception of the world.

This view allows us to find the common link between the two models proposed by Choay. They are organised according to a set of isotopies which are not so clearly detectable when we deal with each model separately as when we approach them in a comparative manner. The hierarchically superior isotopy is the one defined by organicism, *organic* vs *disorderly*, which is applied to the isotopy *instrumentalism* vs *community*, differentiating the two models, to produce, on the instrumentalist side. the isotopy *function* vs *dysfunction*, and on the community side, the isotopy *organic* vs *dissolved community*. That is, according to the progressivist model, which adopts the one aspect of this organicism, the city is instrumental, a machine, but an *organic one*, a *functioning* organism. The organicist isotopy is also behind the culturalist model, because the latter can only be achieved within a small *organic community* (Figure 1).

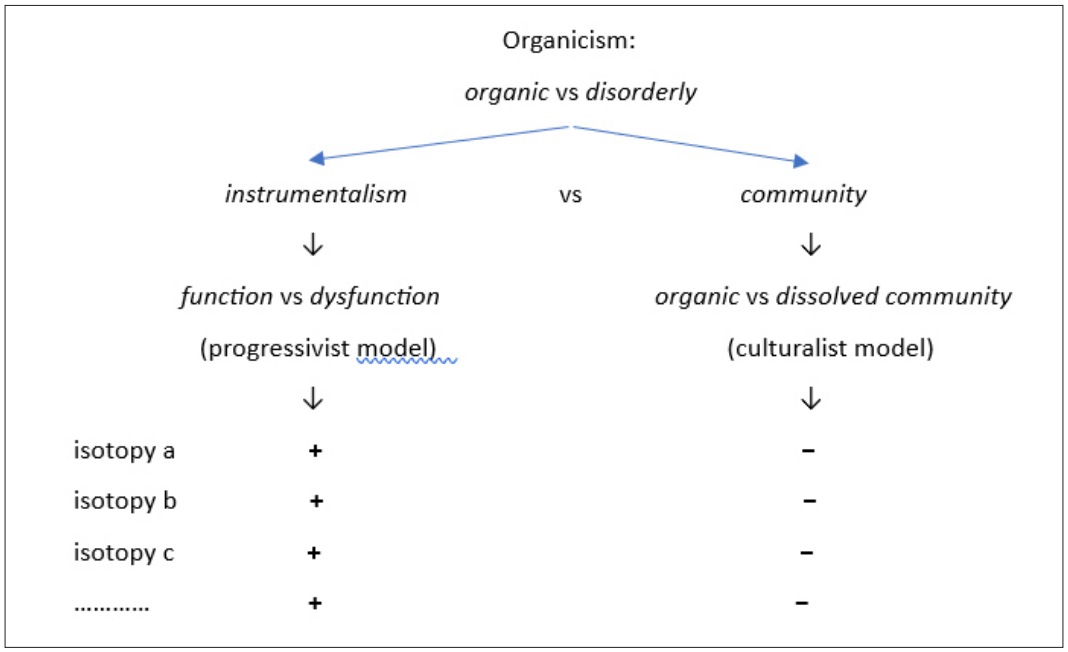

Figure 1. The urban semantic micro-universe, hidden behind the models proposed by Choay.

Thus, the two models are organised according to the opposed members of the same isotopies. One group of these isotopies forms the urban isotopy, including the isotopies *open* vs *closed* city and *nature inside the city* vs *nature outside the city*; there are also a sociological isotopy, *focus on spatial relations* vs *focus on* (individual and) *social relations*, and an aesthetic isotopy, *strict geometrical* (orthogonality) vs *irregular form*.

2.2.2 *Imaginary and realist urban discourses (III)*

In Plato's *Critias* (1929), Poseidon created in the centre of the southern shoreline of the island of Atlantis a circular city, revolving around a circular central inner city. The latter starts from a circular central island-acropolis and is surrounded by alternate concentric rings of sea and earth, the widths of which are based on the numbers 1, 2 and 3. Both these numbers and the concentric circles are fundamental in Plato's cosmogony in Timaeus and, thus, Atlantis's inner city is a cosmogram.

The narrative in the trilogy *The Lord of the Rings* ([1954-1955]1981) by J. R. R. Tolkien is inseparable form an imaginary, but fully consistent, geographical space, Middle-earth. The author inserts in his first book a meticulous to-scale map of Middle-earth. On the map I have drawn the journeys of the three main heroes and their companions, with their bifurcations, within a heterogeneous and antithetical environment. I have used two symbols for this environment: + indicates the limited number of places and regions friendly to and safe for the heroes, while – shows the great number of hostile and dangerous sites. The places are presented as such in the books and the heroes manifestly experience them according to the isotopy *safety* vs *danger*. The resolution of the narrative results in the transformation of all places into safe and friendly (euphoric).

Realist discourses concern the conception of urban space as expressed in any kind of medium and thus cover a very wide range. As such, they are discourses of the consumption of space, but they differ from the discourses on *consumption* of case VI in that they are subject to immanent analysis, while those of case VI presuppose the background of the communication circuit. We find them, among others, in newspapers (for example, comments on the bad plan of a city), in literature (for example, the description of a city loved by the writer), in cinema (for example, the many movies in which the plan of the city figure among the protagonists).

2.2.3 *The semiotics of scientific geographical texts (IV)*

Scientific texts are classified by Louis Hjelmslev as metasemiotic (metalinguistic), and as such do not belong to the field of semiotics. Figure 2 clarifies the Saussurean, Hjelmslevian, Greimasian and in general European conception of semiotics as a cultural enterprise in the line of Saussure's "sémiologie". More specifically, Algirdas J. Greimas and Joseph Courtés, following Hjelmslev, divide metasemiotic (on the extreme left side of the figure) into "scientific metasemiotic", the semiotic object of which is a scientific semiotic, and "semiology", which has as object a non-scientific, connotative semiotic (on the upper right side of the figure). Hjelmslev specifies that he uses the term "semiology" in the same sense as it is used by Saussure. Semiology (today's semiotics) studies non-scientific, cultural semiotics (Hjelmslev [1943] 1961: 106–120; see also Greimas and Courtés 1979: Sémiotique).

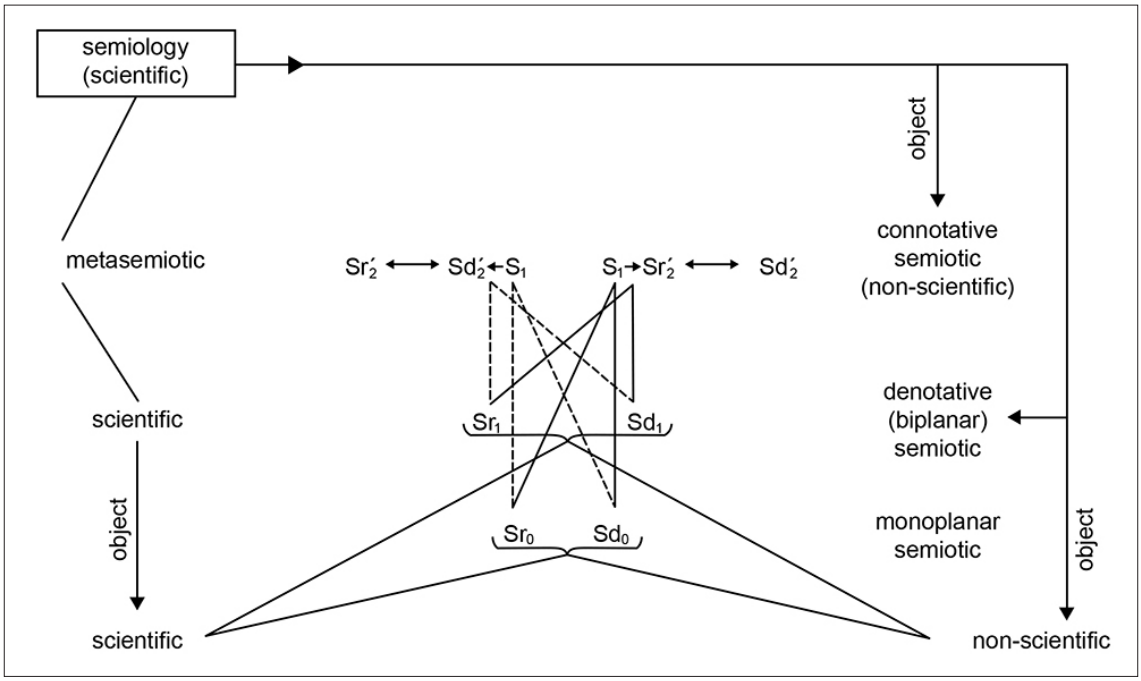

Figure 1. Types of semiotic according to Hjelmslev.

Nevertheless, this fact does not imply that semiotics has nothing to say on scientific metasemiotic. A scientific or similar text may not offer a simple narrative (though it often does), but it is certainly structured by a set of isotopies, the most important among them being the connotative isotopies, part of which delivers the ideology of the text (I am not using the term in the Greimasian sense).

This is an approach we find also in human geography. Already 80 years ago, the human geographer John K. Wright differentiated between two complementary approaches in geography. According to him, the "core area" of geography is and should be formal, scientific geography (contrary to Relph, who rejected it altogether). But, he argues, there is a peripheral realm which offers a "larger scheme". This peripheral realm of geography is *geosophy*, the study of the "subjective conceptions" concerning geographical space. Scientific geography can be subject to "desires, motives, and prejudices" and is a product

of historical and cultural conditions (Wright 1947: 6-7, 10-12, 14). For Wright, a map also presents a semiotic dimension: it is "a reflection partly of objective realities and partly of *subjective* elements" (Wright 1942: 527, emphasis mine). I should observe that today the word "objective" would probably be replaced by a more cautious formulation.

This is a first answer to the question of the programme of these sessions concerning the relation between "*une science à visée objective … à une science de la signification*", even if this answer inverses the relation posed.

3. Typology of the sociosemiotic approaches to urban space

3.1. **Discourses on the production of urban space (V)**

Approach IV represents the *maximal extension* of semiotics in respect to its immanent *object*. This involves the extension of semiotics from both a theoretical and methodological viewpoint, which implies the dynamisation of texts by inserting them into the *communication circuit*, that is, giving them a situational dimension.

Before discussing this approach, I would like to make some comments on the nature of this extension from semiotics to sociosemiotics. A strong supporter of dynamisation is Eric Landowski with his (socio) semiotics – which does not have as object the production of space. Landowski transposes the central object of semiotics from the text to "*sens*" and situation, thus assuming a hierarchy between these two approaches. Meaning is seen as multiple, because of the different viewpoints of the participants in a communication circuit; it emerges from the discourses between these interactants, their behaviour and movement, as well as the semiotic interference of objects (2017: 12-13). Landowski studies multiple communication circuits and the production of meaning *in situ*.

With this proposal, Landowski follows faithfully the Greimasian programme. According to Greimas and Courtés, there are two kinds of doing: pragmatic and cognitive. Pragmatics deals with chains of "signifying corporal behaviours" (*comportements somatiques signifiants*), organised into programmes ranging from simple cultural stereotypes to complex structures (for example, the tea ceremony in Japan), as well as the semantic investments attributed to the objects targeted by the doing (Greimas and Courtés 1979: Faire, Pragmatique, Pratiques sémiotiques); thus, pragmatics is founded on signifying practices. As to cognitive doing, it covers all possible discursive dynamics (Greimas and Courtés 1979: Cognitif). This pragmatic dimension is incorporated by the authors within the communication circuit (Greimas and Courtés 1979: Sociosémiotique).

On the other hand, it is clear in my view that the concept of hierarchy cannot be applied to valorise sociosemiotics as superior to mainstream semiotics. No scientific field can define its object dynamically if it is ignorant of its nature. There is no meaning in attributing a higher rank to the dynamic dimension, because there is no such thing as dynamics in *abstracto*, since dynamics is dynamics of something and depends on this something. The proof is that Landowski's approach takes advantage of all the concepts created by immanent analysis.

Sociosemiotics covers both ends of the communication circuit. Greimas gives examples of both the production and the consumption of the urban and I shall deal here with his discussion of the urban planning process, that is, the production aspect. He observes that an urban plan is produced by a subject of enunciation, which is a collective actant, including both collective (for example administrative agencies) and individual actors (for example the planner, the economist, the mayor). The actors assume different syntactic roles and in the planning process an amalgamation of views – sometimes contradictory – takes place, from which emerges an implicit ideological model of the city (Greimas 1976: 152–153).

I reached the same conclusion in my analysis of the new urban plan for Thessaloniki by Ernest Hébrard in 1918. We observe a general alignment between the isotopies inscribed in the plan by Hébrard and the aspirations of the Greek government, but also some limited areas of conflict between them (Lagopoulos 2004: 190-191). My study corroborated Greimas's conclusions.

3.2. **Discourses on the consumption of urban space (VI)**

Greimas's sociosemiotics concerning the urban is not symmetrical, by which I mean that the approach discussed above concerns the production of textual urban *space*, but, when turning to the reader of the city, on the consumption side, he refers generally to "forms of living" (154). The urban readers are, for him, actants-recipients and their semantic, content structure in respect to the city is a "life model", the semantic representation of their lifestyle (Greimas 1976: 154). Thus, this model does not concern the consumption of urban *space*, but of urban *life*.

It is the concept of "forms of living" which was adopted by Jacques Fontanille, who integrates it into a sophisticated methodological framework. Together with Didier Tsala-Effa, they propose a set of "methodological regimes" of semiosis corresponding to different planes of immanence. These planes are calibrated on the three substance levels Hjelmslev formulates as leading to the formal semiotic system. Fontanille's and Tsala-Effa's final proposal (2017) are four planes, starting from the formal level and descending gradually into different depths of the substance: *figures* (signs), *works* (texts and objects), *fluxes* (practices and forms of living) and *existences* (modes of existence, anthropological modes). This amounts to a theory of the *production of consumption*, for example the discourses on ecological crises. I do not know of any systematic study of this kind focused on the particular case of urban space, but, of course, this methodology can also deal with specifically spatial discourses.

This is my second answer to the question of the programme of these sessions concerning the relation between "*une science à visée objective … à une science de la signification*", only that it refers to the semiotics of natural phenomena and not of the sciences dealing with natural phenomena.

4. The imperialist absorption of the extra-semiotic domain by semiotics

The extension of semiotics as such beyond the approaches above is unjustifiable. However, there are views considering that every possible approach to social phenomena belongs to the field of semiotics. This view is unfortunately frequent in semiotics and culminated with poststructuralism/postmodernism. For example, referring to cartography, the postmodern historical geographer J. Brian Harley (1988 and 1989) believes that we must deconstruct (a familiar term) the view of traditional historical geography that there is a historical reality which can be represented and that the map can achieve this representation. The cartographic representations of historical geography are imaginary and neither objective nor technical. The map is nothing but a system of signs.

Contrary to this view, Umberto Eco avoided this trap of semiotic imperialism. He argues that all phenomena in society can and must be studied from a semiotic viewpoint, "*sub specie communicationis*" (see the *loi de la pertinence*). However, he adds that social phenomena as a whole are not reducible to communication and to study them in this manner does not imply that material life can be reduced to spirit and pure mental facts, an implication leading to idealism. We already encountered a comparable view with Hjelmslev's differentiation between connotative semiotic (*sémiologie*) and metasemiotic (where, for example, sociology belongs). The programme of these sessions is aware of the comparable distinction between "*une science à visée objective*" and "*une science de la signification*".

In reference to space, we encountered the comparable differentiation made by Wright between scientific geography and geosophy. The same differentiation and coexistence was formulated by the humanistic geographer, Yi-Fu Tuan. He argues that there is a radical difference between two kinds of approaches to space: the one to (material geographical) "space" and the other to (semiotic) "place". The concept of space refers to an external, material object and implies an intellectual, abstract, neutral and indirect manner of understanding geographical entities, while that of place refers to an internal and meaningful object, a direct experience of space in consciousness, invested with meaning, values and feelings (Tuan 1977: 5, 17). This differentiation reveals that the whole of *my paper concerns place, not space*, and I used the second term only for reasons of convenience.

5. The articulation between semiotics and the extra-semiotic domain

The problematics of these sessions poses a series of questions about the extension of semiotics: (a) in respect to "*les questions écologiques*"; (b) how shall we account for the interactions with other disciplines; (c) how to face the transition-transposition from "*une science à visée objective*" to "*une science de la signification*"? Through phenomenology or intersemiotic translation?

To answer these questions:

(a) The passage from the "*questions écologiques*" in everyday life to semiotics is not a passage from environmental sciences to semiotics, but belongs to urban semiotics and is related to the object of approach VI: discourses on the consumption of urban space.

(b) In respect to the relation of semiotics to other sciences, I attempted an answer that does not imply interaction between sciences, but refers to the semiotic viewpoint on metalinguistic texts: approach IV above.

(c) In respect to the actual interaction between semiotics and (extra-semiotic) sciences, it cannot *by definition* be of the nature of "intersemiotic translation", because with this term the semiotic viewpoint is extrapolated onto an extra-semiotic field, thus falling into semiotic imperialism. A new and superior meta-metalanguage is needed to account for the relation between the semiotic and the extra-semiotic.

The principal reference of Greimas and Courtés (1979: Sociosémiotique, 1986: Sociosémiotique) concerning this relation is the one between semiotics and sociology, and the authors reject any interference with sociology and opt for sociosemiotics. I believe that there is also a complementary view, with which I shall attempt to give my third and final answer on the relation of "*une science à visée objective … à une science de la signification*". This view, and now I generalise beyond space, is the articulation of semiotics with sociology and *integration* of the semiotic sphere within society as a whole, which leads to what I have called "social semiotics".

I shall start by giving three brief examples of such an articulation in respect to space. On the consumption side, Raymond Ledrut, with the use of oral interviews and photo elicitation, studied the conception of space of the *actual* inhabitants of two French cities (Toulouse and Pau). While based on a social semiotic background, Ledrut detected on the purely semiotic level, that is, by temporarily putting aside the social origin of his subjects, two opposed but not contradictory models, an abstract "functionalist" model of an instrumental nature and a concrete "hedonistic" or "eudemonic" model, based on a ludic conception of the city and an emotional bond with it. It is of special importance that they are closely comparable to Choay's models. On the level of social semiotics, that is, by reinstating the social origin of his subjects, Ledrut found an association of the functionalist model with the working class and of the hedonistic model with the middle class (Ledrut 1973: for example, 338-340, 367-374, 379-382).

Based on field work, my wife and myself studied the conception of regional space among the inhabitants of Northern Greece (Lagopoulos & Boklund-Lagopoulou 1992: 219-225). The variation of the semiotic models found on the level of social semiotics originated from a statistical stratified sample based on social class, gender, age group and the nature of the settlements in which the inhabitants lived as a function of their hierarchical position in the settlement network (metropolis, provincial city, countryside). Also, making abstraction of these socio-geographical variables, two general semiotic models emerged, the "objectivist" and the "subjectivist" model, closely corresponding to Choay's and Ledrut's models.

On the production side, I mentioned above the kinship between the connotative isotopies of the plan by Hébrard and the goals of the Greek government. On the level of social semiotics, the government officials belonged to the prime minister Eleftherios Venizelos's Liberal Party. Venizelos was the founder of a modern Greek state based on the rule of law and his policies aimed at Europeanisation and modernisation. These facts explain the alignment of most isotopies of the two parties, which represented, with reference to the Greeks, the ideology of the bourgeois class.

I shall finish by generalising this articulation of the semiotics of space with sociology to semiotic systems in general on the basis of the model offered by the foundations of linguistics and semiotics. One among the four linguistics proposed by Ferdinand de Saussure is external linguistics, studying the influence on *langue* of external factors such as society, history and geography (Saussure [1916] 1971: 40-43). Thus, my proposal for a social semiotics is in line with Saussure's external linguistics. Hjelmslev defines external linguistics as a "metasemiotic of connotative semiotics" – the latter identified, as we saw, with *sémiologie*. In this metasemiotic, "the largest parts of specifically sociological linguistics and Saussurean external linguistics will find their place in reinterpreted form", and it should collaborate with "sociology, ethnology and psychology" (Hjelmslev (1961: 125). Metasemiotic means metalanguage and metalanguage implies *causal explanation*.

This is directly stated by Saussure (1971: 108): "*la langue est un produit des forces sociales*". Further, with reference to the "*phénomène sémiologique* ", Saussure states that "*la collectivité sociale et ses lois est un de ses éléments* internes *et non* externes" (Saussure 2002: 290).

Based on the above argumentation, we can rethink the nature of the semiotic square(s), the summit of any semiotic analysis, and conceive it as the "skeleton" of the "flesh" of the ideological formation, or Greimas and Courtés's "sociolect" (1979: Sociolecte). Up to here, we are in sociosemiotics. But, when the sociolect is articulated with the sociological dynamics, we enter into the domain of social semiotics.

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SEMIO(BIO)SPHERE AND THE SUBJECT OR EXISTENTIAL SEMIOTICS INSPIRED BY THE UMWELT THEORY

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1. Introduction

The Umwelt theory, as designed within the field of biology for describing subjective universes of living organisms, has been inspiring humanists in various ways. These inspirations are twofold: direct and indirect. What they all seem to have in common is the basic assumption of the existence of subjective – both human and nonhuman animals - environments, and that these animals are free to make choices and thus shape their environments. What is more, the Umwelt theory provides us with the non-anthropocentric perspective: since each animal is a subject itself and has its own environment, human's view is not the exceptional one in the world. These assumptions and claims have significant implications for humanities and the way culture has been defined. On the other hand, the Umwelt theory challenges semiotics itself making it more subject-oriented. In order to examine the influence of the Umwelt theory on humanities, the theory itself has to be briefly introduced. Next, the ways it may expand humanities will be discussed. As a main part of the ponderings proposed here, let us examine the direct and indirect reference Eero Tarasti makes to the Umwelt theory in his existential semiotics. The different usage of this theory and related concepts made by Tarasti clearly indicate that it still inspires and informs humanities making it more comprehensive and complex – or: changing the humanities-sciences relations by bridging gaps between these two domains.

2. Umwelt theory – a short introduction

What Jakob von Uexküll emphasizes most is the "phenomenal world or the self-world of the animal" (Uexküll [1934] 1992 /1957/: 319). This quote is highly informative: first of all, it informs that the phenomenological perspective has been chosen for the offered ponderings, secondly, there is an indirect note that an animal is a subject: it has its own "self". As he (Uexküll 1992: 320) elaborates further, "the most important thing, the subject […] uses the tools [i.e., perceptual and effector ones – K.M.], perceives and functions with their aid". The basic functions are thus perceiving and acting (Uexküll 1992: 320) what is done through the mechanism of the functional circle (Uexküll 1992: 324). Let us put the emphasis on the subjectivity of animals and two fundamental acts: perceiving and acting as deriving form it: "We no longer regard animals as mere machines, but as subjects whose essential activity consists of perceiving and acting. We thus unlock the gates that lead to other realms, for all that a subject perceives becomes his perceptual world and all that he does, his effector world. Perceptual and effector worlds together form a closed unit, the Umwelt" (Uexküll 1992: 320). These words are crucial for our further ponderings. In this view, the Umwelt is the animal's own world, it is a subjective universe in the centre of which there is an organism. "There can be no doubt that a fundamental contrast prevails everywhere between the environment which we see spread around animals, and Umwelten that are built up by the animals themselves and filled with the objects of their own perception" (Uexküll 1992: 376-377). Hence, the perspective is the subject-oriented one. This is the subject itself which is able to build its own world and thus, as seen from the outside, it is not always the same as it is for its organism. A living being shapes its surroundings by responding to perceived stimuli and acting.

This functional circle mechanism was recognized as semiotic by Frederik Stjernfelt (2007: 227) who indicates *Merken* and *Wirken* as signs: the response of a body to stimuli coming from the outside world should be thus perceived in *stricte* semiotic categories: "Umwelten are constructions of signs – *Merkzeichen* and *Wirkzeichen*, respectively: perception signs and action signs. […] Thus, an equivalent name for the functional circle simply is: meaning circle". Let us note that Stjernfelt mentioned that the stimuli

coming from the outside world only, however, we will take into consideration the inner world as well. One needs to know that this meaning-oriented view was emphasised by Uexküll himself ([1940] 1982: 26): "Behaviors are not mere movements or tropisms, but they consist of perception (Merken) and operation (Wirken), they are not mechanically regulated, but meaningfully organized". It has to be clear now that the Umwelt is not just an environment or surroundings, but it "forms a closed unit in itself, which is governed, in all its parts, by the meaning it has for the subject" (Uexküll 1982: 30). The subject-oriented perspective, its ability to make choices driven by perception and action, the will to change its own subjective universe, and, finally, the emphasis put on the meaning as a special factor within the Umwelt theory are all the points in which Uexküll's theory of the Umwelt seems to inspire Eero Tarasti's existential semiotics.

3. Semiobiosphere and the Umwelt. Susan Petrilli's view

Biosemiotics returns to semiotics the capacity for general reflection – not only on human world, i.e., culture, but on the whole universe of signs – human and non-human. As Petrilli (2017a: 26) writes, "the object […] of semiotics of life, is the semiosphere", which, according to her, "from the perspective of global semiotics where semiosis converges with life, […] the semiosphere identifies with the biosphere, and emerges therefore as the 'semiobiosphere'". With this in mind one can state that culture (semiosphere) is understood here as an element of a semiobiosphere larger than it (i.e., nature). The semiobiosphere is "a sign network human beings have never left, and, to the extent that they are living beings, never will" (Petrilli 2017a: 27, cf. Petrilli 2017a: 196-197, cf. Petrilli 2017b: 42-43). This fundamental claim, inspired by Thomas Sebeok global semiotics and referred to Yuri Lotman's concept of the semiosphere, offers the theoretical background for the ponderings proposed here. First, it provides us with the assumption that human and nonhuman worlds are not separated ones, secondly, it says that the human world is not "better" than nonhuman worlds (there is no hierarchy), and, thirdly, that these worlds overlap forming the semiobiosphere.

Petrilli herself refers to the Umwelt theory many times. In the context of the ponderings proposed here, let us recall these references which will be important for further sections of this paper. The very category of "translation" and "trans-signs" is the one that corresponds with Tarasti's neosemiotics as well as with the Umwelt theory. "*Trans, inter, dia* are prepositions and prefixes that specify the modality of being a sign, that is, of semiosis or sign activity: transposition, translation, transference […]. Semiosis is a trans-sign process, an intersign process" Petrilli writes (2017a: 272) and in doing so she *implicite* recalls Tarasti's concept of transcendence, transcending signs and, finally, the new category of signs: trans-signs. Obviously, even though she uses the term "translation" very broadly here, she does not refer directly to Tarasti's proposal, however, it is significant that they both, independently, apply this term. Stating that "semiosis is a trans-sign process" enables Petrilli (2017a: 273) to claim that "The *Umwelt* in which semiosis occurs is necessarily a trans-sign or intersign network".

Three of Petrilli's remarks are crucial for the discussion proposed here: (1) the semiobiosphere as an entity for human and nonhuman animals; (2) the broad sense of translation and the Umwelt considered as a trans-sign network; (3) the subject-oriented perspective. The last one considers not only humans but, generally speaking, natural subjects. It should be noted that Petrilli understands the biosphere very broadly, including human beings and their actions, and emphasises the totality of life, framed in the network. The anthroposemiosis is of interest to Petrilli insofar as it affects all life on earth, and responsibility is referred to in connection with it.

Nevertheless, not only the broad understanding of translation and subject-oriented perspective are the points where Petrilli's view meets the one proposed by Tarasti. One needs to pay attention to the notions related to them, i.e., flux and dynamism as well. "Life in general as much as its manifestations […] flourishes and survives thanks to translation processes in semiosic fluxes, across the great variety of different biosemiosic phenomena, across verbal and nonverbal sign systems, across generations. All this takes place in the dynamics of the interrelations among signs […]" – Petrilli (2017a: 275) writes. Infinite semiosic fluxes and the mode of translation are the concepts deriving both from Petrilli's and Tarasti's

thought. "The human sign […] is equipped for an existential adventure where stability, conviction, and truth are continuously called to issue and put into crisis. […] Human signs […] are characterized by instability, uncertainty, and restlessness" (Petrilli 2017b: 4) – these words converge with Tarasti's view on human existence and its signs which are always in the state of becoming rather than being.

4. The Umwelt-inspired humanities

With all this in mind, we can now move to the ways in which the Umwelt theory may inform and inspire humanities. We have done it partially when discussing selected Petrilli's ideas but in this section the more general and varied view has to be examined. To do so, let us recall Riin Magnus' and Kalevi Kull's selected remarks expressed in their *Roots of Culture in the Umwelt paper* (2012). As the authors (2012: 649) notice, "the Umwelt concept […] has provided the impetus for interpretations of human activities and cultural processes" and list

> four major trends in interpreting cultural phenomena with the help of umwelt theory: (1) the Uexküllian functional circle model of perception and action as a predecessor of models that couple human forms of impression and expression; (2) the mediated versus immediate character of human in contrast with animal worlds; (3) the bridging of natural and cultural phenomena via semiotic processes; (4) the integration of the cognitive and the social interpretations of (human) mind via two facets of umwelt.

We will focus on those which seem to be inspiring for Tarasti's existential semiotics. Magnus and Kull (2012: 649) state that "[B]oth a culture and an individual world are fields of sign processes. Both entail many codes, several sign systems, translation processes, heterogeneity, asymmetry, borders, centre, and periphery, continuity and discreetness, unpredictability, and a certain processual logic". The authors do so to juxtapose the Umwelt, culture and semiosphere. This triad is important for Tarasti as well: as we will see, he compares the Umwelt with Lotman's semiosphere and culture in general. It is interesting that Magnus and Kull on the one hand, and Tarasti on the other, bring into consideration two levels of inquiry: the micro one (i.e., the world of an individual, a living being) and the macro one (i.e., the level of the system: semiosphere and culture). In the quoted words, we like to emphasise especially the notion of "translation processes" and "unpredictability" – the first one should be quite obvious in this context since the concept of translation in Petrilli's view in reference to existential semiotics has already been discussed. The second, i.e., "unpredictability" is a concept crucial – as it will be shown, both in the field of biosemiotics and existential semiotics. It has to be mentioned that apart from the Umwelt, one can speak of an Innenwelt: the former refers to the outside world as perceived by the subject, the latter is related to the subject's experience. When taking into account the concept of endo- and exosemiosis, discussed by Tarasti, it turns out that there are more points of convergence in the discussed theories that one may expect.

The fundamental question, in the context of the discussion proposed in this paper, is "how his [Uexküll's – K.M.] umwelt theory could be applied particularly to human beings" (Magnus and Kull 2012: 653)? As we know, Uexküll designed his theory in relation to living organisms in general, but with animals in mind. Since the main problem of this paper is the extent to which the Umwelt theory inspires existential semiotics, a fundamental question to address is whether it can be applied to specifically human lifeworlds. To answer this question, Magnus and Kull (2012: 653) propose to distinguish four fields the ponderings may be focused on, we will refer to the first and the last one: "(1) the perception-action pairing as a fundamental property of "being alive" and as a source for further developments of human-specific impressions and expressions […]; (4) the integration of the perspective of the subject and the perspective of the system". The question posed by the authors when considering the first point is "to what extent is the basic model of the functional circle applicable to human sensations and expressions?" (Magnus and Kull 2012: 654). The main idea offered here is that we can juxtapose perception and action, of which the functional circle consists, with human's sensations (or impressions)

and expressions. It has been related both to the humans' physiological state and their body (then, there is a reference to Maurice Merleau-Ponty's phenomenology). The question we would like to answer in the next section is to what extent we can use this juxtaposition in reference to humans' current psychological state as well.

Another concept discussed by Magnus and Kull is the anticipation of action which is related to the concepts of possible actions and the future: "the importance of seeing the anticipation of action in even the most primitive perceptual contacts with the world" (Magnus and Kull 2012: 655). We will see that the questions of unpredictability and the future are important for Tarasti as well. As Magnus and Kull (2012: 656) state, "Each act and activity of an organism already anticipates some further biological state, thus contributing to the presence of the specific organic form in the future. Each value and meaning that an animal encounters in the objects of its environment is at the same time an encounter with a possible future state". This quote can be referred to some fundamental concepts for biosemiotic thinking, namely the question of semiotic freedom, the ability of making choices, the possible future and, finally, the claim that we are always dealing with a more or less dynamic process rather than with an already fixed state. This too seems to be the common theoretical space for the Umwelt thinking and existential semiotics.

Moving on to the fourth point mentioned above, when the notion of the subject is to be discussed, let us note that Magnus and Kull (2012: 657) state that there are two meanings – both – of the subject and, as a result, of the Umwelt – to be mentioned, i.e., "the subject-as-meaning-provider" and "subject-as-relations-induced". When it comes to the Umwelt, its two meanings may be as follows: "as a world initiated and comprehended by the subject and as a node in the set of ecological relations encompassing the whole biosphere". This distinction, in turn, leads to another, i.e., to the one between "the phenomenological and ecological facets of the theory of the umwelt" (Magnus and Kull 2012: 657), which have to be simultaneously taken into account.

Considering the Umwelt theory as a "springboard for inferences concerning man" (Magnus and Kull 2012: 658) which means extending it to the subjective human world and culture, we may come to several conclusions. The most significant one for the ponderings proposed here is that "[I]f umwelt theory is seen as a way of integrating the subjective and the systemic perspectives, then a possible solution to the cognitive-social divide in humanities may be suggested" (Magnus and Kull 2012: 658). Obviously, this conclusion departs from the fourth point discussed already. As we will see, Tarasti seems to consider these both perspectives in his theory.

5. The Umwelt-inspired existential semiotics. Discussion

The philosophical ground of existential semiotics is constituted, as it has already been said, by phenomenology, however it refers to existentialism as well. This means that the notions of the subject and the self are of the highest importance here. In this view, the ideas of the lifeworld (*Lebenswelt*) and *Dasein* are crucial. Both of them, obviously, were not coined by Tarasti (Lebenswelt was introduced by Edmund Husserl: cf. [1954] 1970, while *Dasein* by Martin Heidegger: cf. [1927] 1962), but creatively applied by him: "I have outlined a model that is based upon the concept of *Dasein* – existence – which constitutes the world in which our 'semiotic subject' lives, acts and reacts. […] My model is based upon the idea that the subject living in this world glimpses and strives for transcendence, since he or she experiences the world of mere *Dasein* and being insufficient" (Tarasti 2000: 18-19). Tarasti discusses the way human subjects live in the world, perceive their current state of existence and – if dissatisfied – transcend it and – sometimes – come back to their "relived" *Dasein*. This, obviously, does not seem to have the reference to nonhuman subjects, however common threads are to be found. As Tarasti (2015: 4) notes: "[E]xistential semiotics explores the life of signs from within" and "studies signs in movement and flux, signs becoming signs (i.e., as pre-signs, act-signs, and post-signs) […]" (2012: 317). As we remember, Petrilli emphasised the notion of flux and the state of becoming. This is also convergent with the Umwelt theory concerning anticipation and looking towards the future rather than staying in one fixed state.

The theory proposed by Tarasti offers "the revalorization of subject and subjectivity, from which it launches new notions such as transcendence, *Dasein*, modalities, values, *Moi*/*Soi*, and other […]" (Tarasti 2015: 3). This revalorisation of the subject, emphasised by Petrilli, leads to the claim that in this view the subject is an active agent who is free and able to make choices when disappointed: "There is a subject dwelling in the *Dasein*, who feels it somehow deficient, not satisfactory, and so negates it" (Tarasti 2012: 318). This is the conceptual schema, based on two acts: negation and affirmation (Tarasti 2012: 318). In other words, the subject, dissatisfied with a given moment of its existence, takes action through two acts: negation (of the existing existence) and the desire for change, and finally affirmation. What is more, affirmation may also mean an opening: "a gateway to possibilities; new worlds open to us" (Tarasti 2015: 8) – this, in turn, may be referred to the biosemiotic concept of anticipation and unknown future. The human subject takes certain steps towards the future motivated by the present thereby anticipating it just like the Umwelt theory proposes. Negation and movement towards transcendence become the equivalent of perception and action. "I choose, as the 'fulcrum' so to speak, the semiotic, conscious subject, or 'I', and define as endogenic what the 'I' experiences when he or she conceptualizes himself and the world" Tarasti (2000: 40) notices and provides us with a perspective that has not been discussed here so far, i.e., the endogenic one. It is, as seen in this quote, related to the subject's experiences and as such can be juxtaposed with the impression-expression opposition discussed above. On the other hand, when moving our ponderings into the systemic plan, the subject-environment relations conceptualized by Tarasti can also be mentioned: "Yet, since these [surrounding – K.M.] structures are essentially arbitrary and not dictated by nature, they can be changed, and it is the subject which has the power to change them! On this point – that the subject can make its own possibilities – biosemiotics and existential semiotics agree" (Tarasti 2015: 118).

Let us note that Tarasti (2015: 227) proposes a sophisticated model of human's dynamic existence, i.e., Z-model (also: zemic model). He complements it with two aspects of entity being, i.e. Me and Society (*Moi* and *Soi*). "Z" symbolizes the dynamic movement between body, person (identity), social practice, and values and norms. The direction of movement within this model can lead, as Tarasti (2015: 227) notes, "from a concrete, sensual body towards abstract norms and values, or from these intelligible categories towards their gradual exemplification and corporealization". Moving along the "Z" model, the subject realizes its dynamic existence and transcends its current *Dasein* towards an unpredictable future.

As Magnus and Kull (2012: 657) remark, "it is perhaps even more interesting to see how authors strictly bound to the humanities were linked to discussions of biosemiotics and to biological umwelt models". Following this path, let us see how Tarasti explicite refers to the Umwelt theory in his existential semiotics. First of all, he (Tarasti 2000: 38) notices that Uexküll coined two important terms: the Umwelt, "which refers to the subjective, phenomenal world of an organism, the world of the 'self', in contrast to the Umgebung, the organism's actual physical surroundings". For Tarasti (2000: 38), such an "already-semiotized" living world is made up of signs that have meaning only for specific entities, while for the rest they are mere noise[1]. Tarasti uses Uexküllian term of Ich-Ton quite often. Let us see how he does it in the reference to *Moi* and *Soi*: "In terms of Uexküll's principle of Ich-Ton […] we can distinguish in it two aspects: *Moi* and *Soi*. In 'me' the subject appears as such, as a bundle of sensations; in the 'self' the subject appears as observed by others, as socially determined" (Tarasti 2015: 24). It remains an open question whether and if so – to what extent –we can juxtapose Moi (the domain of endosemiosis) with the Innerwelt and Soi (the domain of exosemiosis) with the Umwelt.

[1] "Uexküll says that every organism surrounded by its Umwelt possesses its codes or something like a musical score, which determines what signs it either accepts or rejects from the Umwelt. This principle is called Ich-Ton, Me-Tone. Uexküll calls the process of signs intruding into the organism and functioning therein endosemiosis. On this basis, we speak of two kinds of signs: endo-signs and exo-signs." (Tarasti 2015: 15). Since Tarasti uses the metaphor of music quite often it is worth mentioning that so did Uexküll (1982: 64 and 78) too: e.g.: "Meaning in nature's score serves as a connecting link, or rather as a bridge, and takes the place of harmony in a musical score; it joins two of nature's factors" and "At this third level, the countless Umwelts represent the keyboard upon which nature plays its symphony of meaning, which is not constrained by space and time. In our lifetime and in our Umwelt we are given the task of constructing a key in nature's keyboard, over which an invisible hand glides".

Let us move our ponderings to the systemic plan once again. Doing so we need to recall Petrilli's semiobiosphere once again. Tarasti points out that:

> The notion of Umwelt is doubtless akin to Greimas's 'isotopy' and Lotman's 'semiosphere' (or more specifically, Lotman's notion of culture). An organism, semiotic actor, or subject can fall, says Uexküll, into the Umwelt or isotopy that might not be one of its own. It can fall into the semiosphere of its own or into one outside it. Every culture likewise has its own Ich-Ton by which it recogizes and identifies the signs around it (Merkung) and in turn functions and acts (Wirkung) in the sphere of non-culture which surrounds it. What does not belong to the Umwelt, belongs to Otherness (Tarasti 2015: 120).

Now we can clearly see how Tarasti uses the concept of Ich-Ton in relation to semiosphere and, what is more, how he defines the inner-outside relationship, namely as depending on the subject's will: "The organism either accepts or rejects signs coming from its environment, which process forms the basis of its 'identity', 'semiotic self', or Ich-Ton" (Tarasti 2015: 408). Suffice to say, there is an indirect reference made to acts of affirmation and negation discussed above.

Tarasti refers to the distinction between endosemiosis and exosemiosis made by von Uexküll's son, Thure, who wrote: "exosemiotic sign processes which transform the objective environment into subjective universes or individual realities require endosemiotic processes which build up the immunologic and neutral 'counterworlds' or 'inner worlds' in the animal or human body" (Uexküll 1993, cited after: Tarasti 2000: 38). Thus, the meaning emerges from the interaction between the endogenic and exogenic. Tarasti (2000: 55, c.f. also: 2012: 323), on such a basis, distinguishes between endo- and exosigns, and also mentions "an opposition between the world of choice and freedom, existence, and that of fixed, ready, established, and conceptualized world". Whilst endosemiosis (and endosigns) is related to: inner, world of psyche, I, self, subject, dominant culture, culture in general, choice and freedom, existence, "endogenic signs are perceived inwardly by a subject; they belong to the subject's inner reality"; the exosemiosis (exosigns) is accordingly related to: outer, physical world outside psyche, not-self, object, strangers, non-culture, fixed, ready, established, and conceptualized world, "exogenic signs belong to empirical reality, observable by anyone".

6. The Umwelt-inspired existential semiotics. Further questions and current conclusions

With all this in mind, let us sum the above ponderings up and raise some questions for the future.

1. Magnus and Kull (2012: 653) ask: "how […] umwelt theory could be applied particularly to human beings […]?"
   Our question: since the Umwelt is the most general model, is the Z-model a part of specifically human Umwelt?

2. Magnus and Kull (2012: 654) ask: "To what extent is the basic model of the functional circle applicable to human sensations and expressions?"
   Our question: Is this process, driven by the subject's current state and its (dis)satisfaction, comparable to Tarasti's notions of affirmation and negation, based on endosemiosic experience relived in Dasein?

3. The question of two models of Umwelt:
   I. as a world initiated and comprehended by the subject (subject-as-meaning-provider) – phenomenological aspect of the Umwelt theory
   II. as a node in the set of ecological relations encompassing the whole biosphere (subject-as-relations-induced) – ecological aspect of the Umwelt theory (Magnus and Kull 2012: 657)

Our question: Does it seem that Tarasti has taken into consideration both above mentioned aspects (yet, he studies *moi*/*soi*, existence/transcendence phenomenological dimensions as well as subject-environment relations)? Moreover, if endo- and exosigns are considered, Tarasti's concept seems to follow these two points.

To conclude, what we know for sure is that Tarasti, despite the theoretical indirect ideas discussed above, takes from Jakob and Thure von Uexküll's theories the concepts of the Umwelt, functional circle, Ich-Ton and endosemiosis. Hence, it turns out that, firstly, the humanistic theory has been indeed informed by the Umwelt theory, and secondly, that Zemic model and the Umwelt seem to shape the entire semiobiosphere simultaneously.

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SEMIOTIQUE ET FIGURES AFRICAINES DU SIGNE: ONTOLOGIES STRUCTURELLES, DISCURSIVITE ET COMMUNICATION

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0. Préambule…

De *Sémantique structurale* (1966) aux deux *Du sens* (1970 et 1979), la sémiotique envisageait le sens du strict point de vue du discours et de la syntaxe narrative. Elle empruntait à la linguistique son point de vue, adoptant ainsi la logique immanentiste comme fondement de la signification profonde (carré sémiotique). C'est à peu près dans les années 1990 que s'observe un dépassement de cet horizon théorique. Autour des années 1990, Coquet (1987), Greimas et Fontanille (1989) et Hénault (1994) invitent à revoir l'immanentisme, passant de ce point de vue à des considérations plus ou moins explicitement en rapport avec la phénoménologie, le terme en acte associé au discours ou à l'énonciation marquant un point d'intersection avec la philosophie. Petitot (2004), amplifia cette orientation critique, ouvrant ainsi une réflexion théorique que la sémiotique ne s'était pas encore posée de façon aussi radicale. Emergea ainsi la problématique des *prégnances asémantiques* comme *métasignifications* portées par le discours.

C'est que l'auteur de *Morphologie et esthétique* situe leur observation au niveau des formes que prennent les structures discursives dites en acte. Pour lui, les métasignifications sont des objets sémiotiques qui échappent à la subjectivité, et de ce fait, ne seraient observables que dans le métalinguistique. Il écrit: «la prégnance sémique constitutive des «codes inconscients» ne serait pas subjectivable et serait donc, paradoxalement, *asémantique*. Lié à l'imaginaire *du corps* (proprioceptivité et thymisme), elle serait inaccessible comme telle («trou noir» de la représentation). […] Si tel est bien le cas, le cercle vicieux dénoncé par Brandt aurait pour origine la possibilité *inconditionnée* de lexicaliser «métalinguistiquement» les prégnances asémantiques par des termes comme «vie/mort», «homme/femme», «nature/culture», qui, bien que ne possédant pas de signification intrinsèque sont néanmoins définissables dans un dictionnaire» (p. 221).

Cette approche du sens est, pour les développements futurs de la théorie sémiotique, intéressante. Elle permet d'étendre la définition du signe que s'étaient donnée les théories du langage à partir desquelles prit forme la réflexion sémiotique initiée par Greimas (cf. Hénault, 1992). Cependant, lorsqu'on s'intéresse aux langages et à leurs capacités à produire du sens, il faut avoir à l'esprit que ceux-ci tiennent d'une complexité anthropologique dont les théories sémiotiques disponibles n'ont pas toujours su rendre compte. Dans *Terres de sens* (2018), Fontanille et Couégnas soulève partiellement le voile de cette complexité en poursuivant le développement de la théorie du sens dans la direction établie par Greimas autour de la syntaxe narrative. La présente contribution aborde la problématique de la relation du sens à l'anthropologie sur une base inspirée par les travaux de Petitot.

L'imposition des langues occidentales en Afrique a conduit à réduire de façon significative le pouvoir des langues locales dans la vie sociale des populations autochtones. Au départ, l'usage des langues étrangères dans les colonies avait pour but d'organiser la vie administrative coloniale. Sur le long terme, cet usage a progressivement rendu possible l'adoption de ces langues, soit à travers des emprunts de mots, soit par appropriation de leurs schématismes, soit par dérivation des lexiques et sémantismes des langues locales (Zezeze Kalonji, 1993). Les premiers effets de cette hybridation apparurent en 1952, dans un roman d'Amos Tutuola intitulé: *The palm-wine drinkard*. Dans les colonies françaises, la prise de conscience des interférences linguistiques et culturelles, tout comme leurs amplifications dans le champ de la culture s'observèrent vers la fin des années 1960. Elles débouchèrent sur un changement de culture énonciative dans le roman.

En sémiotique, ce changement impose de nombreuses équations à plusieurs inconnues à résoudre. Les plus importantes sont, d'une part, la conception africaine du signe, du langage et du sens, et d'autre part, la communication. S'interroger pour comprendre la nature de ces *sémiotiques-objets* suppose qu'on prenne distance avec les logiques sémiotiques disponibles. Le but de cette manœuvre est d'en extraire un concept de signe pertinent qui soit concluant pour la théorie générale du langage.

1. Anthropologie et logique sémiotique du signe en contextes africains

Dans «Les trois moments de l'objet», Henri Van Lier (1970) suggère un angle d'attaque aux problèmes qu'on veut affronter ici. À propos des «objets anciens non occidentaux», Van Lier écrit: «ce qui s'impose d'emblée [chez eux] c'est leur **matière**[1]. Il ne faudrait pas dire trop vite qu'elle est magique. Mais, abondante ou grêle, **souvent soulignée par une patine**, elle fournit le point de départ de l'entreprise, elle possède des vertus génératrices de l'ouvrage, et celui-ci paraît d'abord [comme] une émanation. En sorte qu'**elle déborde ostensiblement les structures qui s'y déterminent**. Et l'objet en obtient une profondeur voire une opacité, jusque dans la porcelaine translucide, qui le fait apparaître comme un **renflement** ou une **dépression** de l'étoffe du monde».

En attendant d'expliciter cette assertion plus loin, contentons-nous d'abord de dire ceci: l'objet africain, en tant qu'il représente une réalité dont il est le signe, est en situation de perpétuelle *déhiscence.* Cette déhiscence ne s'explique autrement que par la manière dont la culture définit ce signe et le diffuse dans le champ social. Dans son célèbre poème, «Le souffle des ancêtres», Birago Diop écrit: «Écoute plus souvent/Les choses que les êtres,/La voix du feu s'entend,/Entends la voix de l'eau./Ecoute dans le vent/ Le buisson en sanglot:/C'est le souffle des ancêtres/ Ceux qui sont morts ne sont jamais partis/Ils sont dans l'ombre qui s'éclaire/Et dans l'ombre qui s'épaissit,/Les morts ne sont pas sous la terre […]. Ils sont dans la case, ils sont dans la foule Les morts ne sont pas morts/» (*Leurres et Lueurs*, 1960).

Pour comprendre ces vers, il faut adopter une certaine métaphysique et son principe logique: celui de la continuité permanente de la vie à travers une *présence-absence/absence-présence* qui donne aux pratiques culturelles leur dimension épistémo-épistémologique. Benjamin Ngadi écrit: «dans le cadre des rites ancestraux, la décision de sacrifier est d'abord concertée. Car, elle nécessite de recevoir au préalable l'assentiment de la tribu ou de toute autre instance décisionnelle suffisamment représentative du tissu social auquel se rapporte la pratique du rite qui accrédite le sacrifice. À défaut de la tribu ou de la confrérie, c'est le conseil de famille qui consent au sacrifice. Comme l'explique Senghor, le Conseil de famille est «une communauté démocratique». Il est «constitué par les chefs de ménage, donne son avis dans toutes les affaires importantes […], les Ancêtres défunts font, de droit, partie du conseil de famille». […] Dans tous les cas, on pourrait parler ici d'une décision ayant une valeur communielle. Notamment une communion des esprits, au sens où le sacrifice implique non pas un individu, mais un ensemble de personnes qui en partagent le sens et la signification» (Ngadi, 2022).

Pour l'Africain contemporain, vivants, morts et nature interagissent en continuité permanente. Cette philosophie de la vie nourrit un ordre imaginaire, social et anthropologique auquel continuent de croire des communautés d'individus que la modernité occidentale n'a pu «civiliser» significativement. Pour ainsi dire, comprendre l'ordonnancement du sens selon une perspective africaine conduit à tenir compte de trois niveaux structurels du signe qui affectent les productions de langages et du sens: d'une part, la dimension spirituelle liée aux cultes des dieux et des ancêtres, d'autre part, les pratiques qui leur sont liées et qui sont pour autant des énoncés culturalisés ou des énoncés donnant à ces cultes une valeur anthropologique propre à travers laquelle leur transmission est assurée. Enfin, la dimension linguistique. Elle médiatise la transmission. C'est pourquoi elle se conçoit comme support de communication. En elle s'établit donc le point de vue culturel du signe et du sens.

Cette intelligence du signe met en circulation un niveau de pertinence tridimensionnel qui permet de cerner le palier dans lequel se saisit la signification, et cela, en fonction des règles implicites à partir desquelles le discours la structure. Anthropologiquement parlant, l'ontologie structurelle du signe en contextes africains le décrit comme une entité sémiotique dotée d'une architecture associant à la fois cosmogonie (dimension métaphysique), anthropologie (dimension vivante des pratiques sociales ou des symboles) et communication (dimension linguistique). En tant qu'Africain, parler, communiquer, penser, ou plus simplement vivre, c'est tenir compte de ces niveaux d'articulation, de leurs enchâssements dans les langages. C'est aussi identifier les types d'énoncés/lexiques qui les potentialisent afin de les percevoir ou saisir leurs occurrences avec pertinence. Le schéma ci-dessous montre comment ces niveaux interagissent:

[1] Je souligne en gras.

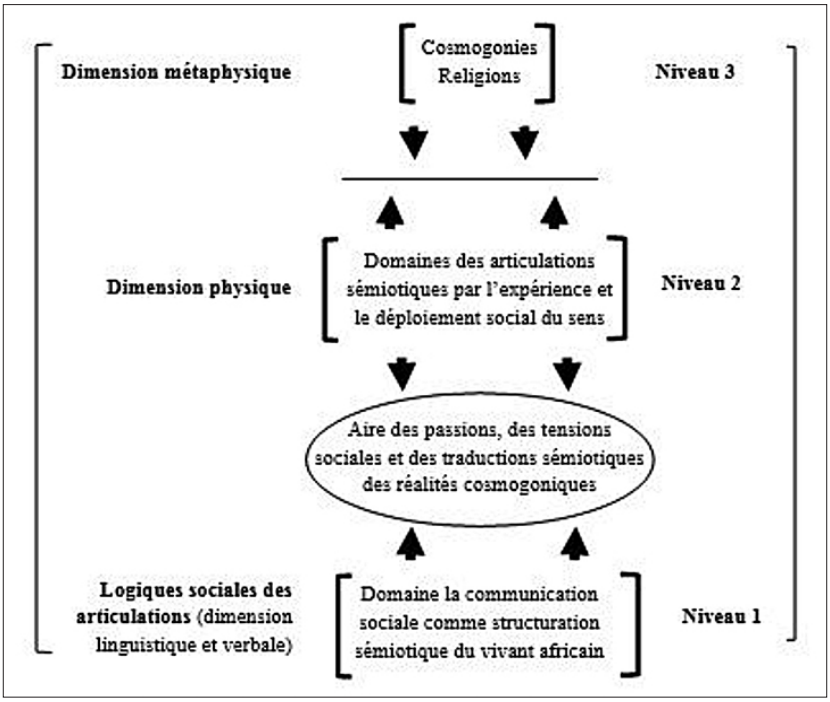

Schéma 1 : L' anthropologie africain, le sens et ses niveaux de strructurations sémiotiques.

La théorie du langage implémentée à partir de l'expérience africaine du sens, si elle doit mettre en relief les mécanismes sémiotiques par lesquels le discours produit du sens en tenant compte des modes d'existence du sens africain, ne doit ignorer ce dispositif de départ. Pour prendre en compte cette architecture complexe dans les dispositifs sémiotiques des philosophies dites du langage, cette intelligence du signe doit être développée sur les bases d'une construction systémique s'appuyant sur un ensemble de concepts dont dispose déjà la théorie générale du sens. Mais avant, il faudra d'abord se définir une orientation critique à partir de laquelle concevoir un cheminement intellectuel. En tenant compte de l'expérience africaine du sens, on se propose de reformuler le projet linguistique saussurien selon lequel la *valeur*, le sens même, réside dans le jeu de rôles des mots organisés par les énoncés. Cette tension critique a une conséquence importante dans l'analyse du discours. Elle ouvre sur l'hypothèse, déjà formulée dans *Spatialité énonciative* (Madébé, 2011), que l'immanence, et par voie de conséquence, la sémantique structurale n'est pas qu'une affaire de niveau profond. Elle est aussi une affaire du plan de l'expression, où elle prend une dimension ontologique significative dans la structuration discursive de la subjectivité. Pour conforter cette hypothèse, il faut passer de l'analyse du récit comme énoncé à celle du récit comme énonciation en acte. C'est à ce niveau et ce niveau seulement que se dégage une nouvelle intelligence sémiotique du signe ou du langage inspirée par la description sémiotique du signe en contextes africains.

2. Le sens et les philosophies du langage. Saussure, Hjelmslev et Peirce

Dans le *Cours de linguistique générale* (2005), Ferdinand de Saussure soulignait que «le signe échappe toujours en une certaine mesure à la volonté individuelle ou sociale, c'est là son caractère essentiel, mais nous pensons qu'en considérant les rites, les coutumes, etc., comme des signes, ces faits apparaîtront sous un autre jour, et on sentira le besoin de les grouper dans la sémiologie et de les expliquer par les lois de cette science» (p. 23). En montrant la dimension linguistique des phénomènes non linguistiques comme les coutumes, les rites, Saussure ouvrait la voie aux études des objets signifiants de natures non verbales[2].

[2] Point n'est besoin de revenir ici sur la relation de la sémiologie à linguistique ou de la linguistique à la sémiologie. Le débat entre Barthes à Saussure n'a aucun intérêt dans la présente contribution.

Partant de ce fait, il devient clair que les théories du langage disponibles ne permettent pas de rendre compte avec efficience des modes d'articulation du sens en contextes africains. Pourtant, lorsqu'on parcourt les théories sémiotiques qui ont marqué le XX^{e} siècle, on croirait trouver une logique avec laquelle réinvestir le paradigme africain de la signification toujours sous influence de l'anthropologie (dimensions rituelles des langages) et de la culture (transmission des traditions ancestrales). En recourant aux propositions de Saussure, Hjelmslev et de Peirce, nous souhaitons proposer un schématisme du signe qui puisse intégrer cet aspect[3]. Soit le tableau synthétique ci-dessous:

Tableau n° 1 : Synthèse théorique des sémiotiques saussurienne, hjelmslevienne et peircienne.

	Saussure	**Hjelmslev**	**Peirce**
Signe	Arbitraire	Articulation sémiotique	Priméité
Langage/langue	Système	Plan de l'expression/Plan du contenu	Secondéité
Signification/sens	Immanent	Immanent	Tiercéité/Interprétant
	Logique structurale (immanentiste)		Logique phanérologique

Deux logiques sémiotiques s'affronteraient ici: une logique immanentiste et exclusive de la subjectivité en acte et une logique phanérologique, à la fois empiriste et phénoménologique. Les deux logiques proposent par ailleurs deux types d'immanence: une immanence liée à la structure des langages et à leur nature linguistique (Saussure, Hjelmslev), et une immanence propre intégrant l'expérience même de la signification (Peirce). Dans le fond, les deux logiques d'immanence ne s'opposent pas, mais posent deux points de vue différents du sens qui se complètent. Entre Saussure et Peirce, Hjelmslev assure la transition en considérant ce sens comme le produit d'une articulation, c'est-à-dire une visée structurée par l'énonciation. Or, dans la pensée peircienne, la tiercéité n'est ni plus ni moins que cette reconstruction de cette visée par le sujet-interprète *via* l'expérience qu'il fait du sens. Mais il faut bien se garder de vite tirer les conclusions sur cette analyse.

En effet, l'articulation qui conduit de la priméité à la secondéité, puis de la secondéité à la tiercéité, et enfin de la tiercéité à la priméité recommande quelques commentaires supplémentaires sur le triangle sémiotique peircien. D'un côté, en partant de la priméité à la secondéité, le signe produit une relation binaire conventionnelle (Saussure). De l'autre, en partant de secondéité à la tiercéité, cette relation se polarise par le fait des tensions sémiotiques dues à la présence sémiotique d'un *sujet-percevant* en *position de sujet-énonçant*. Pour le discours, ce qui devient significatif dans ce cas n'est plus le representamen ou de la double articulation saussurienne, mais l'expérience phanérologique du sens. Ici, le «terme de representamen ou «signe» chez Peirce recouvre ce que la sémiotique greimassienne désigne comme «discours» et «texte» en ce sens qu'il embrasse, d'une part, les productions culturelles

[3] L'objectif ici n'est pas de réduire les notions et les auteurs les uns aux autres. Cependant, on se préoccupe de montrer comment chacune des descriptions des descriptions proposées et leur comparaison permettent de tirer un avantage stratégique pour notre position théorique.

uniques de n'importe quelle durée ou étendue […], et aussi, de l'autre, les symboles conventionnels discrets […] ou les mots des langues naturelles» (Broden, 2014: 10). C'est cette fonction signifiante que redéploie précisément l'*instance interprétative*, notamment lorsqu'elle est embrayée à l'expérience qui fonde la position énonciative structurant le langage auquel elle associe la production du sens. C'est aussi dans cette perspective qu'apparaissent les deux types de relation sémiotique imputés à l'interprétation du référent chez Peirce. C'est pourquoi, quand on analyse ses écrits, il faut savoir adopter un double point de vue tenant compte de la position déictique occupée par l'interprétant. Soit le langage ou le sens sont définis puis adoptés depuis le **centre topologique de la priméité** (1), soit ils le sont depuis celui de la **secondéité** (2). L'un renvoie à la convention sociale (1) ; l'autre à un nombre infini de structures signitives ou linguistiques dépendant des capacités d'innovation sémiotique reconnues à l'interprète (2). Ainsi, en «dépit de ce que suggèrent de nombreux exemples didactiques fournis par Peirce, son «signe» n'est pas nécessairement une unité minimale dans un système, ainsi que Benveniste définit le signe dans le contexte linguistique» (Broden, 2014: 10). En effet pour Peirce, le signe peut prendre diverses formes: d'une part celle du référent (point de vue du *representamen*), et d'autre part, celle plus sémiotique des articulations constituées dans/par l'en acte du discours en fonction d'une expérience fondamentale (point de vue de l'*interprétant*). Le premier apparaît constamment immanentiste, et le second, phanérologique et plus proche de l'intéro-proprioception. Dans tous les cas, le signe s'accorde une nouvelle description qui le fait passer d'une identité lexicale à une identité supra voire métalinguistique.

Cette réflexion découlant de la triade peircienne est intéressante. L'intérêt sémiotique se manifeste par un point de vue qui permet de ramener aux langages la part (méta)sémiotique qui lui échappait, notamment, l'idéologique (la culture), le sociologique et l'anthropologique que l'immanentisme structural ignore à cause de l'autonomie systémique et systématique des langues/langages.

Pour Searle (2019), la propension de l'humain à la production puis à l'usage des langages résulte des expériences qui fondent cette production et cet usage. De ce fait, des expériences émergent des états de conscience et de subjectivité autour des langages. Dès lors, on peut parler – consciemment ou consciemment – sans référence aux codes, et en ne s'intéressant davantage qu'aux assertions/prédications qui peuvent informer de la relation du sujet à l'énonciation (1) au sens fondamental impliquant une expérience du sens en acte (2). C'est dans ce contexte précis que la sémiosphère garantissant au signe une existence sémiotique, en partant des conventions sociales aux expériences, et de celles-ci au discours, lui ouvre un large éventail de formes que les instances de l'énonciation interprètent comme linguistiques ou non linguistiques. Cette interprétation s'appuie conventionnellement sur des signes et des codes communs. Mais elle peut aussi tenir des «signes» non verbalisables qui convertissent le sens en *prégnances asémantiques*. Cette dimension du sémiotique permet de relever les «éléments utiles pour [l'analyse et] met en valeur la dynamique entre le texte et le contexte» (Broden, 2014: 10).

3. Manières d'écrire. Le langage en contextes africains

Mettre en évidence les caractéristiques africaines des signes ou des langages permet de comprendre une réalité du langage très souvent ignorée, et de ce fait, non prise en compte dans l'analyse sémiotique. Pour y parvenir, recourons à un corpus de quatre extraits de texte. Le premier est affecté par le respect des normes linguistiques françaises, comme l'ensemble des romans de la période coloniale. Le second et le troisième textes sont tirés des fictions préoccupées à domestiquer cette langue. Le dernier corpus est un extrait d'une interview réalisée auprès d'une séropositive au VIH-SIDA. Le tableau ci-dessous présente l'ensemble des citations, leurs sources, l'année de publication et leurs auteurs.

Tableau n° 2 : Les textes, leurs sources et auteurs.

Identification	Extrait de texte	Source	Année	Auteur
E1 (Guinée Conakry)	Les plus jeunes, ceux qui comme moi n'étaient pas circoncis dormaient dans la case de ma mère. Sans doute mon père jugeait-il qu'ils ne pourraient avoir un meilleur logement que sous la surveillance de ma mère, et il en jugeait en bon droit ; ma mère avait beaucoup d'autorité aussi et l'œil à tout...	*L'enfant noir*, p. 56-57.	1950	Camara Laye
E2 (Côte d'Ivoire)	Les griots préfacèrent la palabre, parlèrent de fraternité, d'humanisme, d'Allah, de la recherche serrée de tous les petits grains de la vérité et pour rassurer la population en chômage saisonnier craignant d'être frustrée d'un spectacle de qualité, les griots annoncèrent que le palabre serait long, deux ou trois nuits s'il le fallait, pour creuser et tirer la vérité pure et blanche comme une pépite d'or.	*Les soleils des indépendances*, p. 139.	1970	Ahmadou Kourouma
E3 (Congo-Brazzaville)	Layisho attendit quatre-vingt-huit ans. Comme l'heure ne sonna jamais dehors pour ses idées, il mourut à l'âge de cent trente-trois ans et neuf mois. A sa mort, le guide Jean-Cœur-de-Père qui avait succédé au successeur du successeur du Guide Providentiel attendit le début de la putréfaction pour faire enterrer le corps de Layisho au cimetière des Maudits ainsi que le prévoyaient les textes. Le début de la putréfaction ne vint qu'un an et douze jours après la mort de Layisho.	*La vie et demie*, p. 81.	1979	Sony Labou Tansi
E4 (Gabon)	Dans la quête de la guérison je me suis retrouvée chez un nganga de la périphérie de la ville. Il m'avait coupé la corde et m'avait aspergée du sang de mouton sacrifié sur ma tête. Je devais me laver avec du sang du mouton et ensuite sécher au soleil. L'odeur était terrible, mais c'était rien par rapport à l'infusion qu'il me donna dans laquelle se trouvaient des racines d'iboga que je devais boire avec mes urines. Pour plus d'efficacité, il m'avait demandé d'y ajouter un peu d'eau, mélangée avec les urines du matin et de laisser fermenter trois jours.	Enquête de terrain	Réalisée en 2017	Nadège, interviewée par Aleka Ilougou

Dans ce tableau apparaît un phénomène sémiotique aussi étrange que surprenant. D'un côté, le lecteur est plongé dans un moule grâce auquel il identifie la correction des phrases qui lui sont servies. De l'autre, il est livré à un tourbillon qui rend la compréhension des textes non naturelle. Ici, le sens se livre à son regard sous des propriétés structurantes nouvelles. Relevant de langages qui génèrent du sens et une pertinence sémiotique à un niveau métalinguistique, le phénomène renvoie à une hybridation articulatoire (langue française et schématismes linguistiques endogènes).

En E1, la production du texte obéit à une norme qui rend l'énonciation transparente à elle-même. Dès lors, il suffit de se référer à ses structures pour saisir ce que l'énoncé asserte. On dira donc que le sens est immanent à un discours se suffisant à lui-même. Les extraits de texte E2, E3 et E4 quant à eux présentent une caractéristique commune. Bien que les deux premiers soient des extraits romanesques, et de ce fait, se distinguent du troisième modèle rhétorique qui lui est oral, on peut néanmoins dire que les trois ont en commun l'oralité qui les indifférencie. Une rapide analyse de la cohésion et de la cohérence textuelle atteste que les énoncés de ces textes ne renvoient à aucune réalité référentielle tangible. Ainsi, la démesure qui semblerait être le fait de la création littéraire ou dépendre de l'oralité se trouve être une propriété du langage et, précisément, des usages particuliers du français en contextes africains ; contextes dans lesquels ce dernier est corrompu par les cultures et les schématismes discursifs endogènes[4]. Autant le dire plus clairement, si le texte E1 paraît correct et conforme à la doxa normative, c'est qu'il est écrit du point de vue unique de la langue française. En revanche, ce point de vue est mis en tensions dans les extraits E2, E3 et E4 par une fonction sémiotique qui brouille la pertinence orthographique et grammaticale et du français et les langues locales. Ce phénomène, Thomas Broden le désigne *intersémioticité.* Pour ainsi dire, cette dernière introduit les «dimensions» spatiale, «temporelle et syntagmatique de la sémiosis» (2014: 10). Il agit comme une fonction sémiotique supplémentaire modifiant l'ontologie structurelle des signes et des langages dans un contexte redéfini par l'énonciation en acte comme un auto-ajustement du discours aux contraintes d'énonciation. Ce qui l'emporte est bien une logique sémiotique d'arrière-plan adaptant la morphologie de l'énonciation en acte à des logiques de production du langage dont la pertinence est prescrite par le champ culturel et/ou les traditions énonciatives.

Une rupture épistémologique est donc ici intentée par l'énonciation. D'un côté, l'immanentisme de la langue est sabordé et abandonné tout comme est abandonnée son autonomie systémique. De l'autre, cette même autonomie est sémiotiquement reconditionnée par la dynamique sémiotique interne aux nouveaux langages ; dynamique dans laquelle s'inscrit leurs expérimentations en tant que phénomènes subjectifs. Voilà pourquoi, dans la littérature africaine postindépendance, les productions de langage littéraire est réinterprétée comme une expérience éminemment anthropologique, puisque, d'une certaine manière, ce que firent les écrivains africains libérés de la tutelle coloniale était d'introduire dans le discours littéraire des propriétés syntaxiques et rhétoriques endogènes. Chez Kourouma et Sony, il fallait en effet envelopper le français d'*odeurs* africaines, de sorte que la signification sémiotique des textes visée par les d'articulation discursives soit phanérologiquement pertinente afin de rendre compte du *vivant africain*. Ainsi, l'*interprétant* appelé à traduire une réalité sémiotique dynamique, en l'occurrence tridimensionnelle, devient-il lui-même, schématiquement parlant, un formant de la réalité interprétée. Voilà pourquoi la littérature africaine posant son rapport aux référents sous cet angle ne pouvait exister qu'en se questionnant sur sa relation au *langage*, au *signe* et à l'*écriture*. Elle cherchait donc à définir des conditions sémiotiques optimales pour ramener la part non verbalisable en français des réalités africaines dans des narrations écrites dans cette langue étrangère. «Notre enfance tuée, l'écriture pourrait-elle la récupérer ?», s''interroge Ngal. «Hypothèse réalisable ! L'être a besoin de jouer son existence pour survivre. Mais cela suppose de mimer ces récits, ces fictions, ces tours joués par la gazelle au léopard, qui avaient tissé les fibres de notre prime enfance ; de savoir jusqu'où le discours peut faire retour en arrière pour rejoindre ce que, par une éducation précocement bénédictine,

[4] L'intérêt de la comparaison entre textes écrits (Sony et Kourouma) et texte oral (Nadège) tient à mettre cela en évidence.

nous avons irrémédiablement perdu ; […] à celui du public au clair de lune, maître du rejet et de l'exclusion, de la réprobation et de l'approbation ; d'intégrer les multiples lignes de force d'ordonnancement et d'éructation des enveloppes, des procédures de contrôles du discours du conteur ; d'imprimer au récit le rythme par une gibecière magique», répond-il (1975: 13-14).

4. Langages africains et arrière-plans d'immanence

Dans *Pratiques sémiotiques*, Fontanille introduit un concept capital pour la description de la «figurativité» du signe en contexte africain: les *arrière-plans d'immanence*. À partir du moment où on conçoit l'idée que les instances de l'énonciation ne sont plus des structures homogènes et transparentes à elles-mêmes, on admet simultanément qu'un discours peut s'énoncer de plusieurs points de vue. En adoptant la terminologie de Coquet, il peut être le produit d'un *Je*, d'un *Il*, d'un *On*, voire, d'un *Ça* ! Geninasca (1997) ne dit pas moins la même chose lorsqu'il analyse la *littérarité* en promouvant la notion de *rationalité* ou *saisie*, opposant ainsi la dimension pratique du langage à la rationalité mythique qui peut l'informer. Chez lui, cela aboutit à une typologie de subjectivités: le *sujet voulu* geninasquien est celui dont le discours est conforme au discours naturel par référence à la réalité. Le *sujet voulant*, *a contrario*, se positionne comme une instance qui asserte à partir de sa propre référence, soit par *saisie mythique*, soit, de façon plus performative, par *saisie sémantique*. Pour ainsi dire, *énoncer*, *asserter* ou *prédiquer* n'est ni plus ni moins qu'adopter un point de vue propre, définir une relation au signe et au sens, ainsi qu'aux modes d'articulation à partir desquels structurer un langage. On appelle ainsi *arrière-plans d'immanence* le point de vue à partir duquel le discours fonde, définit et défend une *position énonciative*. Celle de la littérature africaine postulée par Ngal et *alii* est clairement anthropologique et culturelle. Le fait que les textes soient de différentes origines géographiques ne change rien à cette intelligence du récit qui en sort plutôt renforcée.

Se pose alors un nouveau problème auquel exposent la sémiosis littéraire africaine, ses cultures énonciatives et les schématismes de l'oralité qui leur servent d'arrière-plans d'immanence. Ce problème est un problème fondamental, puisqu'il concerne les modalités du transfert de l'information narrative au niveau métasémiotique. Cette dimension relative à la communication renvoie à la manière dont le traitement sémiotique du signe engendre des modes d'existence du sens typiques. Pour s'en convaincre, il suffit d'observer le tableau suivant:

Tableau n° 3 : Énonciation et communication en contexte africain.

<table>
<tr><th colspan="2">Substrat sémiotique des articulations</th><th colspan="2">Point de vue de l'énonciation</th><th>Arrière-plan d'immanence</th><th>Niveau d'interprétation</th></tr>
<tr><td>1</td><td>Langue française</td><td colspan="2">Grammaire française</td><td>Cohérence / cohésion</td><td>Immanentiste / structural</td></tr>
<tr><td colspan="6">▲ ▼</td></tr>
<tr><td rowspan="3">2</td><td rowspan="3">Traditions orales africaines</td><td>2a</td><td>Dimensions métaphysiques</td><td>Cosmogonie et religion</td><td rowspan="3">Phanérologique / Anthropologique (sens sous forme de prégnances asémantiques)</td></tr>
<tr><td>2b</td><td>Dimension physique</td><td>Articulations sémiotiques par les articulations anthropologiques du sens</td></tr>
<tr><td>2c</td><td>Logiques sociales des articulations</td><td>Structuration du vivant africain</td></tr>
</table>

Les théories du langage disponibles font face ici à une difficulté de taille que la sémiotique est appelée à surmonter. L'articulation du sens en contextes africains, à cause du bilinguisme et l'intersémioticité, confronte l'énonciation à une réalité structurale du signe originale. Il faut pour la langue française traduire la réalité en adoptant *un point de vue sémiotique d'arrière-plan d'immanence* à partir duquel restructurer le sens: il faut donc au langage adopter un point de vue propre. Or, si la langue française abandonne le point de vue anthropoculturel africain, elle devient monolinguisme ou «frigide», pour parler comme Sony Labou Tansi. Par conséquent, elle abandonne de façon significative les prégnances culturelles qu'elle s'était pourtant proposé de traduire (cf. E1). De même, si l'énonciation adopte le point de vue des langues locales, elle fait le choix de s'exclure elle-même de sa propre praxis en renonçant à sa visée communicationnelle initiale (cf. roman écrit en swahili, luba et en wolof). L'énonciation africaine s'exprimant en français a eu donc à définir une position énonciative intersémiotique fondée sur l'hybridation énonciative et schématique des langages (E2, E3 et E4). Visant l'adéquation entre le dit et le vécu, elle a puisé dans l'anthropologique, des propriétés sémiotiques modélisant un procès du discours et du sens, on peut le dire, «à l'africaine». Quitte à perdre la cohérence et la cohésion discursive propres au français. Dans cet acte par lequel elle investit dans ses énoncés de contenus asémantiques, l'énonciation reprend à son propre compte du sens non catégorisable autrement. Énoncer l'anthropologique africain dans ce contexte, c'est par ailleurs manifester du métalinguistique interprété phanérologiquement comme expérience du sens et/ou produit de la culture. Pour ce faire, il faudrait donc partir du *présémiotique* à la recherche de *modes articulatoires* pertinents ; cet effort étant posé/vécu comme une quête du sens ajustant un perçu à de l'articulé.

Cette définition de la *sémiosis* recommande que soit réinterprétée la nature du signe en contexte multiculturel. Pour ce faire, considérons le tableau ci-après inspiré par Peirce et Hjelmslev:

Tableau n° 4 : Structure de la sémiosis en contexte africain.

	Structure du langage		
Interprétant (Énonciation en acte)	Plan de l'expression (méta)Signe	Forme	Structure de l'énonciation générée par les langues en contact
		Substance	Système de représentation multifonctionnel
	Plan du contenu Sens	Forme	Immanent et/ou phanérologique
		Substance	Cosmogonie et religion/ le déploiement social du sens/Structuration du vivant africain

Ce tableau révèle une réalité sémiotique dont la nature structurante et structurale devient évidente. Il permet aussi de voir que le discours, au-delà son autonomie systémique, et une fois remobilisée sa nature phénoménologique imputable à l'ici et maintenant (l'en acte ?), sait aussi récupérer la part métasémiotique tapie dans les énoncés culturels et/ou anthropologiques en inventant ses propres normes.

À partir de là, on peut maintenant concevoir qu'un langage vécu de l'intérieur par le sujet d'une expérience sémiotique se préoccupe moins des codes établis que de la structure du sens qu'il cherche à traduire, davantage du point de vue de ce sens que des propositions qui l'exprimeront. Dans une certaine mesure, deux logiques s'affrontent ici: une logique immanentiste et exclusive de la subjectivité en acte et une logique phanérologique, à la fois empiriste et préoccupée par l'incarnation du sens et de la présence dans la l'*espace*/le *schématisme de l'énonciation*. Ces deux logiques proposent deux types de communication. Pour autant, ces deux types de communication correspondent à deux types de démarches critiques rendues implicites par les formes du langage représentées. L'une se fonde sur l'immanence discursive due au caractère autonome de la langue (Saussure, Hjelmslev). Cette logique de la communication simplifie la structure du sens en l'expurgeant de ses figures anthropologiques dont les passions sont des exposants. L'autre, au contraire, est transcendantale, puisqu'elle déplace la structure du sens de l'immanence linguistique à l'immanence énonciative et/ou sémiotique. Il s'agit donc, pour le destinataire du langage, de trouver dans la structure linguistique du discours, les significations cachées ou supra-codées. Ce niveau, impliquant la prise en compte du point de vue de l'expérience dans les structures discursives, adopte des mécanismes particuliers pour ajouter du sens métalinguistique au sens linguistique. Ainsi, l'en acte du discours dote-t-il, par ce mécanisme, les actes de langage d'un autre niveau de pertinence sémantique pouvant peu ou prou leur échapper.

5. Théories du langage et figures sémiotiques du signe en contextes africains

«*Qu'est-ce qu'est l'anthropologie* ?», s'interrogeait Pius Ngandu Nkashama dans la préface à Spatialité énonciative (Madébé, 2011). Sans prétendre répondre à cette question à la fois sémiotique, anthropologique, philosophique et épistémologique, on peut néanmoins situer le cadre dans lequel la traiter ici: les *ontologies. Ontologie sémiotique* du signe, certes. Mais aussi *ontologie structurale du discours*. Il faut surtout voir dans *ontologie* la part humaine, sociale investie dans le signe, en tant qu'elle confronte le sens, c'est-à-dire le sens de la vie sociale et le sens de la vie des signes pris dans un rapport aux langages et aux langues sous le prisme d'une précarisation des processus de signification. L'anthropologie aurait donc à avoir avec la vie sémiotique des signes et leur structuration en tant qu'ils sont des instances vivantes, c'est-à-dire des *morphologies asymboliques*.

Il nous faut maintenant tirer des conséquences pratiques de la réflexion qui vient d'être menée. Elles sont au nombre de deux: (1) la première concerne le signe en tant qu'objet de la philosophie du langage. (2) La seconde a trait aux représentations du signe qui découlent des usages africains des langues occidentales.

Les critiques du signe ont permis de mettre au point de nombreuses définitions. Umberto Eco les a exposées dans son ouvrage *Sémiotique et philosophie du langage* (1984). On peut résumer l'esprit.

Il faut partir du point de vue philologique qui concevait le signe comme une réalité psychologique externe à la physique des langues. C'est Ferdinand de Saussure qui mit fin à cet entendement, notamment en donnant au signe une dimension structurale, dépouillée au fil du temps, de sa dimension acoustique, au point d'apparaître sous une forme binaire. Cette description de la structure s'est étendue à Louis Hjelmslev et Charles Sanders Peirce sous diverses figures structurales.

Le point de vue structuraliste dominant la pensée du milieu du XX^{e} siècle a été aussi exploité par la linguistique cartésienne, en même temps qu'il contaminait le structuralisme critique en sciences humaines et sociales: en anthropologie avec Claude Lévi Strauss, en littérature avec Roland Barthes, en psychanalyse avec Jacques Lacan, etc. Le développement du structuralisme justifiait le désir d'objectiver les pratiques scientifiques de cette époque. Dans ce contexte, émerge en France la sémiotique d'Algirdas Julien Greimas. Pour elle, structure et sens parurent comme des notions sinon équivalentes, du moins interdépendantes.

En littérature africaine, au contraire, l'*illusion référentielle* avait conduit sa critique à consacrer le primat de l'Histoire sur les structures discursives et narratives. Elle disposait de l'énonciation comme d'un système à partir duquel la production du sens devait s'ajuster à la critique de l'action coloniale. Nature et langue décrivaient ainsi une relation bijective à partir de laquelle la communication narrative avait été conçue sur la base d'une bijection autostructurante et autosuffisante. Ainsi le point de vue des grammaires et des logiques linguistiques suffisait-il à rendre raison du sens. D'une certaine manière, l'approche immanentiste des langages littéraires l'emportait sur toute autre conception du discours. Ainsi, en linguistique générale comme en littérature africaine, la donne subjective était jugée non compatible avec les modèles théoriques et les normes narratives. On appelait cela «la clôture textuelle», «l'autonomie du discours» ou «l'exclusion du référent» et la «dénonciation du colonialisme».

Il fallut donc attendre que se mettent au point une sémiotique des passions, une sémiotique du discours et de l'énonciation, et que soit formulée une méthodologie sémiotique tensive pour rendre raison des points de vue propres de l'énonciation en acte. Dans la littérature africaine, on commença à redessiner la structure de la signification sociale des textes. En effet, il fallait désormais rendre compte des prégnances asémantiques qui motivaient l'émergence de nouvelles cultures énonciatives (cf. *Spatialité énonciative*, op. cit.).

Pour les auteurs de cette dynamique, le sens littéraire se pose en termes non cartésiens, et en quelque sorte, est porté par les *formes de vie* qu'adoptent les langages, d'autant plus qu'il ne peut être convenablement articulé par la langue française et sa syntaxe. Il tient du schématisme du signe africain dont il adopte la figurativité tridimensionnelle. Pour ce faire, le signe se devait d'être en même temps la foudre qui déchire le ciel, la pluie qui tombe, le chat-huant qui miaule, la chouette qui vole dans la nuit ou le jour, les feuilles qui tombent au gré du vent et les écorces d'arbres qui guérissent les corps malades. Le roman s'imposa donc le devoir de reproduire la sémiosis intégrale et cosmogonique (Sanner, 2007 ; Sow, 1979) de l'espace-temps africain. Ses langages leurs différents niveaux d'expression ont ainsi porté plusieurs dimensions d'expressivité sémiotique: matérielles et concrètes, métaphysiques et abstraites (Yengo, 2016). Cette manière de poser la relation au sens est déterminée par une épistémologie qui fait cohabiter des entités non homogènes en une forme de vie posée comme cohérente. Celle qui justement détermine l'anthropologie et définie la culture, c'est-à-dire: les coutumes et traditions, le vivre ensemble, etc. Cette architecture du sens, une fois socialisée, donne au signe qui en est le medium une structure sémiotique complexe et substantielle. Elle montre les fonctions sémiotiques mises au point par Saussure, Peirce et Hjelmslev, etc., comme des *catégories* imparfaites ou incomplètes.

Le signe en contextes africains n'est donc pas, à proprement dire, qu'une réalité linguistique, la langue n'étant au reste qu'une des multiples dimensions qui structurent son expression ou sa texture sémiologique. De plus, il trouve dans l'expérience une charpente asémantique, en tant que celle-ci demeure immanente au sujet de l'expérience sociale plutôt qu'aux medias qui l'externalisent sous différents formants linguistiques. La littérature s'exprimant selon cette philosophie du signe oblige donc à admettre la complexité du sens qu'elle énonce. Notamment lorsque ses langages recourent à l'anthropologique pour échapper à la pression logiste ou rationnelle qu'impose l'usage des langues «cartésiennes». En effet, dans la logique africaine du signe, le niveau substantiel l'emporte très souvent sur celui de sa représentation sémiologique. Encore faut-il préciser ici que le substantiel ne correspond pas à l'idée qu'en donne Hjelmslev lui-même, mais à une réalité énergétique plus proche des forces de la Nature. C'est que, pour l'Africain, l'expérience détermine l'appréhension et l'appropriation de cette énergie transformée en un signe tridimensionnel. Ce qui est ainsi mis en avant est un ordre du discours social posé comme *interprétant* ou *épistémologie* propre. Le schématisme qu'on en dégage établit donc l'emprise du sens vécu ou éprouvé sur l'articulé cartésien, réduisant par ce fait les discursivités à une logique phanérologique vivante et dynamique.

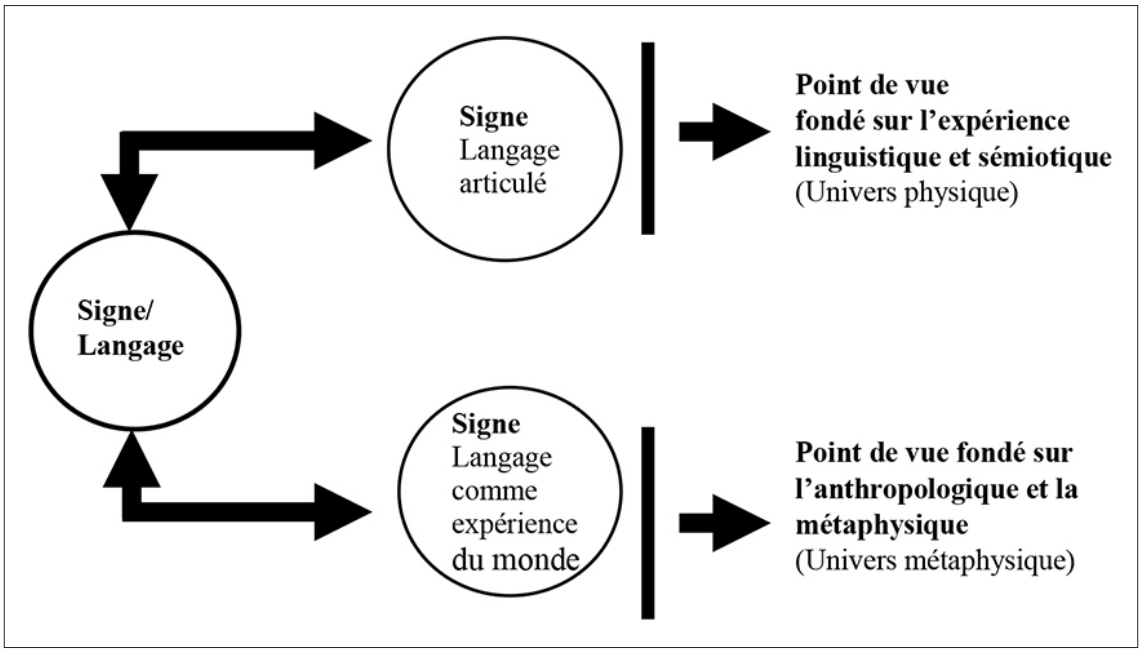

Schéma 2 : Structure du signe en contextes africains

Considérons le schéma 2:

Dans la mesure où le monde de l'Afrique est binaire et se redistribue entre monde visible, monde concret, et monde perceptible, monde caché et/ou secret auquel on accède par une initiation régulatrice de comportements, la production des signes, des langages et des états de conscience subjective se font en fonction d'un arrière-plan d'immanence culturel (Bonhomme, 2005) agissant comme un disque dur du sens. Ce substrat sémiotique accorde au signe trois niveaux de pertinence qui sont aussi ses niveaux de caractérisation. Dans le quotidien, il est une pure convention sociale (1). Pour les rites et/ou le sacré, ce même signe se transforme en une *réalité métalinguistique* nécessitant une compétence interprétative sophistiquée (2). Dans des rituels comme les mariages traditionnels ou les pourparlers, le signe adopte une identité ambiguë alternant entre (1) et (2) pour une interprétation optimale de ce qui est à dire (3). Une telle complexité structurelle du signe n'est pas sans conséquence anthropologique. Elle agit sur l'organisation sociétale, définissant les rôles et statuts des uns et des autres en fonction du niveau de sa maîtrise.

Dans ce sens, le langage qui le transforme en discours est dit *linguistique* quand il sert à désigner les réalités du monde concret sur le mode des articulations binaires. Il devient *métalinguistique* quand le rapport de ce langage au monde concret bascule dans sa tridimensionnalité conventionnelle. Dès cet instant, le signe s'adjoint de nouvelles couches signifiantes solidaire de sa propre ontologie sémiotique[5].

Le second aspect du *métalinguistique* lié au signe africain s'affirme à travers les articulations sémiotiques du monde caché. La vie perceptible, celle du monde sorcellaire et du fétiche est régulée par un ensemble de codes invisibles auxquels seuls les initiés ont accès, mais qui déterminent néanmoins la vie sociale concrète, instaurant de ce fait la «sorcellerie comme membrane épistémologique» (Geschiere, 2019). C'est dans cette configuration anthropologique que les rites comme le bwiti, l'évousse (au Gabon), le vaudou (au Bénin, aux Caraïbes), la kindoki (au Congo), etc., acquièrent un statut épistémologique structurant.

L'hybridation de la praxis provoquée par la rencontre du français et des langues locales fonde les *sur-significations* révélées dans les langages de nombreux textes littéraires africains sur cette base sémiotique. Cette hybridation y produit souvent des formes de vie et des logiques dissymétriques, voire sédimentaires, mais jamais homogènes ou transparentes. Dans *Les âmes du peuple noir*, W.E.B. Du Bois atteste que la praxis hybridée

[5] Entre autres couches signifiantes supplémentaires : les gestes ou l'expression corporelle et vocalique – onomatopées et autres variantes –, rameaux, résines d'okoumé, noix de cola, etc. Tout ceci est socialisé et versé dans le domaine public comme produits des cultures énonciatives. Il est donc codifié.

intériorisée par l'homme noir contemporain est à l'origine de ce qu'il appelle la «double conscience». Cette dernière conduit à la production des cultures souvent imprévisibles ou explosives, aux sens de Lotman (2004).

Cette identité et les logiques sémiotiques qui facilitent son expression expliquerait ou justifierait le *schématisme énonciatif* littéraire africain (cf. *Spatialité énonciative*, *op. cit.*). En cela donc cette identité et ces logiques infèrent une tension qui génère de l'hétérogène à partir duquel ce schématisme acquiert sa structure paradoxalement instable et stable. Elle est instable d'un point de vue synchronique. Elle est stable du point de vue diachronique dans lequel la constance de l'instabilité énonciative à l'échelle synchronique devient sur le long terme un critère de stabilité du langage à l'échelle diachronique. Il importe donc de ne pas ignorer cette double dimension (auto-)structurante. Car c'est sur elle que repose la philosophie du langage en contexte africain. En effet, l'instabilité/stabilité est une des propriétés générales reconnues à la quasi-totalité des productions langagières marquées du sceau de l'oralité (Zaourou, 1978). Soit le schéma suivant[6]:

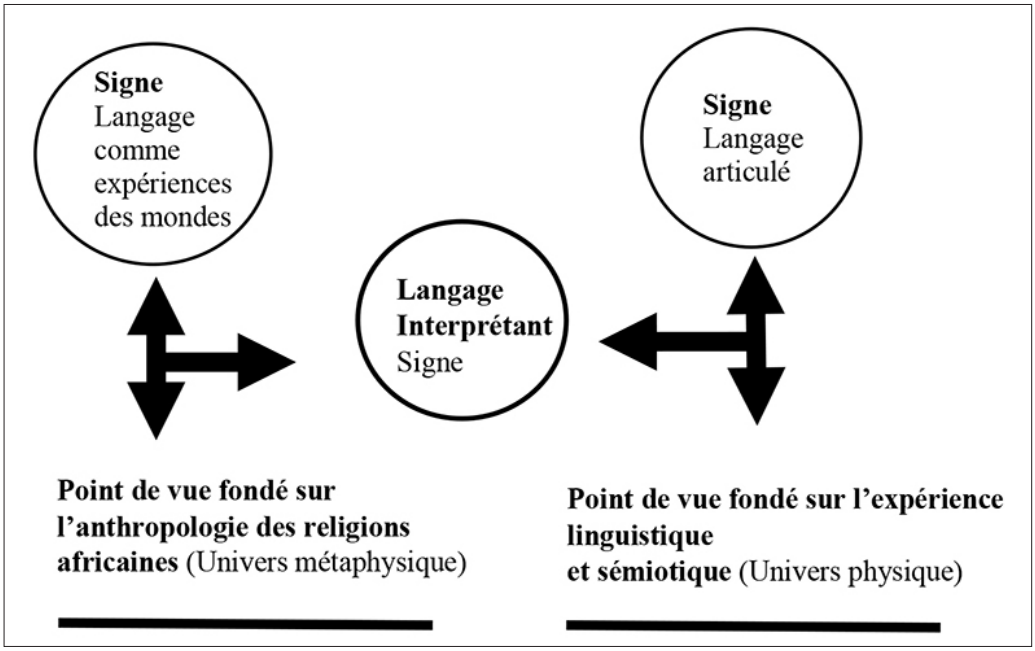

Schéma 3 : Schématisme du signe en Afrique. Langage et dualité du sens et des mondes

L'emprise de la *topologie* et de sa *praxis* est déterminante pour comprendre la nature du signe qu'on cherche à décrire. En observant les modes d'articulation qui circulent dans la littérature africaine de plus près, on peut constater que quand le signe va du vivant en tant qu'éprouvé (*signifiant*) à la langue et/ou à la nature prises pour contenu (*signifié*), il change de perspective épistémique. En même temps, il instaure une dimension transcendantale fortement significative qui transforme le sens externe en sens interne. À l'observer de plus près, cette transformation instaure une mutation de paradigmes épistémologiques, puisqu'elle fait passer le signe de sa réalité sémiotique à une réalité *métasémiotique*, celle-ci devenant à la fois *contextuel, polyvalent,* et *réductible à l'expérience qui l'informe*.

Qu'implique cette perspective critique ? Une fois de plus, recourons à Peirce et Hjelmslev. Le second dit quelque chose de fondamental. Il y a dans l'expression et le contenu une dimension substantielle qui ne peut échapper aux articulations et qui donne au signe et au sens leurs représentations. Même si cela n'apparaît pas explicitement assumé dans ses écrits, ici au moins on peut aisément affirmer qu'au nom de ce sens et de sa texture, Peirce inventa une sémiotique triadique qui renforce la pertinence de notre interprétation sémiotique du corpus africains ici proposé.

[6] La modélisation proposée n'a qu'une valeur démonstrative. Les recherches à venir aideront à y voir plus clair.

En effet, ce qui est substantiel est dynamique, organique, structurant, et à la fois énergétique, matériel et immatériel, physique et corporel. L'aspect morphogénétique du sens littéraire africain tient à cette identité sémiotique. De ce point de vue donc, la secondéité peircienne investit une sémantique rapprochant les objets dynamiques de cette fameuse *énergie* si chère à la métaphysique et au sens africains, au reste, qu'on peut aussi retrouver en sciences cognitives, en cybernétique et en psychologie expérimentale, ou en sémiotiques sous d'autres modalités représentationnelles. Mais l'idée essentielle à retenir est qu'il existe une force, une direction qui oriente, voire dicte un ordre de représentation de la sémiosis. Dans ce cadre restreint, le substantiel invoque désormais la secondéité dont il devient un *analogon* théorique. Il y a donc que le signe comme la sémiosis qui émergent apparaissent comme des réalités immanentes qui ont *prise* et *font sens* au moment même où ils font irruption dans le champ de la conscience subjective (Searle, 2019). Cette analyse conduit à se réapproprier la triade peircienne à partir d'une nouvelle perspective.

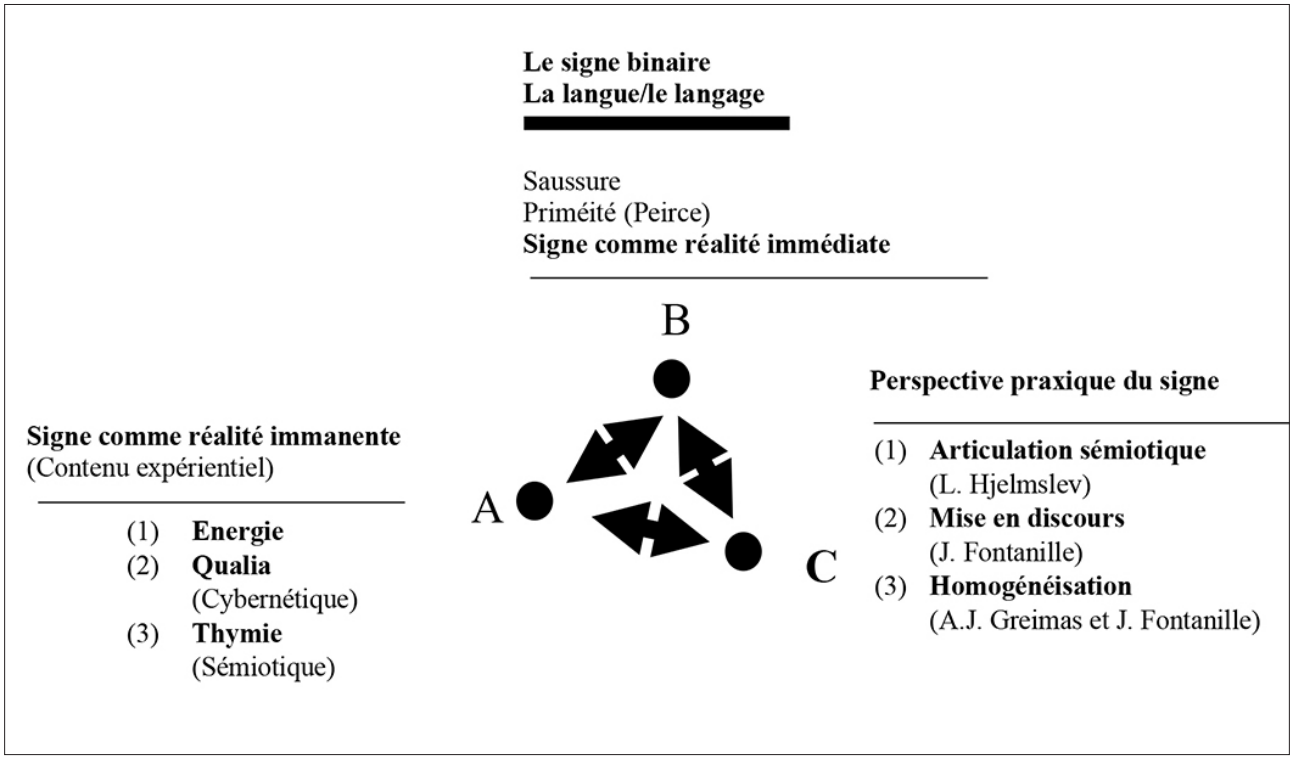

Schéma 4 : Le schématisme du signe en Afrique et ses articulations en langages sémiotiques

Le signe éprouvé change en effet la perspective de la triade peircienne dont elle redistribue valeurs et fonctifs. Qu'on le désigne *énergie, qualia* ou *Thymie* ne change rien à la donne: elle est en soi une structure morphogénétique dont le sens est inhérent à l'expérience qui le fonde comme réalité sémiotique autonome. Mais, pour sa médiation, cette dernière est dépendante des langues qui, d'emblée, se trouvent disqualifiées à la saisir de façon optimale. Greimas lui-même le disait dans *De l'imperfection.* C'est pourquoi, le signe, et précisément le sens que le signe expose dans ces conditions comme immanent à l'effectuation énonciative, a tout de même besoin de ces langues pour être traduit en langage, à condition que ce langage en soit le fidèle interprète. Dès lors, signe et sens se placeraient dans la perspective praxique du discours. De ce fait, ils fonderaient un *point de vue propre* extérieur aux rationalités linguistiques en s'ajustant par à-coups au sens éprouvé. Soit par *articulation sémiotique, homogénéisation, traduction,* soit par *invention*, soit par *création*. L'articulation sémiotique, l'homogénéisation, la traduction, l'invention ou la création supposent, dans ce cas, des modes d'articulation non conventionnels dont l'en acte contrôle la logique prédicative.

Pour ainsi dire, énoncer, prédiquer, c'est partir de l'expérience A vers la mise en discours C, par les moyens imparfaits B de la langue. De sorte que dire Je équivaut à renverser l'ordre de fonctifs peirciens afin de réguler l'incomplétude de la langue par la mise en discours et ses mécanismes. Les poètes maudits et romanciers du XXe siècle le savent bien. Mallarmé qui creusait les vers nuitamment en arrivait par cette voie de détour à «parler avec dieu» (P. Sollers). *Dire Je* c'est donc associer des fonctifs stables à une signification émergente/instable à travers des articulations sémiotiques adaptées aux contours et à la structure du sens. C'est aussi déjouer le caractère résistant des fonctifs que stabilisent les usages de la langue à travers la reproduction de ses normes. Enfin, c'est considérer l'épistémologie signitive du *sens vivant* ou *en acte* comme: (1) une *réalité organique propre* ; (2) *une expérience sensible articulant monde concret et expérience selon une perspective propre au sens* ; et enfin (3) comme une *incarnation langagière du monde*. Ces trois considérations conduisent toute herméneutique sémiotisante non seulement à *considérer* et à *décrire* cette épistémologie comme une morphologie propre – au sens de Petitot –, *morphologie* à laquelle il faudra s'ajuster pour l'ajuster au sens qu'elle questionne et décrit.

… Pour ne pas conclure

La sémiotique et son devenir

Le signe ou le sens africainement posés, au regard de leur ancrage anthropologique forte, conduisent à adopter un point de vue sémiotique holistique. Ce regard critique ouvert permet de changer perspective analytique, notamment en postulant l'immanentisme du discours comme horizon de quête d'un sens topologique et non conçu à partir d'un programme narratif. Cette disposition confère au discours d'autres propriétés sémiotiques. Elle amène à voir le sens qu'il produit non plus comme un objet syntaxique, mais comme une réalité sémiotique multiforme dépendant de sa morphologie.

Une telle approche du sens confirme bien l'idée que la sémiotique est une science de la culture. En conséquence, c'est à la culture qu'elle analyse qu'il faut référer pour percevoir sa plasticité conceptuelle, méthodologique et rhétorique. Le recours aux univers africains de langages, de signes et sens comme corpus d'étude se trouve ainsi justifié. Toutefois, si cet univers a permis de discuter de l'hypothèse des figures africaines du signe, le recours à d'autres cultures, autant qu'à d'autres champs de recherche, a concouru à enrichir la réflexion ici engagée dans le but de la mener jusqu'à sa frontière ultime. A savoir: déterminer ce que la sémiotique partage avec le vivant. Autrement dit, ce qui a été mis en relief ici n'est ni spécifiquement africain ni réduit à l'expérience des êtres sous domination. Au contraire, la démarche adoptée ici relève d'une portée générale qui remet en perspective la manière dont est perçu le signe, et de ce fait, conduit à le décrire et à l'appréhender sous une nouvelle intelligence théorique.

Notre option est stratégique. Elle permet de proposer une théorie générale du sens fondée sur l'interaction sujet/environnement pour apprécier dans quelles conditions la sémiotique générale doit être amenée à dépasser l'analyse du discours et la manière dont elle conçoit ce dernier. L'objectif ici clair: tirer toute les conséquences théoriques de cette approche afin d'exposer la science imaginée par Greimas à d'autres domaines de recherche. En particulier, la communication à l'heure des TIC et de l'intelligence artificielle.

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SCALE JUMPING AS A SEMIOTIC TOOL

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The extending and shifting boundaries in the semiotic domain, which correspond to the political and scientific need for extension-integration processes in the social life, very often imply, at a methodological level, a real extension in terms of space, by the use of a scale jumping on both the content and expression sides. We frequently speak of drought, of rainforest distructions, of arctic and antarctic ice sheet depletion. The common narrative trope of these otherwise disparate discourses is the sounding of their scalar spectrum, which allows us to discover more about transformations in the world and their effects. This happens even with the nuclear energy, that is "matter without a place" (Van Wyck 2004) and that appears to be the radical semiotic condition of ecological threat more generally. In fact the radioactive particle is simultaneously local contamination, invisible power source, and millennial-scale waste. An appropriate figure for our present, intermedial shuttling between entities at different scales. The slippery status of the particle gives it its transitive character, its semiotic capacity to bridge the visible and invisible worlds, and its ability to cross scalar thresholds.

We are interested here in testing the hypothesis that the progressive extension of the domain in semiotics benefits from the insights that a twofold vision, from near and from afar, provides us with, for producing meaning, in the activities of the identification and the understanding of things (Fabbri 2020). Whatever form of expression and content is no longer the same under different scales, but results from cognitive frames that are the product of concrete "keying activities" in the social life (Goffman 1974), namely of the shifts of scale that occur or that are used to explore these forms. Meaning is not a given in itself nor it precedes the analysis, but arises during the observation and the variations of scalar perspectives. Yet the very shifts in perspective expand the possibilities for apprehending and interacting with the environments' features. Scale jumping can be used not only as a phenomenological way to perceive the world (remembering that we are in state of flux and nothing is as it seems!), but as a metalinguistic tool to describe and discover. Actually, changing sequentially and alternately both the representative and productive scales of empirical things helps to explain and better comprehend them. Thus the aim of this paper is to present and test the scale jumping as a semiotic tool, which may have the potential to relate and monitor different phenomena in space and time. This methodological tool was recently elaborated (Migliore & Colas-Blaise 2022a, 2022b). At an epistemological level, it revolves around the awareness of the tension between autonomy and heteronomy, around the feel that one cannot determine alone the course of events, but that s/he has to "make and match" (Gombrich) with other individuals and higher intelligences (Providence, super-organism, State, body politic, natural selection, etc...).

We will test the efficacy of the scale jumping by examining an Italian case studies in the field of ecology. Coming back to the topic of the procedure of analysis (Migliore 2021), we will try to explain how the shifting of viewpoints inevitably modifies the first perception that we have of a phenomenon. Their facets, as in Merleau Ponty's example of the cube, are not human projections of the world, "a psychological circumstance of perception", but world sides that appear to the gaze once we change our position. What gives us an exhaustive idea of the phenomenon is not the search for an objective view, rather the cognitive reconstruction and synthesis of different perspectives, "a nexus of objective correlations" (Merleau Ponty 1945, engl. transl.: 235-236). Thus any entity, individual or collective, is already an "ensemble", a composite form, made up of parts and aspects, traversed by flows and forces, held together by ties (Fontanille 2021). Semiotic can advantageously integrate in the *modus operandi* the oscillation between viewpoints and the practice of scale jumping. Should the analysis begin from the micro or from the macro level? How to find an intermediary level, the "glocal" one? Following Latour's reflections on the subject, is there a "right" pathway that leads from one level to the other (Latour 2015)? And even if we know that a structure is more than the sum of its parts, how do individuals relate to the whole and how do some macro features end up emerging out of the interactions going on at the micro level?

1. Semiotics in an ecological approach

The challenge of ecological conversion requires us, before making decisions, to understand how a change made on one scale affects others, with even physical reversals. So, for instance, single-use face masks and gloves protect people but harm animals and increase plastic pollution. "The flap of a butterfly's wings in Brazil set off a tornado in Texas" (Lorenz 1963). In ecology, small and large scales have long been opposed on a paradigmatic axis: those who abhor wind farms or photovoltaic power stations point to the use of solar energy to cover buildings. But clearly, it is a question of "viewpoint", that is not only an orientation based on the perspective of a subject, but "an adjustment of the relationship between a source and a target" (Fontanille 1999). What the viewpoint regulates is a correlation of intensity or sharpness and extension or distance. Also nanotechnologies and satellite technologies have nowadays a radical impact on the modes of representation, as well as on the conceptions of things and space. Devices from afar (the home, the city, entire territories, the Earth itself, the Moon, Mars, and beyond) and from up close redefine subjectivities and practices in terms of powers of intervention. It is surprising to see how much any object changes seen from below or from above, together with our microscopic and macroscopic approaches to them, with our proxemic movements of zooming in and out. Scale jumping shows from above the shared sense, the relations that structure historical and social consciousness about it, and from below one's own body, the relations that structure meanings from the perception of those who explore it.

1.1. **Mediating Scale**

The problem of scale has historically been discussed primarily within the confines of specific disciplinary contexts (biology, geography, mathematics…). However it is emerging as a transdisciplinary concern and a procedure that professionals and academics are investigating today in architecture, urban planning, economics and policy making in order to "regenerate" our environments (Reith, Brajković, eds., 2021). Above all, global crises such as pandemics or climate change disturb the human comfort of the mesoscale and require us to grapple with the underlying material reality, including molecular as well as planetary processes and the physical universe. Humans have always constructed mediating devices (Migliore 2011). Instruments such as the telescope or the microscope provided an insight into the scale of reality beyond human visual perception, and demonstrated that the invisible makes up a continuum of reality with the visible (Blumenberg 1973). More current examples of scalar media include the James Webb Space Telescope, mediating the spatial and temporal scale of the universe through analysis of infrared light, as well as potentially shedding light on the local condition of far-off planets.

Still the history of media and technologies is a history of evolving modes and scales of perception and knowledge (think about the powerful role of photography and cinema). And books such as *Gulliver's Travels* (1726), *Alice in Wonderland* (1865) and *Powers of Ten* (1973), have been discussed as motivating thinking about scale. Scholarship has also emphasized the necessity for developing a theory and a vocabulary of scale itself, foregrounding the ongoing negotiations between scalar access and scalar alterity (Horton 2020) – we will return to this point – and placing scale at the intersection of a transformation of the world and a transformation of ourselves. The central focus is less the human experience of scale effects than the nonhuman dynamics and potentials of scale, as a form of mediation. We care about the size-domain axis with respect to the cultural works it performs.

1.2. **Scalar alterity against pan-humanism**

Engaging scalar alterity implies a dismantling of what Zachary Horton calls pan-scalar humanism. It is a tradition that tames the alterity of different scales by relativizing it, binding unfamiliar scales to the familiar ones of the human. It arose out of an Enlightenment notion of the centrality of the human subject that, *a priori*, frames all trans-calar encounters as either extensions of the human into analogous scales (collapsing scala difference) or as the beneficent extension of the human life-world into frontier scales. Human thus becomes a scalar technic of assimilation applicable in theory to all scales of reality. *Alice*

in Wonderland satirizes pan-scalar humanism and our anthropocentric attempts to force other beings to conform to our rules – rules developed at our native scale. One must be able to shift one's point of view and reverse one's perspective in order to understand phenomena in a comprehensive manner. One of the best known examples of this competence is the famous fragment of Pascal 65-115: "From far away, a countryside and a city is a city and a countryside. But as one draws nearer, it turns into houses, trees, tiled roofs, foliage, vegetation, ants, the ant's legs, and on to infinity. The whole thing can be enveloped in the word countryside". This passage brings to mind the French documentary *Microcosmos* (1996), that allows us to peer deeply into the insect world and marvel at creatures we casually condemn to squishing. Recently Tim Ingold has rivisited Pascal's fragment:

> From a distance the nest reveals itself as a perfectly formed mound, circular in plan and bell-shaped in elevation. Observe it closely, however, and it turns out to be seething with movement as legions of ants jostle with one another and with the materials they have brought back [...]. From the centre antroads fan out in all directions. You have to peer at the ground to see them [...]. If you were the size of an ant, the challenges of the passage would be formidable, as what to us are mere pebbles, would present precipitous climbs and vertical drops, while tree-roots would be mountain ranges (Ingold 2021).

The aim of this proposition being the elaboration of the scalar alterity as a new semiotic tool, let's consider first its place in the figurative and plastic semiotics.

2. The subcategory of scale

Until now semiotics has analysed the broad domain of visible considering topological, eidetic, chromatic and textural aspects and taking into account supports and materials. Few studies exist instead about the size of forms and generally about format as regards dimensions, volumes, proportions and scale. A former theorization of this issue appears in a recent publication edited by Marion Colas Blaise and me. *Semiotica del formato* goes back to the notion of "form" and add to the semiotic toolbox the metric categories. In the book's introduction we emphasise that "format" comes etymologically from "form" and indicates at once its size. There are no forms without formats nor formats without forms: dimensions are so "naturally" ingrained in the form that the format argument seemed obvious, when in fact it is not. Indeed, as any form is produced and put in circulation, it is its size – standard, maxi or mini, macroscopic or microscopic by comparison with the reference object – that gains relevance in the space affecting the subjects around and instructing proxemic relations. Hence, if a form can exist in itself, its format marks instantly its mode of conjunction or disjunction with other actants. Format, from this point of view, recalls more properly the English synonym of form, "shape", which marks the external physical and culturalised outline of an object as a configuration endowed with agentivity. Above all, macroscopic and microscopic measures are not innocent. They arouse physical impressions of superiority and inferiority that in a semisymbolic manner convey hierarchical relations of power. Giving an example in the field of cultural materiality, mankind invented souvenirs to control, hold in one hand and bring home monuments and the experience of their grandeur (Migliore 2019). Souvenirs shrink monuments to contain them, in the double sense of the word, physical and mental.

Now scale is one of the most important subproperties of the format. It involves variations and the irruption of the new, with the simultaneous reorganisation for others forms around. Scale shows how certain physical states become other physical states by passing from the standard of the people-friendly dimensions to the quantitative excesses of the macroscopic and microscopic. Scale concerns not merely metamorphoses of individual forms but shifts between milieus implicating grows, depletion, division, aggregation. Furthermore, while proportions (and size) are syntagmatic, scale operates on the paradigmatic axis. It implies the relationship of the whole or a part of the whole with systems of external references. Scale is both a stabilizing process by which particular milieus emerge as defined domains of (inter) action and the differential potentials that arise between such stabilised milieus.

In both cases what produces difference and thus meaning is not the individual scale, small or big, but scalar dynamics themselves: the shifting of viewpoints that calls into play non-isomorphic and "disjunctive" logics to be reckoned with respect to things (Appadurai 1996), apparently contradictory visuals that we have to compare each other by taking a "glocal" position (Sedda 2012a, 2012b). Zachary Horton distinguishes between the scalar access, i.e. the fact of assuming a scalar axis, and the scalar alterity or the speculative conjoining of different scales within a single medium. Beside being a primary form of difference, scale, as already stated, is a medium or better a mediation that orient our visions. A recent conference organised by the Institute of Communication Studies (ISTC), at the Catholic University of Lille, has explored ways of framing the problem of mediating scale. The COVID-19 pandemic proved for instance that the biological, chemical, and epidemiological dimensions are indifferent to the narratives conjectured by the human vectors of transmission. Contemporary politics invest energy into singularities without considering the consequences for farther systems on nonvisible scales: the vast ocean, the athmosphere, the nano realm. Scale, in the perspective of a scalar thinking, turns therefore an ethical ground that binds individuals, groups and territories into interconnected milieus of interdependence and responsibility. It allows a series of political tactics to be established for aggregating and disaggregating assemblages at an enunciative level.

3. The lens of the scalar alterity. A field analysis

An interesting case study draws attention to the importance of adopting different lenses for designing or reading each event and seeing the effects of the metamorphosis they would produce. It concerns the controversy raised by environmentalists, during summer 2022, for the twenty-one concerts of the Italian singer Jovanotti on some of the most beautiful Italian beaches (Fig. 1).

Figure 1. The Jova Beach Party (Italy, 2022).

Jovanotti presents his concerts as public events that unify people under the force of music, also after the isolation due to the pandemic. Still some geologists, influencers and environmental activists accuse him for the risk to which the natural habitat of numerous living species would submit (Figg. 2-3).

Figure 2-3. The controversy and debate about the sustainability of the Jova Beach Party (Italy, 2022).

The dispute has already begun in 2019, for the first edition of Jovanotti summer tour. In 2022, to prove that the initiative does not endanger any ecosystem and instead respects the environment, the Italian singer forges a partnership with the WWF to "restore the beaches to a better level than that he found" (Fig. 4).

Caro Jova stavolta sbagli

Il geologo Tozzi scrive al cantante che ha attaccato gli ambientalisti: "Concerti con 50 mila persone non sono sostenibili da alcun sistema naturale soprattutto dalle nostre spiagge già compromesse"

Figure 4. Campaign Ri-Party-Amo for the Jova Beach Party (Italy, 2022).

Figure 5. Mario Tozzi replies to Jovanotti. *La Stampa*, 09/08/2022.

Regrettably, what Jovanotti offers as a noble ecological experiment seems, in the perspective of the activists, a greenwashing operation. According to them, it is not enough to clean up the beaches, which inevitably get dirty after every exhibition. Flora and fauna of the venues suffer an invasive attack, both physical and sonic, due to the arrival of hordes of fans. Environmentalists draw up the list of non-humans that they pretend to protect: dunes, pioneer plants, birds, turtles and caretta caretta nests, plus the fifty to one hundred grams of sand that on average, willy-nilly, that a bather who spends a day at the beach takes away. By using the Fontanille model of the viewpoint strategies (Fontanille 1999), we can

say that these antagonists assume "elective" and "particularizing" observations in contrast to the "encompassing" and "cumulative" ones of the singer. They ascribe such processes to the sphere of the "slow violence", that is "a violence that occurs gradually and out of sight, a violence of delayed destruction that is dispersed across time and space, an attritional violence that is typically not viewed as violence at all" (Nixon 2011: 2). The effect of this polarised debate is a phoric reversal of the party's narrative program: the euphoric conjunction of humans thanks to music becomes a disphoric disjunction for other humans and non humans and shows to what extent a shift of scale is a shift in terms of value, of priority scale. The scale chosen for each topic is an option that is realized despite others that remain virtual or potential. To Jovanotti, who labels his environmentalist enemies as "econazis", the science popularizer Mario Tozzi answers that the problem is not in the manifestation itself, but in the impact which are disruptive simply by the number of people attending (Fig. 5). One thing is a hundred people, another fifty thousand. Learning to use a bifocal lens gives us the possibility to recognize more scales of priority, to consider the pros and cons for all concerned parties and to intercede for politics in making the right decisions.

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SOBRE UNA PRÁCTICA SEMIÓTICA EXTENDIDA Y CIERTAS APUESTAS METODOLÓGICAS

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1. Presentación

El título de una de las obras de la artista Teresa Marogolles, *¿De qué otra cosa podríamos hablar?* [1], manifiesta la importancia y urgencia de hablar sobre un tema justamente silenciado por mucho tiempo pero extendido a todas las dimensiones de la vida social en México: el narcotráfico. Esa fórmula parece decirnos "no deberíamos hablar de otra cosa" y "hablamos de muchas cosas, pero no sobre lo más importante". Un semiotista afirmaría: "también deberíamos entender y, después, tratar de explicar".

Estudiar la significación del narcotráfico presenta, en primer lugar, varios problemas de carácter deontológico —en cuanto a los procedimientos metodológicos—, y, en segundo lugar, uno de carácter ético. Pues en primera instancia ¿cómo dar cuenta de manera más o menos objetiva de un conjunto de hechos significantes que son considerados por el sentido común como "realidad" social?, ¿qué precauciones tomar para evitar la intervención de un sistema de valores axiológicos que no necesariamente es el del estudioso?, ¿cómo equilibrar la investigación y las propias pasiones del investigador ante un objeto atroz y fascinante que produce afectos contrarios?, ¿cómo no caer en romantizaciones o satanizaciones?, ¿cómo evitar los "puntos ciegos"?, ¿tenemos la suficiente libertad para hablar de todo esto? Evidentemente se confrontan aquí el querer y deber decir, con el saber y poder decir.

Como bien sabemos, desde las exigencias de nuestra disciplina, desde el *ethos* propio del semiotista, la mediación entre el punto de vista, la metodología y los procedimientos, nos mantendrá al margen del sentido común, de la "realidad social" y del "contagio" axiológico y nos permitirá el diálogo con otras disciplinas y regular los límites del análisis y los planos de inmanencia.

2. Antecedentes

El trabajo que realizo actualmente sobre el narcotráfico comenzó a gestarse en el año 2018 a partir de la invitación de uno de los especialistas sobre narcoficción, para colaborar en un número de la revista de la Facultad de Filosofía y Letras de la BUAP, *Graffylia* [2].

Mi línea de investigación –desde hace al menos veinte años– es el discurso religioso. Así que aquella primera invitación fue justamente en esos términos. "¿Por qué no abordar el tema de la religión en el ámbito del narcotráfico?". Así surgió una primera aproximación que titulé *El narcotráfico: religiosidad marginal y forma de vida significante*.

A partir de ahí, surgieron otras oportunidades o peticiones especiales que me permitieron seguir varias vetas sobre el tema inicial: los narcocorridos alrededor de la figura de Jesús Malverde (2019), el narcotráfico como forma de vida dentro de la cultura mexicana (2021), la expresión de la violencia a partir de fotografías sobre el narcotráfico (2021). Como suele suceder, entre más avanzaba en la investigación y el análisis, más me daba cuenta no solo de la complejidad del fenómeno, de su crecimiento exponencial, del aumento en las perspectivas y voces deseosas de entenderlo y explicarlo, sino también de los afectos contrarios que genera, del sentido que posee dentro de una sociedad, de la significación en sus diferentes modos de expresión.

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[1] Instalación artística del pabellón de México en la 53ª Exposición internacional de arte de la Bienal de Venecia, 2009. A partir de esta exposición surgió el libro bajo el mimso título editado por el Instituto Nacional de Bellas Artes el Consejo Nacional para la Cultura y las Artes y la Editorial RM.

[2] Graffylia. Revista de la Facultad de Filosofía y Letras de la Benemérita Universidad autónoma de Puebla, año 16, número 27, julio-diciembre 2018.

La proliferación de estudios sobre el tema no tiene mucho. Hasta hace diez años solo unos cuantos abordaban abiertamente el tema. Hoy en día podemos encontrar literatura sobre el tema desde muchas disciplinas. Desde el Derecho, la Psicología, la Política, la Economía, la Sociología, la Filosofía, la Pedagogía, la Historia y, por supuesto, desde la Comunicación y el Periodismo.

Podemos añadir a estas referencias generales, los estudios literarios o estéticos, que abordan el fenómeno del narcotráfico como tema central de las prácticas artísticas y literarias que, incluso, poseen su propia denominación: narcoficción, narcoarte, *art narcó y* narco pintura, denominaciones léxicas bastante cuestionables.

Y tenemos, también, gracias a la normalización del fenómeno y las redes sociales, textos de primera mano, directamente de sus protagonistas: perfiles en redes sociales y blogs (Blogdelnarco), narcomensajes y testimonios en los que podemos observar diversos códigos simbólicos, un sociolecto (narcoléxico), una arquitectura (*Narcostyle*), Finalmente, tenemos la producción cultural sobre narcotráfico: música (narcocorridos), cine, series, documentales, docuseries e, incluso alimentos, bebidas, juguetes.

3. Problemática

En esta producción incesante, en la que sobresalen textos de gran envergadura como los de Anabel Hernández (2014) y Ioan Grillo (2019), hay pocos estudios académicos profundos. Uno de éstos, de reciente aparición y muy cercano a nuestro punto de vista es el de Oswaldo Zavala, *La guerra en las palabras. Una historia intelectual del "narco" en México* (1975-2020), publicado en 2022.

¿Cómo abordar, entonces, el tema del narcotráfico, manifiesto en todos estos textos? ¿cómo hacerlo en otras fuentes más generales, abarcadoras y "destextaulizadas"? ¿Cómo dar cuenta de ellas desde un proyecto científico y desde un punto de vista metodológico que nos había advertido no salir del texto? ¿cómo delimitar un objeto de análisis no textual, no al menos como entendemos la noción de texto (clausurado y coherente)?

Las propuestas con las que contamos tales como la noción de *praxis enunciativa, niveles de pertinencia y principio de inmanencia* nos dan soluciones provisionales, coherentes y que están demostrando su carácter heurístico, sin embargo, ante un objeto de analisis tipo big bang, transversal, de *larga data* y multi dominio, ¿cómo proceder?, ¿como establecer un corpus?, ¿como intregrar los niveles ?, ¿cómo describir lo que está siendo?, ¿cómo "textualizar" un evento *in situ*?, ¿cómo considerar un hecho significante en perspectiva más que en retrospectiva? Propongo lo siguiente –siguiendo por supuesto los modelos con los que ya contamos– y lo pongo a discusión.

4. Primera propuesta: caracterizar una práctica desde la semiótica: el Narcotráfico

La práctica del narcotráfico en México, se define como un circuito de acciones no solo encaminada al desplazamiento espacial, distrubución y venta ilegal de sustancias enervantes o estimulantes adictivas, el término se extiende, también, a la fabricación de las distintas sutancias y al control de un mercado (geográfico y de consumo) determinado. El conjunto y articulación de estas acciones –que pueden ser narrativizadas como acciones programadas de base o de uso– conforman una práctica general y abarcadora que posee un sentido (Fontanille, 2014: 14) tanto "hacia adentro" de la práctica misma como "hacia afuera", es decir, para los sujetos que asumen esas acciones como para aquellos que las observan.

Entonces las acciones de cultivo, fabricación, tráfico, distribución, venta y consumo constituyen una práctica semiótica, general y englobabte, la cual al permear otras dimensiones de la vida de los sujetos –o la totalidad de ellas– conforma una forma de vida.

Una práctica es dinámica y abierta, que negocia y se ajusta a diversas situaciones, podríamos considerarla, como lo hace J. Fontanille, "en acto", es decir, como una vivencia o una experiencia, sin embargo aquí nos topamos con el problema de su análisis ¿cómo dar cuenta de algo inasible? Irremediablemente tenemos que considerar el registro de esa práctica y así, volver a su textualización y reducir el "en acto". Es también gracias a la regularidad de la práctica –a pesar de ser abierta– que podemos observarla.

Ahora bien, las acciones de las que hemos hablado y que constituyen la práctica poseen un plano de la expresión, perceptible, asible, observable y, lógicamente, un plano del contenido, es decir, significante. Es así que podemos pensar en una práctica significante.

Ahora bien, esas acciones están a cargo de un sujeto y éste no solo las programa, tiene un estilo, una costumbre de realizarlas de cierta manera, bajo ciertas leyes, procedimientos, protocolos, prescripciones o normas.

A su vzez, la práctica del narcotráfico produce figuras, signos, textos que al "fijarse" e integrarse coherentemente se integran, en primer lugar, a una praxis enunciativa y, posteriormente como hemos anunciado, a una forma de vida diseminándose a la cultura o semiósfera entera (Fontanille, 2014: 58). Es a partir del estudio de esos signos, textos etc., que podemos ir vislumbrando tanto la práctica entera, como la forma de vida.

5. Segunda propuesta: la integración de los niveles de pertinencia

A partir de la acción de cultivar, fabricar, distribuir, traficar y vender, que constituye el circuito del narcótico, se fueron originando figuras, signos, textos, objetos, otras prácticas, actores, espacios, valores, creencias, sensibilidades y pasiones. En todos estos niveles queda "diluida" la práctica original. Sin embargo esta práctica originaria sostiene a la red de signos y textos completa, la preserva (Fontanille, 2017: 46-49).

Partiremos de tres ejemplos que nos permiten observar los diferentes desplazamientos e integraciones entre los diversos niveles de pertinencia y, sobre todo, nos permitirán ver la expansión transversal del narcotráfico.

Veamos la siguiente fotografía que es el "registro" de un narco mensaje *in situ*. El cual es un texto escrito en una manta o cartulina expuesto en la vía pública. Podemos observar, en primer lugar, que este mensaje proviene de una práctica que es la de escribir un mensaje de advertencia sobre una manta y colocarla en un lugar público. El objeto soporte en este caso,[3] es secundario, si bien evidentemente posee una materialidad, un formato, un tamaño que funcionan como estrategias. Es el texto escrito y su significación el que se vuelve protagonista, por lo tanto nivel de pertinencia, del análisis. No debemos olvidar, que este texto con su objeto soporte se inscribe en una escena como hemos dicho, compuesta de espacio público urbano y sus usuarios. Así, activa en los transeuntes valores y espectativas.

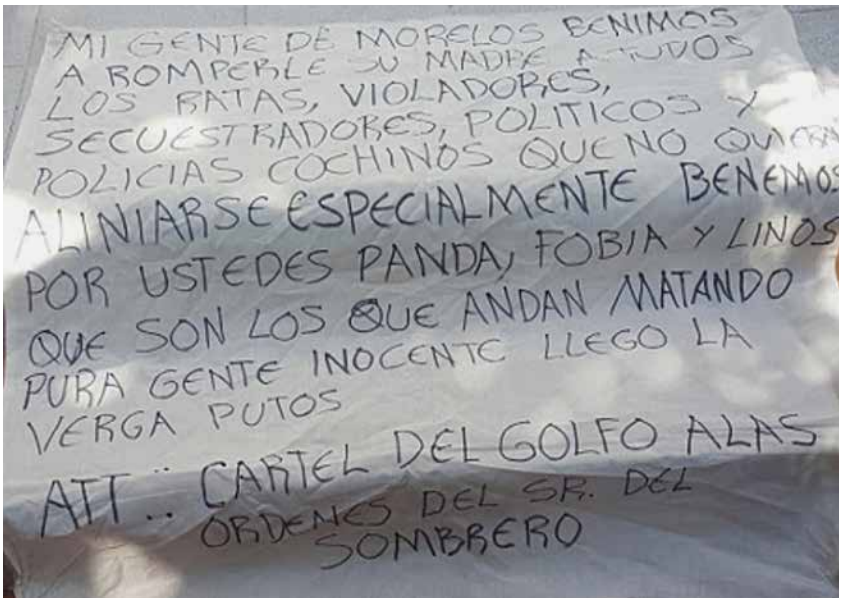

Figure 1. Narcomensaje en el Estad de Morelos, México, 1018.

[3] La fotografía "registra" el narcomensaje *in situ*.

En el mensaje escrito –cuya caligrafía y ortografía son de por sí interesantes– el enunciador que se expresa en primera persona del singular ("mi") incorpora a su esfera afectiva a una comunidad, la de Morelos, primer destinador del mensaje. Posteriormente habla por él y por otros –en plural evidentemente ("venimos")– como un actor colectivo que amenaza violentamente a aquellos que están fuera de su propio grupo: "ratas" (ladrones), "violadores", "secuestradores", "políticos" y "policías cochinos" (corruptos), todos ellos criminales y delincuentes pero que quedan excluidos y diferenciados del "giro" del enunciador, que se específica en la firma del mensaje: el cartel del Golfo. La amenaza y potencial sanción va dirigido a estos últimos actores que no se han "alineado", es decir, que se han salido de una norma o de una serie de prescripciones o prohibiciones. Así, vemos que este enunciador funciona, además, como un destinador. El mensaje en este punto se redirecciona hacia actores más específicos (bajo los sobrenombres de "Panda", "Fobia" y "Linos") que han realizado un acto ilegal pero ante todo ilícito: matar gente inocente. Son ellos, los segundos destinatarios. El mensaje se cierra con una amenaza más que, con la que aparece al inicio, no solo significa violencia sino poder y con un "atentamente" que parece contradecir, por su formalidad, tanto a la serie de amenazas como al inicio afectivo del mensaje. El mensaje cierra, finalmente, con un "a las órdenes del Señor del Sombrero", apodo con el que se le conoce a Ismael "El Mayo" Zambada, manifestando, así, la jerarquía propia de su "giro".

Podemos traducir hasta aquí que lo que nos dice este enunciador es: "nosotros, el cartel del Golfo no somos ladrones, ni violadores, ni políticos, ni corruptos". Es decir, por un proceso de negación, el enunciador se identifica como un cartel del narcotráfico que tiene un giro muy específico y actividades singulares y "justas", pues no asesina inocentes. Podemos vislumbrar una sensibilización de caracter ética.

Tenemos pues un texto y el objeto soporte en el que se manifiesta una práctica (el narcotráfico) y al mismo tiempo se integra a otra práctica derivada (los llamados narcomensajes). El texto manifiesta, también, el género de la amenaza y diferentes actores. Podemos ver que el plano de inmanencia es la práctica misma, que se expresa en el texto pero que lo produce al mismo tiempo.

Ahora bien, este circuito de texto (narco mensaje), que es una práctica, nos habla de la práctica general del narcoráfico. Veamos cómo pasa a los usos y costumbres de la cultura mexicana. Dentro del dominio festivo religioso, es tradición que el día 6 de enero se reuna la familia o amigos a "partir" un pan llamado rosca de reyes (*Galette des rois*, en Francia) que contiene en su interior un diminuto muñeco (o varios) que representan un infante (Jesús de niño) escondido (según la tradición este niño se esconde de Herodes). A quien le toca el muñeco debe convidar al resto de los asistentes, semanas después (el 2 de febrero, fiesta religiosa de la Candelaria), con cierto tipo de comida. Este es un mensaje dejado por alguien que obtuvo ese muñeco en esa festividad.

Figure 2. "Narcomensaje" de la festividad Reyes-Candelaria

Se trata de un mensaje escrito en papel que menciona en su encabezado la práctica del narcomensaje, y que en el deíctico "esto" señala a un objeto que lo acompaña, el muñeco de plástico decapitado, señalando así, su propia modalidad de narcomensaje. En la amenaza resultante el enunciador evade la responsabilidad de compartir comida (tamales) por haber encontrado justamente ese muñeco ahora decapitado. La práctica del narcomensaje se extiende así a los usos y costumbres.

Veamos otro ejemplo. Dentro del circuito del narcoráfico, uno de los objetos utilizados por los consumidores son los objetos para "picar" (pulverizar) cocaina, cuchillos, navajas y tarjetas plásticas, usulamente de crédito lo cual es muy simbólico. Este objeto, ligado evidentemente a una acción práctica, debe ser de un material eficaz, facil de conseguir y transportar. El objeto soporte se vuelve protagónico en esta práctica.

La artista plástica con la que hemos abierto esta exposición, Teresa Margolles, creó esta singular tarjeta para picar cocaina, la cual fue reproducida en diez mil ejemplares y distribuida durante la inauguración de la bienal de Venecia en 2009.

Figure 3. Teresa Margollles, Tarjeta para "picar" cocaina, 2009.

En este objeto icono-textual, que conserva las propiedades materiales de una tarjeta para "picar" cocaina, condensa la práctica del narcotráfico pero ahora asociándola a una práctica artística que se refuerza por el texto escrito –título de la exposición, nombre de la artista, datos de la bienal– y funciona, a su vez, como una denuncia en la imagen que presenta y su descripción: persona asesinada por vínculos con el crimen organizado. En este caso vamos del objeto a la práctica y de ésta a otras prácticas.

6. Conclusiones

El fenómeno del narcotráfico, tal como hemos visto brevemente, es de carácter transversal. Podríamos considerar que si bien en su origen el narcotráfico fue marginal o –en términos de Lotman (2018: 23)– periférico, hoy en día se encuentra en el centro de la cultura, en su núcleo. Podríamos pensar que la periferia es el centro. El narcotráfico funcionaría como un catalizador que velozmente produjo una serie de transformaciones e incidió precipitadamente en toda la cultura mexicana. Así, hemos querido poner de manifiesto varios problemas metodológicos a los que se puede enfrentar un semiotista ante la posibilidad de un corpus diverso, heterogeneo y casi inasible. El semiotista tiene que decidir justamente cómo constituir, delimitar y justificar ese corpus y no olvidar los principios teóricos de la disciplina.

Hemos propuesto y ponemos a consideración algunas soluciones –provisionales– metodológicas ante un fenómeno de carácter expansivo y transvesal como lo es el narcotráfico en México. Nuestra primera porpuesta es la de caracterizar el narcotráfico como una práctica significante englobante, observable, descriptible y analizable en cuyo interior se encuentran tanto símbolos, signos, textos, objetos, etc, que han traspasado hacia otros dominios. Un procedimiento sería ir integrando estos diversos conjuntos significantes, observando su expansión y condensación e ir desplazando, así, el plano de inmanencia, con miras a la integración hacia la semiosfera.

Por ahora, son los retos a los que nos enfrentamos en esta invetigación y que hemos tratado de exponer en este breve espacio.

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15TH World Congress of Semiotics

Semiotics in the Lifeworld

II. Performing Arts & Literature

KUBRICK WITH RAVEL: THE WALTZ AS THE SIGNIFIER OF AN IMPOSSIBILITY

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> Quelle valse inconnue entraînante et magique,
> M'emporte malgré moi comme une folle idée
> Je sens fuir sous mes pieds cette époque tragique
> Elsa, quelle est cette musique?
>
> Louis Aragon

1. From one waltz to another

In 1919, right after the horrors of the First World War, french composer Maurice Ravel presented his symphonic poem *La Valse as a ballet* to be staged by russian choreographer Diaghilev, who turned down the idea immediately and is supposed to have said that the task of staging Ravel's waltz was nearly impossible. This meaningful anecdote is easily understood when *La Valse*'s score is actually heard: through a growing accumulation of chromatisms and melodic discontinuities, associated to a number of rhythmic irregularities, Ravel develops a musical structure that seems to point to the end of the waltz as a regular musical form - thus suggesting its paradoxical impossibility: the waltz as an always delayed wish.

One of the most important problems that researchers must tackle in the never-ending dialogue between semiotics and cultural studies is how a signifier can be transmitted and passed on from one culture to another (or from one art form to another), intra- and inter-culturally speaking. This paper proposes a reading of Stanley Kubrick's audiovisual experience of the waltz based on the assumption that some of his soundtrack choices must be understood as an endless recursive cinematographical reflexion upon the walz as a musical conveyor of a cluster of meanings. In some of Kubrick's most important movies, a certain waltz plays the role of a master signifier, organising and articulating all other elements of the film towards some deep civilisational questions already once raised by Ravel's *La Valse*.

2. *La Valse*: the experience of the waltz as the sign of an impossibility

«Des nuées tourbillonantes laissent entrevoir, par éclaircies, des couples des valseurs. Elles se dissipent peu à peu: on distingue une immense salle peuplée d'une foule tournoyante. La scène s'éclaire progressivement. La lumière des lustres éclate au fortíssimo. Une cour impériale, vers 1855.» (Ravel, 2016: 268).

La Valse presents and renders visible the abstract movement of an incessant spinning as the sign of an impossibility - but what kind of impossibility is showing itself up here? *La Valse* does not present the waltz only as a form of dance or musical composition, but as the theme of the symphonic poem itself. It presents us with the musical form "waltz" as a recurrent longing of the orchestra that is always deferred, interrupted, unfinished or just undeveloped in a proper "symphonic" way. There is no clearly noticeable single melodic theme here; instead, we hear cumulative series of overlapping melodic comings and goings that cancel each other out, combined with successive rhythmic patterns and counter patterns that either introduce, either interrupt, distinct sections of the orchestra. From an increasing accumulation of chromatics and melodic discontinuities associated with rhythmic irregularities, it is the waltz's *débacle* that we actually hear in *La Valse*, rather than its musical *apotheosis*. *La Valse* is a sabotage of the waltz as a regular musical form and a demonstration of the sublime impossibility from which the waltz can become a sign. Signifier of the impossible, as well as of the sublime, if a waltz like *La Valse* presents and makes visible the abstract movement of an incessant whirling as a sign of an impossibility, what's the impossibility at stake here?

Ravel declared that the meaning of his symphonic poem, in its close connection with the Viennese waltz, does not lie in a supposed nostalgia for the *Belle Époque* or the late Austro-Hungarian Empire, but in the tragic expression of an experience of the sublime in its necessary impossibility, an expression that asserts itself more radically and intensely through the splendor suggested by the scene of an imperial ball in Vienna, 1855 (Ravel, 2016: 155). There is a potential scenic tension in *La Valse* between the almost narrative level of historical evocation of an imperial ball - always susceptible to nostalgic evocations of a potentially *kitsch* appeal - and the more abstract and kinetic level of expression of the impossibility of the sublime that affects the musical structures of this musical piece.

Something of a failed *ballet* score, *La Valse* is also an aural and visual experience for which adequate images still may be lacking. This visual aspect provides us with the first clue for a possible articulation between Ravel's work and Kubrick's films, in reference to the waltz: both present it as the recurrent form of a longing for the impossible that goes beyond the aural/musical plane of expression to infinitely resonate around its own motion (even in the vacuum of the outer space, according to Kubrick!). What brings together these two very different artists is their common understanding of the waltz as the sign of an (impossible) experience of the sublime that must be expressed in a radically anti-nostalgic way: a tragic one for Ravel, an ironic one for Kubrick.

3. The waltz of war in *Paths of Glory*

There are some Kubrick films that carry out explicitly what Ravel's *La Valse* has only suggested: a reevaluation of the historical experience of the waltz, in its relationship with the romantic experience of the sublime, not as the sign of a localized historic nostalgia, but rather as a sign of an impossibility inherent to any society or culture. To demonstrate it, it's necessary to show how the use of the waltz, in several films by Kubrick, explores different possibilities of an anti-nostalgic interpretation of this musical genre through an increasingly radical displacement of its "original" scene - understood here as the emblematic cinematographic *cliché* of the "ball scene".

The first Kubrick film that features a waltz in its soundtrack still uses it as a causal link, although already quite tenuous, between the sound and the images of a gala ball. *Paths of Glory* (1958), inserts a waltz in an unflattering historical context - that of the firings carried out by the French army, during the First World War, against its own soldiers. In effect, on the eve of the firings, after 64 tense minutes of film, a waltz breaks out - in a short, noisy cut - during a military gala ball; General Broulard (Adolphe Menjou), the only character in the film with the power to avoid the firings, is unwillingly removed from the ball to talk to the protagonist, Colonel Dax (Kirk Douglas), who is still hopeful about the possibility of saving his soldiers. Throughout the tense conversation between the two characters (a conversation that seals the fate of these soldiers and disposes of their lives with impunity), we keep on hearing the lively waltz in the background, since the door that separates the sumptuous room where the conversation takes place from the ball remains half-opened. The inevitable contrast between the loudness of the music and the infamous crudity of the dialogue destroys any possibility of a nostalgic interpretation of the soundtrack. On the contrary, the drumming that punctuates the waltz, also sporadically heard throughout the film as a separate sound effect, acts steadily and regularly as a reminder of the inexorability of time (which runs against the soldiers that were condemned to death), while its timbre evokes simultaneously the sound of a firing machine gun.

In *Paths of Glory*, the presence of the waltz is sustained by a purely causal relation with the image at first; we follow the ball through a lateral travelling that shows us the orchestra, playing at the back of the room, very quickly and almost at a glance - until we enter with the camera in the adjoining room and the sound of the waltz turns into the background - emphasizing, ironically, the brutal violence of the dialogue we're about to hear. The detail of the half-open door is used as a form of dramatic punctuation while providing the causal "alibi" that justifies the presence of the waltz in the background soundtrack throughout the entire scene.

Counting on the syncopated musical arrangement written for the film by Gerald Fried and combined with the luxury of a Louis XV setting (which would appear again in another film by the director

in which the waltz plays an important role in the soundtrack, *2001*) - Kubrick makes an inevitable and terrible contrast between the obscene futility of the ball and the criminal death sentence hanging upon the soldiers. The waltz that Kubrick makes us hear here, being the rotten symbol of a parasitic and predatory social class in its historic moment of decay and agony, is a waltz of war of a very specific kind: class war.

From Ravel to Kubrick, the impossibility manifested in the waltz is posited as a master signifier for a given set of specific films. There are three other Kubrick films where a certain specific waltz is featured as the signifier of an impasse or impossibility: *2001, a Space Odissey* (1968), *A Clockwork Orange* (1971) and *Eyes Wide Shut* (1999). In these three films, it's precisely the presence of a waltz, at a certain specific place of the narrative structure, that's able to attract and articulate all other film elements. In all these films, there's a determinate sequence built around an apparently arbitrary association between sound and images that correlates a recurrent waltz to a certain civilisational question: the supposed infallibility of aerospace technology in 2001, social violence as a structural constant in contemporary civilization in *A Clockwork Orange*, and the precarious (un)predictability of desire in the existential routine of a couple without any kind of socio-economic problem in *Eyes Wide Shut*.

Ravel's waltz of war is thus expanded and applied into a set (or series) of distinct derivative waltzes: the waltz of technology, the waltz of violence, the waltz of desire.

4. The waltz of technology in *2001, A Space Odissey*

In 2001, A Space Odissey - this strange mixture of a Hollywood sci-fi blockbuster with a kind of art film full of philosophical pretensions and mystical insights - the elliptical narrative and the poetic tone of the *mise-en-scène* exert a relaxing effect on the causal relations between the narrative and the visual elements and sounds that make up the film, without abolishing them at all. This procedure allowed Kubrick to deal with the relations between sound and image in a free style, in order to emphasize semantic links between what is seen and what is heard that are much more open to interpretation than what was then normally expected in films of this genre.

In the famous sequence specifically in question here, the space station waltz that starts the second part of the film, this markedly semantic aspect of the soundtrack is particularly evident: Strauss's waltz "spontaneously" emerges in synchronism with the space-time flight of a bone - transmuted into a spacecraft – "to move" the invisible gears of a number of satellites in a kind of "mechanical ballet" around the Earth's orbit (Walker, 1999: 182). The effect is obviously irresistible and, fifty years after the opening of the film, it has become so striking in the history of cinema that it has been re-naturalized as another *cliché*: in contemporary cinema, the immensity of outer space provokes "naturally" our expectation of grandiloquent, almost always symphonic and orchestral "great" music.

Nonetheless, from the perspective opened by the analysis of the film *Paths of Glory* in the light of Ravel's *La Valse*, an ironic interpretation of the meaning of this 2001 sequence (and the general meaning of the film) can be advanced. The association of a waltz like *The Blue Danube* with idealized images of aerospace technology evokes not only the precision and effectiveness of the civilization that created and operated this technology, but, above all, the fragility of its construction in the face of infinite space and the ephemerality of its existence in a cosmic level. Likewise, the golden age of the waltz (and the culture that saw its flourishing) was based on a fragile balance of power between the European nations that was completely destroyed by the tensions that led to the 1st World War, generating thus a feeling of nostalgia for the cultural achievements of a still recent past.

The waltz of technology, in *2001*, is an ironic sign of the impossibility of civilization as a fundamental element of civilization itself. This is the real subject of this film: the odyssey of humanity, between the monkey and the superman, in the search for a stable civilizing framework (the monolith?) that belongs to the order of the impossible. In this sense, the waltz of technology functions, in the narrative structure of the film, as a kind of emblem that contains, in a synthetic way, the argument or general theme of the film. This argument is repeated throughout the film and can be easily recognized when properly understood: the middle part of the film, for example, in which the space travel towards Jupiter takes place, can

be interpreted as a confirmation of the ironic-prophetic aspect underlying the "Viennese" soundtrack of its first part, since the supercomputer HAL, the real protagonist of the film, obviously goes crazy in a human, all too human way, in yet another markedly ironic resonance with the problem of the growing fragility of a technological civilization dependent on increasingly sophisticated technical control devices and, at the limit, incomprehensible even to its creators.

As for the final part of the film, its most important element, according to the reading proposed here, appears when astronaut David Bowman (Keir Dullea) arrives on planet Jupiter. The structural fragility of civilization is made explicit here when, dining alone in a Louis XV style *décor* (a highly unlikely environment for planet Jupiter), Bowman looks with curiosity at the pieces of a crystal glass that accidentally fell on the ground and broke off. Placed in a symmetrically opposite position, in the structure of the film's narrative, regarding *The Blue Danube* sequence (a sequence that symbolizes the historical emergence of humanity and its concomitant passage to the space age), this scene is a symbol for the historical passage of humanity to a cosmically superior stage; its décor acts, as a visual element, in a homologous way to the presence of *The Blue Danube* at the beginning of the film: they both symbolize the same sophistication and fragility of civilization as a delicate crystal that can easily breaks off.

It is important to remember, at this point in the analysis, that this interpretation starts from the premise that the precise meaning of certain narrative elements of Kubrick's films can only be revealed when these same elements are interpreted not only in accordance with the internal context of each film's narrative considered in itself, but also through a transversal reading of the presence of these elements considered from one film to another. This means that the real meaning for the presence of these elements in Kubrick's films is only revealed entirely when these films are all considered together. In other words - and quoting an interview by Kubrick himself, granted to Michel Ciment in 1976 - "the structure appears by sheer hazard" (Ciment, 2017: 134). For this very same reason, Kubrick couldn't possibly elaborate, in a wholesome conscious manner, all probable and possible meanings entangled and embedded in his soundtrack choices. By proposing the waltz as a master signifier for at least some of the most iconic Kubrick's films, a semiotics of culture may be able to unveil some of these hidden possibilities.

5. The waltz of violence in *A Clockwork Orange*

The opening of Rossini's opera *La Gazza Ladra*, from 1817, develops, in its third section, a gracious waltz that can be heard at the beginning of *A Clockwork Orange's* second scene, in a structurally similar narrative position regarding that of *The Blue Danube* in the previous, *2001* movie. With an irresistibly seductive melody of burlesque character, this opening by Rossini is made into a disturbing waltz of violence - at first, ironically associated with the images of an abandoned opera house where a rape is happening – and becoming, right afterwards, the most improbable soundtrack to a gang fight one has ever heard. The relationship between music, images and other sounds here is radically anti-causal: as will happen later with the film's own protagonist - the young hooligan Alex (Malcolm McDowell) - the film viewer is condemned to witness this violence in a situation of impotence that is permanently and thoroughly underscored by Rossini's waltz as a kind of aural *agent provocateur*.

This is not just any waltz, as in *Paths of Glory*, nor a Viennese waltz considered to be The Waltz of all waltzes, as in *2001* - but an operatic, burlesque, satirical and irreverent waltz. The radically ironic resonance of this most unsympathetic soundtrack is irrefutable. There is no hermeneutical ambiguity in this sequence: any possibility of nostalgic interpretation is bound to fail here and the same can be said of the other musical elements of classical extraction from the soundtrack of *A Clockwork Orange* (like some pieces by Purcell or Beethoven), almost always reinterpreted in the most unpleasant possible way by the synthesizers of musician and composer Walter (later, Wendy) Carlos.

However, unlike other musical pieces featured in the film's soundtrack (such as Beethoven's 5th or 9th symphonies), the opening of *La Gazza Ladra* is not re-recorded by W. Carlos' synthesizers here, but rather heard in a standard symphonic version - such as the one used for *The Blue Danube* in *2001*. Besides allowing an almost direct allusion to his previous film, this procedure highlights the ironic distance

between soundtrack and narrative action at an unparalleled level of discomfort: hearing a soundtrack with synthetic sounds over scenes of urban violence is only a violent redundancy (both aural and visual) that results in a film cliché trying to provoke the same aesthetic effect of ultra-violence associated with *A Clockwork Orange*, but without attaining it properly.

Kubrick's waltz of violence stresses the sharp contrast between its visual and musical contents as a strong suggestion of modern society's cultural and moral deadlock. The waltz of violence, in *A Clockwork Orange*, is the sign of an impossible sociability acting as a constituent element of society itself, besides marking an ironic counterpoint to the forms of audiovisual violence that the film prophetically predicts. For this reason, the satirical light tone of Rossini's waltz works here as a prelude to the darker and more tragic tones of Beethoven's music. As in *Paths of Glory* and *2001*, the presence of a waltz in this film is also an announcement of death. If *Paths of Glory* is about the death of the *Belle Époque* and *2001* is about the death/destiny of all humanity, one could say that *A Clockwork Orange* is about the death of modern society. The entire soundtrack for the film, including the Hollywood song *Singin 'in the Rain* in its original version, is treated as a futuristic *requiem* for modern industrial society. This interpretation becomes quite evident right from the start of the film's opening score with Purcell's *Elegy on the Death of Queen Mary*, composed for the funerals of an English royalty and transmuted by the synthesizers of W. Carlos in order to sound even more funereal and fatalistic.

There is no way to think about *A Clockwork Orange*'s waltz of violence without referring it directly to *2001, a Space Odissey*'s waltz of technology. The structural homologies and formal symmetries between these two distinct film sequences allow us to recognize the waltz as the master signifier that structures both films around some deadlocks and impasses. Of these impasses, the civilisational one can be retained with more consistency in the comparative analysis of these films. We move from the ethical impasse linked to the imperialist war, described in *Paths of Glory*, to the logistical impasse of a techno-industrial complex - that is, the technological stalemate as it is thought of in *Dr. Strangelove* and *2001*. This impasse is radicalized in *A Clockwork Orange* in order to encompass all forms of human sociability, dwelling in the very core of the so-called human civilization and its supposed capability to cement social relations.

The unbearable audiovisual expression of such a tearing impossibility is probably at the origin of the violence that followed the reception of this film in the 1970s, leading the filmmaker to ban its exhibition in England and causing, in his cinematographic thinking, a strategic retreat towards a more "aesthetic" and nostalgic use of the waltz as a visual sign linked to the movement of the camera (*Barry Lyndon*) or even to its traditional role of ambient music for ballrooms, always linked to nostalgic resonances of a not so recent past (*The Shining*). Only in his last film did Kubrick resume the anti-nostalgic reading of the waltz enunciated in 2001 and developed in *A Clockwork Orange*. To the waltzes of war, technology and violence, Kubrick would add a last element to the series - a last and sublime, therefore, also impossible waltz: the waltz of desire.

6. The waltz of desire in *Eyes Wide Shut*

Waltz nº2, by Shostakovich, opens and closes Kubrick's last movie, *Eyes Wide Shut* (1999), being heard three times throughout the film: during its initial and final credits and in a short passage scene between its first and second parts - again indicating a structural homology for the waltz narrative function in this series of films that are almost like a triptic: 2001, *A Clocwork Orange*, *Eyes Wide Shut*.

The formal sobriety and self-containment of Shostakovitch's *Waltz nº2* functions here as an emblematic sign of the impossibility of desire, framing the beginning and the end of a film that tells the story of the amorous vicissitudes of a couple from the (almost) aristocratic high society of New York. A neat, precise and clear waltz for a narrative about the impossible object of human desire, conceived as a musical frame that turns around of the character's own contradictory desires as an ironic sign of the impossibility of the sexual relation.

In the narrative structure of *Eyes Wide Shut*, the waltz of desire works as a kind of emblem of this impossibility. This is expressed very eloquently in the fact that, in the quick few times that Shostakovich's waltz is effectively associated with the images of the film (its beginning and the aforementioned passage

scene between its first and second parts), the scenes we see are not linked to the fairy and dreamlike atmosphere that dominates most of the narrative (in which Kubrick uses a Ligeti piano piece instead), but to the prosaic and banal atmosphere associated with everyday tasks: we hear Shostakovitch's waltz when the couple of protagonists (Tom Cruise and Nicole Kidman) is getting ready at home, before the gala party that opens the film and, later, in the brief passage scene that shows them absorbed in their daytime ordinary commitments. Furthermore, in the long dance scene that dominates the movie's first half, Kubrick avoids the obvious nostalgic temptation of inserting *Waltz nº2* in the soundtrack. Refusing one last time a *cliché* that cristallizes the idea of the waltz as being necessarily the ultimate sublime moment of a gala ball, Kubrick chooses for this moment in his film some jazz standards as soundtrack, thus keeping the waltz as the master signifier for the whole narrative.

In Kubrick's *Eyes Wide Shut*, Shostakovich's *Waltz nº 2* acts as a true musical answer for the deadlock posited by Ravel's *La Valse*: Shostakovich's composition comes from a musical piece that was specifically orchestrated for a jazz band (and appropriately named, by its composer, *Jazz Suite*). His waltz adapts the regular form of this rhythm to the aesthetic taste of the 20th century, giving it a specific kind of swing that's very close to the rhythmic effect peculiar to jazz as a distinct musical form. Thus, by turning this waltz into a theme song for his latest film, Kubrick not only pays homage to Arthur Schnitzler's Vienna (the author of the *Traumnouvelle* who served as an inspiration for his script), but also to New York City and its jazz clubs, where part of his narrative unfolds.

Kubrick tried, in his last film, to provide a final answer to the waltz experience as the sign of an impossibility. The waltz always appears in these three films as a musical index of an impossible regularity: impossible regularity of technology and language, in *2001* (a film about a super computer that goes crazy); impossible regularity of State and Society in *A Clockwork Orange* (a film about a generalized dysfunction of social relations in which even death is considered better than submission to the subjects' impossible social reification process); and, finally, the impossible regularity of the notions of subjectivity and sexuality in *Eyes Wide Shut* (a film in which the real protagonist is the impossibility itself, understood as the never ending movement of desire).

7. Conclusion

Waltz of technology, waltz of violence, waltz of desire: for Kubrick, as well as for Ravel, the impossibility that may spark up in a waltz is, in fact, the symptom of a major civilisational problem. The presence of a waltz evokes and performs, in all of these films, a signifier that points towards an impossible regularity. Is this impossible regularity a symptom of the impossibility of the sexual relation? The most emblematic of Kubrick's waltzes, the waltz of technology in *2001*, visually represents a copulation between two space aircrafts - a copulation that was already present in the opening sequence of his previous film, *Dr. Strangelove* (in which aerial fueling between two US air force bombers, during the Cold War, is also ironically filmed as a sexual copulation). In the waltz of violence of *A Clockwork Orange*, we have the impossibility of sexual relations openly present in its awful rape scenes, and, regarding *Eyes Wide Shut,* this impossibility is so overwhelmingly present that the word "fuck" closes the film and its characters, definitely, in their radical civilizing impossibility.

Displaced from its "original" ball scene, the waltz unfolds, in Stanley Kubrick's cinema, an experience of the sublime dialectically torn between the nostalgic-imaginary resolution of the civilisational stalemate it evokes and the tragic-ironic dissolution of the same stalemate in the recognition of the fundamental impossibility that is expressed and found in it. This contradiction is also present in Ravel's *La Valse* in an even more intense and concentrated way, and Kubrick's *Paths of Glory* may be the possible transmission link, between music and cinema, of an anti-nostalgic attitude towards the waltz that's common both to Kubrick and Ravel.

Nonetheless, trying to demonstrate a formal or empirical concrete connection between Kubrick and Ravel, in reference to the waltz, is an idle question - as Kubrick himself was aware that, if "structure appears by sheer hazard", there is no need for the artist of conscious control over all the hermeneutical implications of his own work.

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SCHENKER'S MUSICAL GERATIVISM AND ITS APPLICATION TO SONG ANALYSIS: HOMOLOGIES BETWEEN SUPERFICIAL, INTERMEDIATE AND DEEP MUSICAL STRUCTURES AND CATEGORIES OF CONTENT IN *TROCANDO EM MIÚDOS*, BY FRANCIS HIME AND CHICO BUARQUE DE HOLANDA

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1. Introduction: Schenker and musical semiotics

The utilization of resources from Schenkerian analysis by musical semiotics is not a novelty, being particularly present in the work of Kofi Agawu since the 1980s. It is worth highlighting the impact of the publication of his *Playing with signs: a semiotic interpretation of classical music* in the following decade (Agawu 1991). Nattiez dedicates a section of his *Music and discourse* to the subject, developing a rich discussion on the analysis of the *Tristan and Isolde* chord by Wagner, approaching the topic purely from a musicological perspective (Nattiez 1990: 227-229).

Another pioneer in the semiotization of the Schenkerian proposal was Eero Tarasti, who, as early as the 1990s, discussed in his *A theory of musical semiotics* the points of contact between the Greimassian concept of generative trajectory and Schenker's generativism (Tarasti 1996: 16-24). Initially envisioning Schenker's model as a tool for detecting and hierarchizing isotopies in musical discourse, Tarasti's approach gradually evolved alongside his proposal for an existential semiotics. In the chapter of his *Sémiotique de la musique classique* dedicated to the discussion of the avant-garde nature of Mozart's work, the author speculates on the possibilities of approaching Schenker's model as an instrument for analyzing the process of metaphorization through which the transcendental idea underlying the musical discourse would surface (Tarasti 2021: 54-105).

Finally, equally intriguing are the semiotic applications of Schenkerian analysis carried out by Robert Hatten. In his work *Musical meaning in Beethoven*, Hatten examines the fifth movement –known as the *Cavatina*– of Beethoven's String Quartet in B-flat Major, Op. 130 (Hatten 1994: 203-223). He acknowledges that the Schenkerian reduction he presents is "highly unorthodox in that it presents different levels of voice leading structure in different measures." He explains that his ad hoc technique serves as an unsystematic but helpful illustration of the interaction between expressive and structural features in that passage, and that such a perspective should not be regarded as a consistent and comprehensive analysis of a particular level of signification, but simply as "individualized illustrations that highlight particular interactions among several levels of structure" (Hatten 1994: 319-320). As one of the prominent figures in contemporary musical semiotics, Hatten demonstrates not only the productivity of the Schenkerian approach in semiotic terms but also how certain adaptations of the model can prove particularly convenient. These adaptations aim not to criticize, deconstruct, or revise certain conceptual or methodological aspects of Schenker's theory, but simply to better elucidate the structural and expressive properties of certain musical works.

2. Analysis: *Trocando em Miúdos*, by Francis Hime and Chico Buarque de Holanda

While debates persist regarding the ability of music to express extra-musical content, different currents of musical semiotics, at times openly antagonistic, tend to recognize, drawing from both Schenker's generativism and Ruwet's paradigmatic analysis, a proper musical sense that is not necessarily lexicalizable. Skeptical about the limitations of verbal language in describing certain musical phenomena, Schenker believed that the graphic representations of his final analyses would dispense with explanatory texts (Schenker 1969: 6). In his thought-provoking work *Is language a music?*, David Lidov proposes that the effects of meaning in music can be compared to forms of gesturality, and the mobilization of such somatic imagery forms the foundation of a highly elaborated musical discourse in terms of its referential scope. This position is shared by Nattiez, Charles Rosen, Robert Hatten, and others (Lidov 2005: 131).

Thus, positing the existence of a musical content itself, in addition to musical figures of expression that can be aligned with content categories, the question remains as to how this content contributes to the economy of the syncretic song text.

To discuss such matters, let us delve into the song *Trocando em miúdos*, composed by Francis Hime with lyrics by Chico Buarque de Holanda, written in 1976 and released the following year on Hime's album *Passaredo*. The musical transcription used is based on the original sheet music written by the composer himself, including Chico Buarque's lyrics (Hime and Holanda 2021a). The left-hand piano part has been replaced with the bass line from the original 1977 recording (Hime and Holanda 2021c), and the proposed chord symbols by Hime have been selectively altered to match those actually performed in the recording.

The central question that this analysis aims to discuss revolves around the interaction of categories from different levels of the generative path of meaning with figures of expression – or even categories of content, whether lexicalizable or not– generated throughout the various layers of the musical structure recognized through Schenkerian generativism.

In the following figure, we have the melody, bass, and harmony of the opening measures of the song:

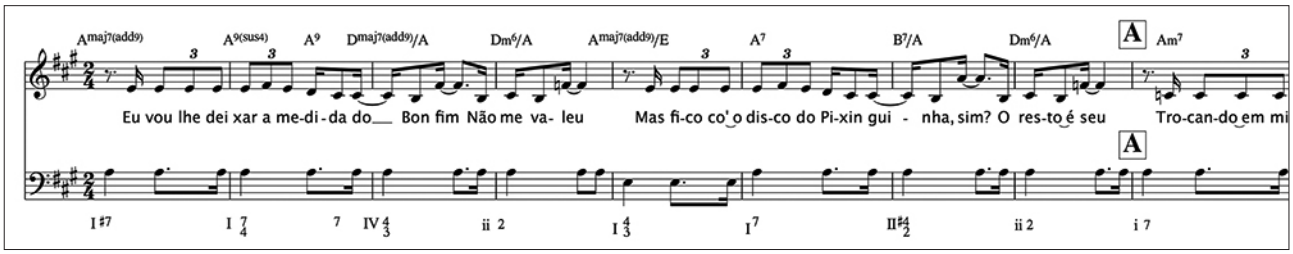

Figure 1. Harmonic analysis of the initial measures, source: own elaboration[1]

The composer himself, in a testimonial (Hime and Holanda 2021b), states that he conceives the musical structure of his piece as based on a main motif, which he identifies with the five notes in the following passage:

Figure 2. 5-notes motif mentioned by Hime

Hime emphasizes the diffusion of the motif throughout the work, particularly highlighting its recurrence in the contrasting sections in minor:

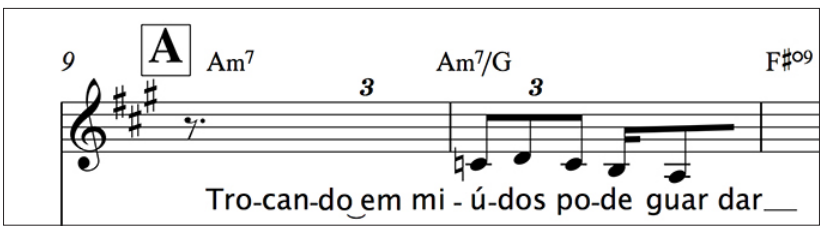

Figure 3. 5-notes motif in the minor section

[1] This and all the subsequent figures and tables of the present article were elaborated by the author.

By presenting the same motif in major and then in minor mode, the theory of topics itself comes to our aid, reminding us immediately that the contrast between major and minor often corresponds to the opposition between euphoria and dysphoria. However, before succumbing to the temptation of assuming a mechanistic relationship, we should look to Lidov's words for clues. By relating gesturality to deeper structures and/or to the aspectualization of tensile modulations, we can find within the syncretic text homologations involving more complex and convincing articulations regarding their contribution to the construction of meaning in the syncretic text. Let us therefore consider some aspects of the harmonic structure of the piece in order to better understand the semantic features articulated within the opposition between major and minor modes.

A first point to consider is that, by starting the piece with a major 7th chord built on the tonic of the scale, a question of great semiotic interest arises due to the articulations between being and appearing. This is because the song initially *appears-but-is-not* constructed in a major key, only to become evident shortly after that it *is-but-does-not-appear* as a song in a minor key. Such an articulation of verdictive modalities in the musical structure ends up by playing a prominent role in the meaning of the syncretic text, modalizing certain categories of content articulated from the song's lyrics. One of these categories, based on narrative semantics, reaches a broader dimension by defining one aspect of the enunciation's ethos: *frustration*. Carefully woven through harmonic syntax, the expectation-breaking cadence, which undergoes a reversal of its initial rhythmic aspects, ultimately confirms the opposite of what its appearance suggested, generating a sense of disillusionment in the narrative of the syncretic text. Harmonically, the first major chord on the tonic, associated with a major 7th (I#7), functions as the tonic in the first measure. In the second measure, when the 7th becomes minor (I7), the chord's function becomes the individual dominant of the subdominant that follows (IV) – another move in the interplay of *being vs. appearing*. But the most significant move is the one that occurs when the major subdominant is followed, concluding the subphrase, by an inverted seventh chord built on the second degree of the minor scale (ii^2) –a path that already foreshadows the arrival of the minor key that will dominate the subsequent section. This chord functions as an isotopic connector between an enunciative scene marked euphorically by the instance of *appearing* and another marked dysphorically by the instance of *being*. From this configuration emerges a semantic trait of expectation-breaking, to which Chico Buarque's lyrics readily respond, as we now point out in the song's stanzas that musically correspond to section A.

Table 1. Harmonic structure vs. narrative path

	MAJOR MODE	**minor mode (ii^2)**	
	Expectation	***Frustration***	
IV^4_3 (distancing)	*a medida do Bonfim*	*não me valeu*	(to you)
	[the Bonfim amulet]	[it didn't help me]	
$II^{\#4}_2$ (tension)	*fico com o disco do Pixinguinha*	*o resto é seu*	(to me)
	[I will keep the Pixinguinha disc]	[the rest is yours]	
IV^4_3 (distancing)	Aquela esperança de tudo se ajeitar	*pode esquecer*	(to you)
	[that hope for everything to fall into place]	[forget about it]	
$II^{\#4}_2$ (tension)	*Aquela aliança,*	*você pode empenhar ou derreter*	(from me)
	[That wedding ring]	[you can pawn or melt it]	
IV^4_3 (distancing)	Aceite uma ajuda	do seu futuro amor pro aluguel	(to you)
	[Accept some help]	[from your future love to pay the rent]	
$II^{\#4}_2$ (tension)	o Neruda	que você me tomou e nunca leu	(to me)
	[the Neruda book]	[that you took from me and never read]	

The contrast of meaning between the even and odd verses of the stanzas, when associated with the narrative path, deserves attention. In a song in which an apparently calm enunciator describes to his addressee the distribution of their assets as a recently separated couple, a commutation is established – and slightly altered only in its fourth occurrence – from which the odd verses are mainly associated with what the speaker would be willing to concede to the discursive you: the Bomfim amulet; that hope for everything to fall into place; his declared acceptance of her receiving financial assistance from an eventual future partner. The even verses, on the other hand –with the exception of the fourth occurrence– are predominantly associated with what the speaker demands for himself: Pixinguinha's record and Neruda's book. Considering that the even verses are marked by the individual dominant chord, linked to harmonic tension, the commutation draws attention to a stress that can be understood as intrinsic to contentious relationships and situations of litigation. It is worth noting the suspension of the commutation in the fourth verse, where instead of confirming the logic that would anticipate a new claim from the speaker, there is yet another concession to the discursive *you*: the couple's wedding ring –a jewel in terms of descriptive value, but with a strong modal and symbolic worth related to the affective bond that once united the couple. Pledging it or melting it down could convert it into monetary assets or a new object of descriptive value, but it would annihilate its affective worth. The suspension of this commutation, which constitutes a case of syncretism in the Hjelmslevian sense, serves to accentuate, in this instance, the appearance of prevalence of the first gesture –the concession– with respect to the second –the claim–, thus defining the speaker's *ethos* as someone who, out of generosity, disinterest, or weariness, would relinquish some of his claims in the narrative program of distribution of the former couple's assets, thereby intensifying his sense of loss.

The *medida do Bonfim* constitutes a good luck charm related, according to Câmara Cascudo, to protection against misfortunes (Cascudo 1999: 572). The first occurrence of the ii$^{\varnothing}$ chord thus corresponds to the rupture of the expectation that the amulet would protect its owners from unhappiness –na imagery negatively sanctioned by the phrase *não me valeu*–'it didn't help me'. A very similar structure appears in *aquela esperança de tudo se ajeitar* –'that hope for everything to fall into place'–, shattered by another negative cognitive sanction: *pode esquecer* –'forget about it'. In the fourth occurrence, there is a slight phraseological shift without compromising the oppositional logic described here: in the imagery of the wedding ring, there is an expectation of a lasting conjunction between the subjects, broken by the act of pawning it –voiding the romantic connotation of the object and reducing it to its denotation– or melting it down –an action that might mean its reutilization as a token of a new relationship of his former partner. In the fifth occurrence, the phrase *aceite uma ajuda* – 'accept some help'– creates the illusory expectation of an offer of friendship that would solidify the fiduciary pact between the enunciator and his addressee. Nonetheless, such an expectation is triply shattered by the delegation of the burden of help to third parties, by reaffirming the rupture through the mention of a potential *futuro amor* –'future love'– for her, and by breaking the romantic imagery by linking the emotional support she might receive from a future partner to the crude satisfaction of her financial needs. In the sixth occurrence, the metonym *Neruda* alludes here to the extraordinary popularity of that author's love poetry. Thus, *o Neruda que você me tomou* – 'the Neruda you took from me'– can be read in this context not only as a physical book but as an entire amorous imagery stolen from the enunciator, frustrating his expectation of its being shared by the addressee (*e nunca leu* –'and you never read'). Lastly, in the case of the second occurrence, by contrasting keeping *o disco do Pixinguinha* – 'the Pixinguinha record'– with *o resto é seu* –'the rest is yours'–, the value associated with the album is linked to an object deprived of financial worth and even so demanded by the enunciator –a request emphasized by the ascending melodic leap of a minor seventh affecting the individual dominant constructed over the second degree of the scale (II#^{42}), and that ultimately reinforces the enunciator's apparent detachment.

In the indicated horizontal and vertical commutations, it is noticeable that the role of the musical component in the syncretic text does not seem to be limited to that of rhetorical tools devoid of a semantic dimension, and whose action would be limited to emphasizing or attenuating verbally constructed content categories. On the contrary, what is also observed is that the semantic dimension –at the very least gestural, as proposed by Lidov, Hatten, et al.– associated with the harmonic functions is entirely compatible with the content categories associated with them. It can be inferred that such compatibility would result, as an effect of meaning in the syncretic text, in a sum of lexicalizable and non-lexicalizable elements, or

tend to exert some kind of semantic coercion –just as metric and assonance coercions are imposed in certain poetic contexts– for the superimposition of verbal and musical elements, or both simultaneously.

We will now consider the two contrasting sections of the song, which we will refer to as B1 and B2. The first corresponds to the passage in the lyrics from *Trocando em miúdos to as nossas melhores lembranças*[2], while the second extends from *mas devo dizer* to *meu peito tão dilacerado*. These two sections contrast musically with the stanzas, either by following the minor mode –while the stanzas are structured in the major mode– or by having a predominantly monotonic melodic contour at the beginning.

On the surface layer of B1, we read:

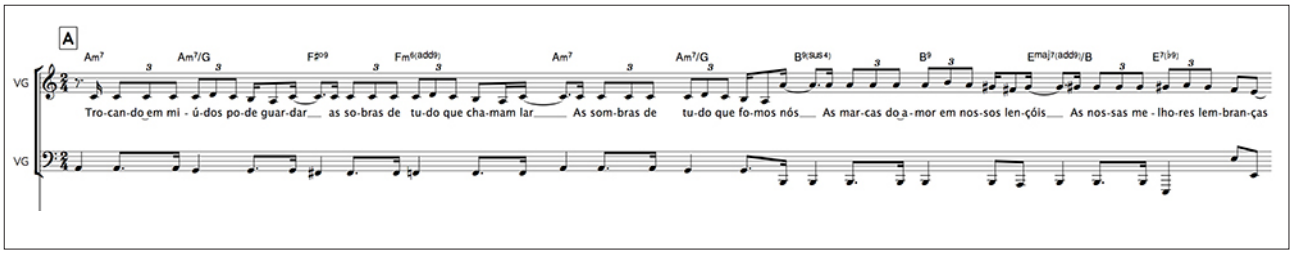

Figure 4. Section B1

In the next figure, repetitions of notes are omitted, passages consisting of prolongations are indicated and ornamental functions are excluded. Transfers of register (TR) are also marked in order to provide a clearer view of the not always evident continuity of voice leading that they encompass, as well as progressions, highlighting the number n of notes that compose them (*n*-prog):

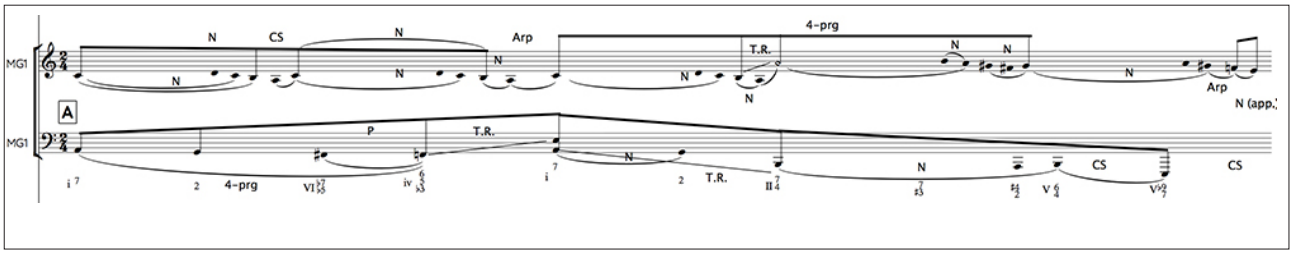

Figure 5. B1 – 1st layer [3]

According to the canonical Schenkerian procedure, it is customary to omit, at each subsequent stage, notes that serve purely ornamental functions. Among the structural notes of the new layer, there may be new ornamentations to be marked and subsequently removed. Thus, a second layer is obtained as follows:

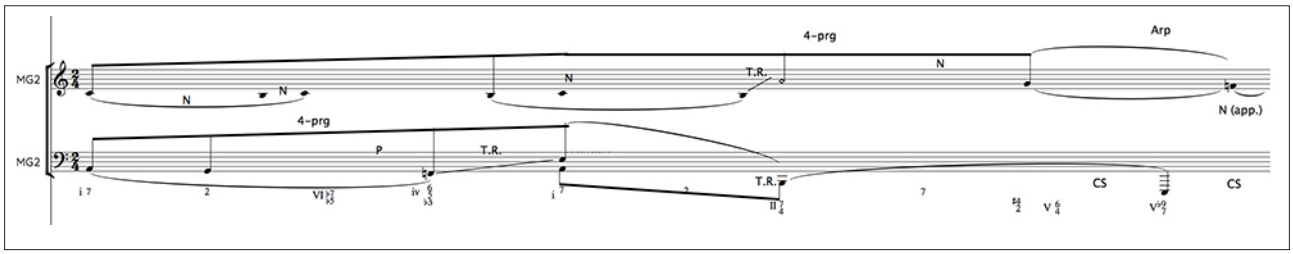

Figure 6. B1 – 2nd layer

[2] The translations of the verses quoted here will appear throughout the following paragraphs.

[3] In this and the following figures dealing with Schenkerian analysis, the following abbreviations, widespread in Shenkerian studies, will be applied: a) CS: consonant skip; b) N: neighbor note; c) T.R.: transfer of register; d) Arp: arpeggiation; e) P: passing note; f) *n*-prg: a progression of *n* scalar notes; g) app.: appoggiatura.

Upon reaching the third layer, it becomes evident that B1, superficially so different from A, structurally corresponds to a variant of it:

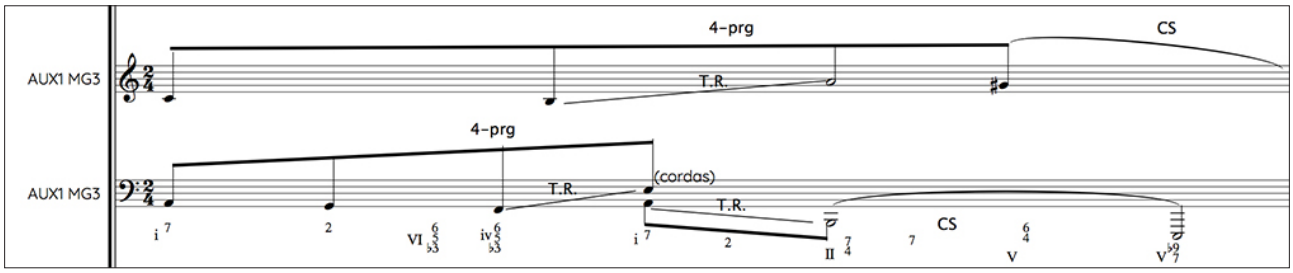

Figure 7. B1 – 3rd layer

To make the relationship clearer, it is sufficient to nullify the effect of register transfers through temporary clef changes, thus highlighting that both the stanzas, the melody of B2, and its bassline derive from the same deeper structure:

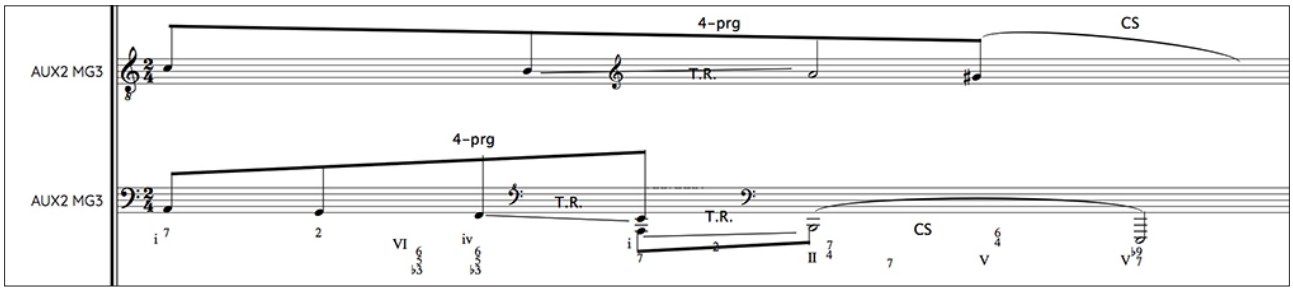

Figure 8. B1 - 3rd layer with the rectification of the register transfer

By comparing the structures of A, the melody, and the bass of B1, it can be observed that the three essentially equate to each other, with the only differential being the occurrence of a register transfer in B1:

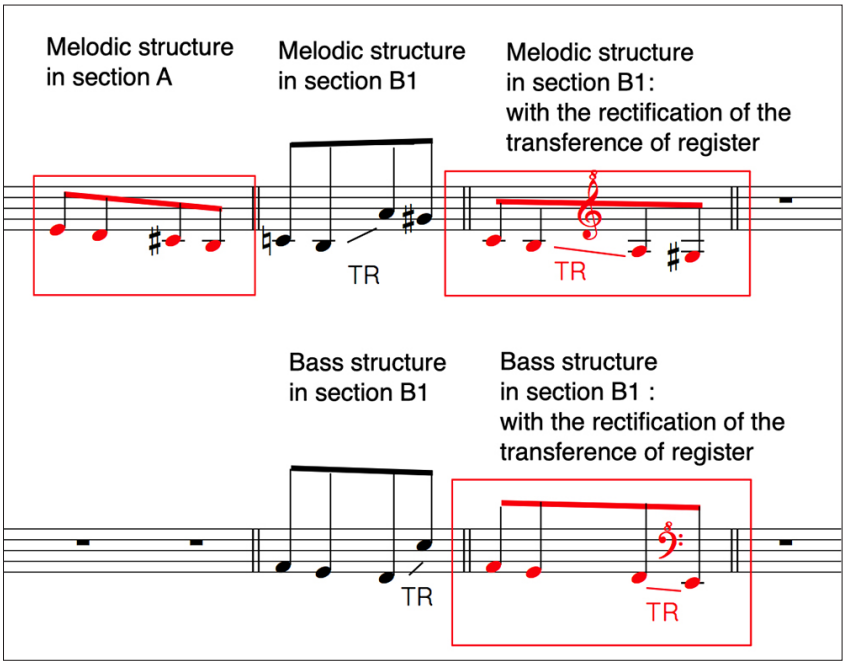

Figure 9. B1 - comparison of the intermediate level between sections A and B1

In the case of the melodic structure of B1, the register transfer falls on the word *nós* – 'us– in the passage:

Trocando em miúdos, pode guardar
as sobras de tudo que chamam lar
as sombras de tudo que fomos nós
as marcas do amor em nossos lençóis
as nossas melhores lembranças

(Hime and Holanda 2021a)

[Making it simple, you can keep
the leftovers of everything that once was called a home
the remnants of all that used to be us
the traces of love in our sheets
our fondest memories[4]]

In this case, such a fissure emerges homologated, on the plane of content, to the dysphoric isotopy that envelops the thematic construction of a separation with its *leftovers* and *remnants*, expressing by the melodic leap a state of *passion* characterized by "the broadening of the melodic compass, vowel durations, and pauses between phrases," as posited by Tatit (1998: 119). The sensation of *absence* is constructed at this point not through an insistence on a gloomy and melancholic imagery, but rather through a glimpse of the brilliance of once euphoric reminiscences –"the traces of love in our sheets, our fondest memories"– whose disjunction from the enunciator justifies the melancholic ethos that characterizes the beginning of the minor section (which, among other techniques, employs the literal monotony dominating the melody in the first six measures of sections B1 and B2). As for the bass line, the rupture occurs, once again most appropriately, precisely on the word "home," adding a metaphorical meaning in which the home crumbles at the exact point where the cantus firmus that structurally sustained it fractures.

Let us now repeat the procedure described above in order to uncover, within the same layer of the *Mittelgrund* where B1 was examined, the contrapuntal structure that governs B2. The surface layer will be the first to be presented:

Figure 10. Section B2

The application in B2 of the same methodological procedures employed in the analysis of B1 result in:

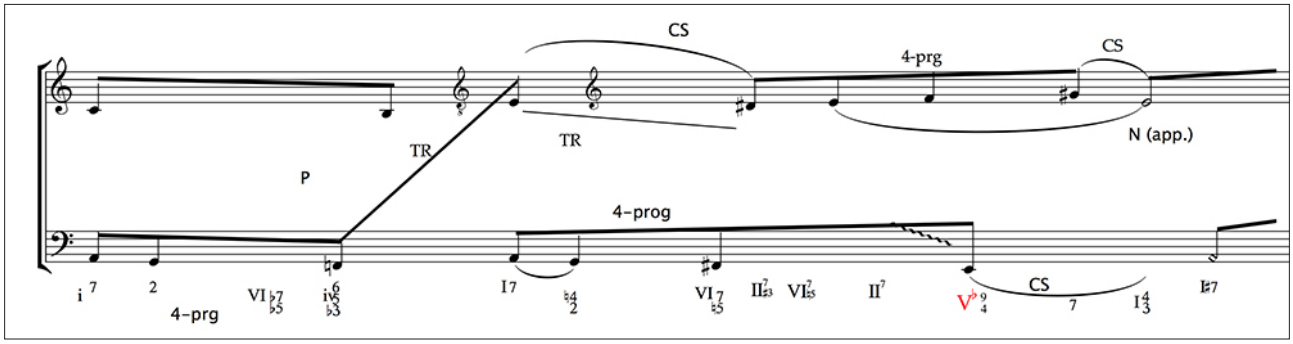

Figure 11. B2 – 3rd layer with the rectification of the register transfer

[4] Translated by the author.

Much more complex than the previous configuration, the structure of B2 involves a first bass line with a register transfer, a second bass line without any transfer, and an ascending melodic progression with structural relationships that will be of great interest. Let us focus precisely on this progression, along with the note that anticipates it, and compare it with motif A:

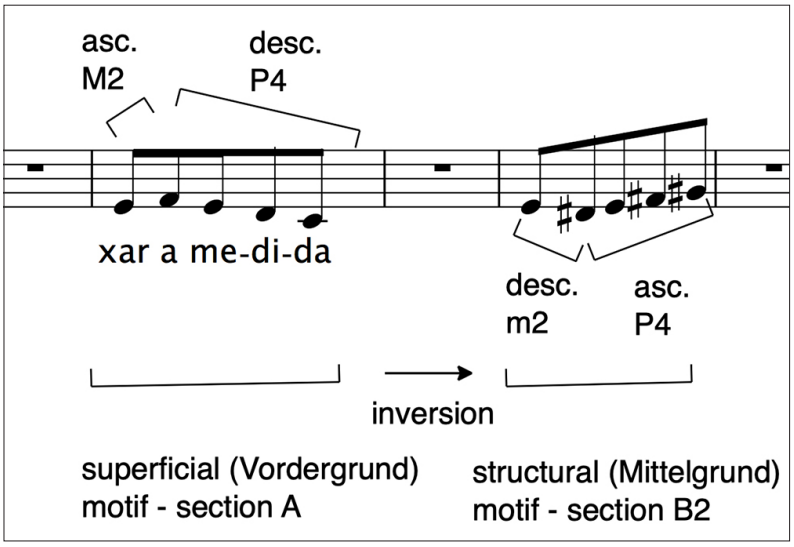

Figure 12. Comparison between different layers of reduction of A and B2

Thus, the successive layers of B2 ultimately reveal a structure analogous to the inversion of the main motif A. However, in this case, we would be assuming, as in Hatten's analysis of Beethoven's *Cavatina*, a heterodox view of the Schenkerian model by comparing different layers of musical structuring. Let us therefore work within the same layer and examine the implications, for the song's meaning, of the specular relationship found above:

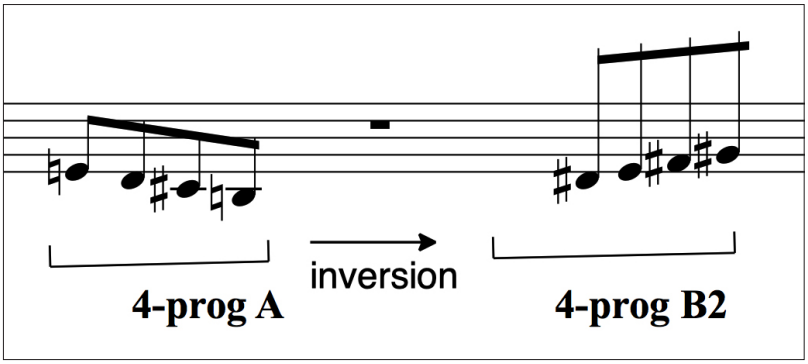

Figure 13. Comparison between the reductions of A and B2 in the 3rd layer of the *Mittelgrund*

It becomes evident that the inversion previously observed between B2 and A at different levels permeates the different layers of musical organization, remaining perfectly valid in the third layer of the *Mittelgrund*, which we are currently focusing on. Now we must address the question: does the form of the content exhibit a similar relationship to the one found structuring the form of expression? To answer this question, it is worth recalling that the structural equivalence between A and B1 has been demonstrated. Therefore, if there is isomorphism, it should be detectable when comparing the organization of the categories of content in B1 and B2. As previously seen, B1 is essentially guided, in terms of content, by the euphoric presentation of the past of the relationship. Let us then consider the verbal elements that occur throughout B2:

Mas devo dizer que não vou lhe dar
O enorme prazer de me ver chorar
Nem vou lhe cobrar pelo seu estrago
Meu peito tão dilacerado

(Hime and Holanda 2021a)

[But I must say that I won't give you
The immense pleasure of seeing me cry
Nor will I charge you for your havoc
My heart so torn apart [5]]

In B2, the disruption of the register in the first bass line specifically affects the word "cry"; meanwhile, the ascending progression accompanies the expression "my heart so torn apart." It becomes evident, therefore, that the specular relationship between B1 and B2 is homologous to oppositions in the plane of content such as euphoria *x dysphoria*, *past x present*, as well as the opposition between the shared pleasure of "fondest memories" or the "traces of love in our sheets" and the solitary pain of the "heart so torn apart." Thus, in this case, the isomorphism between categories of expression and content is confirmed, as well as the productivity of a semiotic song analysis which reveals not only the surface of musical structuring but also its deeper layers of organization.

3. Final considerations

To conclude the present exposition, there are two additional points to address. The first one concerns another specular structure that opposes A to both B1 and B2: while in A we have the stationary bass accompanying the structurally descending melody, one observes in both B1 and B2 the melody tending towards immobility, while the bass carries out the movement in its descent.

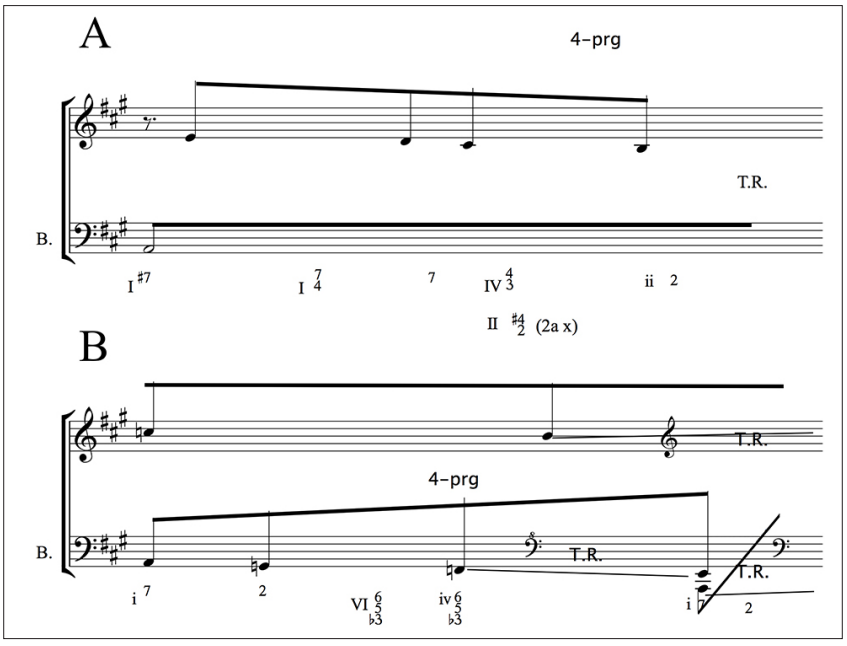

Figure 14. 2nd specular relation between A and B

Would such a relationship be solely related to the musical structure, or would it somehow permeate the song's meaning? Once again, we encounter a case of isomorphism. In the initial contrast between the major mode in A and the minor mode in B, the semantic opposition of *euphoria vs. dysphoria* is marked by a plethora of cultural references and related topics. Its interaction with the aspect of monotony - in the literal sense - in the melody of the B sections, when aligned with Chico Buarque's lyrics, create highly interesting nuances of meaning. One of these effects is that, albeit permeated with punctual passionate

[5] Translated by the author.

inferences, the stanzas in A essentially present narrative programs related to the pragmatic imagery of assets distribution in a separation, whereas both B1 and B2 revolve around the intensification of the enunciator's emotional states. Thus, if the initial occurrence of A discusses who will get what, B1 opposes the apparent serenity of the speaker with the emotional loss that he is in fact experiencing. In the second occurrence of A, the isotopy of the assets division, with its discourse emphasizing descriptive values, gives way to the presentation of modal values –such as a sense of hope which will ultimately be lost –, allowing itself to be enveloped by the construction of passionate nuances. Renouncing to the descriptive value of a wedding ring, which, whether enduring or vanishing, would still hold its symbolic status as a representation of a relationship, the enunciator unmistakably reveals that his love affair, silently but painfully, was destined to meet its doom.

It is noteworthy to observe that while the lyrics seek to construct an *ethos* of tranquility – almost indifference – in A, a discourse more centered on modal values onto the melodic immobility of B not only establishes an *ethos* of restraint around the enunciator, but also states a polarization between *appearance* and *essence*. The enunciator, who speaks in a monotonous tone and doesn't want to be seen crying, ends up by exposing his "heart so torn apart" in an ascending progression that leads to the climax of the song. The tension between *sein* and *schein* also emerges in the musical discourse, due to the harmonic configuration initially appearing to be major but ultimately revealing itself as minor.

Another interesting is that, according to Hime's account, Chico Buarque allegedly initiated the construction of the lyrics from the word *aliás* (an adversative conjunction that can be roughly translated as 'by the way'). This looks quite consistent with a passage where the natural F – associated with the minor mode– serves as an appoggiatura to the fifth of the A major chord, thus constituting a syncretic sign in which the inherent semantic trait of opposition conveyed by the adversative conjunction is homologated to its tonal ambiguity.

Finally, a concluding remark on the fundamental structure of the music. By continuing with successive reductions, we ultimately arrive at the following *Ursatz*:

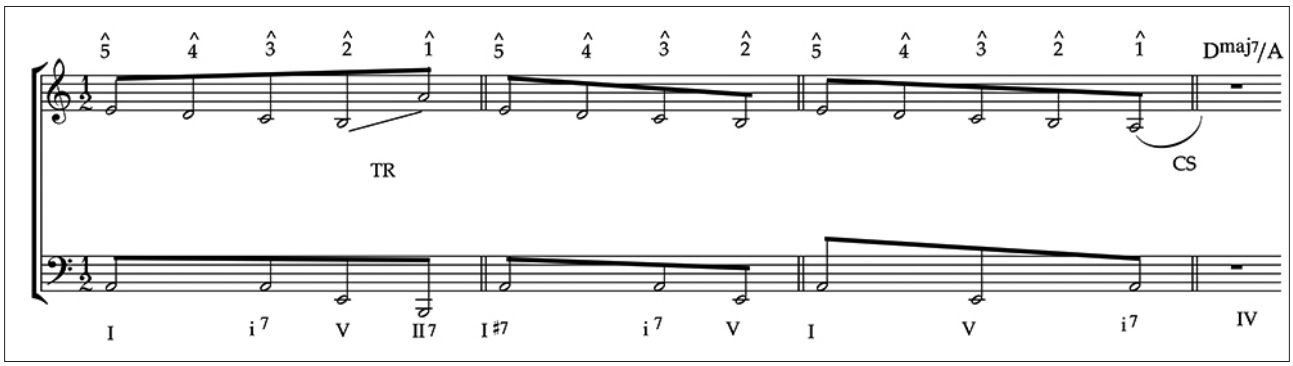

Figure 15. The *Ursatz* of the song

A first point worth noting, with the gesturality so dear to Lidov and Hatten in mind, is the inherent hesitation in the excerpt. While it is quite common for the *Ursatz* to be reduced to a brief cadence, usually consisting of 3 to 5 descending notes, Hime's composition presents three attempts before the closure of the structure. The tension between *sein* and *schein* is reaffirmed here as well: although the first and third subphrases are melodically identical, the first could never constitute an *Ursatz* due to its failure to conclude with a tonic chord, ending instead on an individual dominant associated with the most extensive ascending leap in the song – thus alluding to the realm of passion and emotional intensification discussed by Tatit. This chord of tension, the melodic leap, and the connotation of an unfinished musical phrase significantly converge upon the word *nós* –the euphoric 'us' of the enunciator's "fondest memories." The second attempt, on the other hand, is inconclusive for two reasons: first, because it ends with a tense chord –the dominant of the tonality; second, because the melodic descent fails to reach the rest of the tonic chord. The final note of this musically tense and inconclusive segment

falls on the word *dilacerado* ('torn apart') – as if the enunciator's solitary pain, believing that his addressee would take "immense pleasure" in seeing his crying, would fail to reach its resolution. Finally, when the cycle of frustrated resolutions finally finishes on the 3rd attempt, this ending significantly coincides with the word *tarde* ('late') – marking the melancholic and hesitant anagnorisis of a character who, faced with the abyss between past happiness and present agonizing pain, seeks to carry, along with the belatedly recovery of his identity card described in the end of the lyrics, the little that remains of himself. Thus, from the song's *Ursatz*, we observe the confirmation of the metaphorization axis that Tarasti conceives as the space for the expression of the underlying transcendental dimension in musical listening (Tarasti 2021: 94) – a space that does not seem to be resolved by classical oppositions of *nature vs. culture* or *life vs. death*, but through a complex interplay of forces that resignify those categories around tensile and valential articulations, in a process whose meticulous examination and description constitute a promising challenge for the 21st-century semioticians.

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TOWARDS A SEMIOTICS OF INTERMEDIALITY. CROSSED PROCESSES IN SPECTACULAR PERFORMANCES

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1. Performance and intermediality

Performing arts have always been based on the cross-fertilization of practices, but today this phenomenon has become more pronounced. The boundaries between dance, theater, circus, and opera have faded. Recent performances have been subject to radical changes, labelled among others "postdramatic," "mediaturgical", which have as their main feature a hybridization of disciplines. Dance, theater, opera, performance, digital creation, and media cross and intermingle. Both screen-based and digital technologies have altered the face of the stage. To the point that one speaks of spectacle/live performance largo sensu, of spectacular paradigm, of intermedial performance.

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

1.1. Definition of intermediality

Now that the boarders between spectacular performances have become blurred, the question arises to elaborate a semiotic approach tackling the challenge of intermediality. To some extent, the concept of intermediality and the field of intermedial research were forged to accompany the changes within the creative practices, but semiotics has not really endorsed the concept.

The concept of intermediality has been proposed by a number of researchers, including Jurgen Mueller (2015), Lars Ellestrom (2021) and Jean-Marc Larrue (2015). Intermediality points out the alliance between scenic components referred to as "media." This alliance can take various forms, from the passage from one modalty to another, to transposition, translation or even a more complex syncretism.

Intermediality is not at first sight a semiotic notion in the strict sense of the term, but rather a multidisciplinary approach concerned with the relationships and interactions between distinct media within a work of art and developing "in specific social and historical contexts". The aim of the concept is to focus on the production of meaning that emerges from these media convergences, and thus to stop considering media as isolated from one another. As Éric Méchoulan writes, "we [must] consider the plurality of relationships that make up the 'media', but above all (the fact that) this media is never separate from other media. On the contrary, it is in the relationship to other media that a medium is constituted" (Méchouan 2003: 16). Such a definition implies that:

- the medium signifies through its very materiality and through exchanges with the other elements of the device.
- It moves the system of media citations towards an alliance that opens new avenues of experience.

This concept, though different in its theoretical approach, is complementary to the semiotic notions of intericonicity, intertextuality, interdiscursivity, interartiality and even intermateriality. It includes the prefix inter, which indicates both the link and the gap between different mediations on the theatrical stage. Intermediality seeks to focus on the material supports that are part of the contemporary stage. These supports transform the expressive modalities and symbolic structures specific to the processes of stage theatricality.

The consequences for the definition of the theatrical situation are numerous.

- The media are part of the discursive tool: they lead to assimilate the temporality of the image with that of the stage.
- The theatrical situation is made up of images, bodies and live or deferred projections.
- The performance becomes experiential rather than narrated. Text is part of the theatrical process but does not precede it. Reality on stage blends with fiction. Here, intermediality takes on its full meaning as an architecture that actualizes the fracture between various levels of reality and fiction.

A medium, adds Éric Méchoulan, is not only situated between a subject and a perceived object, but also composes its milieu. The medium is therefore what "enables exchanges in a certain community, both as a sensible device (stone, parchment, paper, the cathode-ray screen are media supports) and as the milieu in which exchanges take place" (Méchouan 2003: 16). Both tools and environment, the media transform "modes of thought and the making of meaning" (Méchouan 2003: 17).

1.2. **Semiotics and intermediality**

For a semiotician, intermediality appears as a vague but interesting concept. Vague as it is analogous to intertextuality, but lacking reflection on mediality. Interesting as it emphasizes the intersection of practices. It invites reflection on the modalities of representation, on the hypermediatic nature of live performance, considered as a complex cluster of practices, borrowing from *aurality*, visual semiotics and the semiotics of bios. It also invites to deepen the research on the metamediatic character of live performance, where the conjunction of media serves to highlight the materiality of media. Semiotics suggests a way forward by emphasizing the ambivalence of corporeity. It distinguishes between the referential dimension, what language figures (the body in representation, fiction, the exteriority of the corpus), and the self-referential dimension (the body that refers to action, performativity, presentation). None of these dimensions exists without the other.

Initially, territorial semiotics were developed in opposition to the intermedia ideology. This semiotics borrowed from existing pedagogical divisions: film semiotics, theater semiotics, opera semiotics, image semiotics, dance semiotics. This expert knowledge arose from the observation that spectacular skills were clearly linked in a specific way to the type of spectacular practice.

Filmic practice presupposes, in addition to the actor and the spectator, a third instance, the director, whose gesture precedes the performance. In other words, film production chronologically precedes reception, and can be broadcast under any circumstances. Live performance, on the other hand, federates production and reception in the moment, in the ephemeral encounter between actor and spectator. In the case of film, then, we are dealing with a semiotics centered on the dissociation of production and reception. This explains the development of distinct semiotics. We can cite Metz's legacy, from the "great syntagmatics" ("grande syntagmatique") to the "impersonal enunciation." In the case of live performance, we are dealing with a complex, polymorphous, and unstable organization, associating text, image, sound, body, affects and cognition, which justifies the mobilization of a semiotics of interaction with reception.

Secondly, semiotics has focused on the syncretic nature of live performance. The very concept of live performance illustrates this syncretism.

Semiotics has reformulated the issues raised by reflection on intermediality. It has thus developed methodologies that take intermediality into account in terms of transformation processes: intersemiotic translation, endo/exosemiotic translation, intersemioticity, plurimodality, etc. Several theories complement or underpin this perspective: secondary modeling systems, the semiosphere, the interpreter, life forms. The task now is to ask whether semiotics can accompany the emergence of new aesthetic forms and reorganize or go beyond the categories of translation.

1.3. **Intermediality and translation**

Conjunction was first compared to the process of translation. From a semiotic point of view, a concept of translation is required. Roman Jakobson (1963) integrates interpretation into the concept of translation. He distinguishes between three forms:

- endoliguistic, or the reformulation of verbal signs into other verbal signs of the same natural language
- interliguistic, or translation proper, i.e., the interpretation of a linguistic sign system by means of another language, the translation of verbal signs into other verbal signs belonging to other natural languages.
- intersemiotic interpretation of a linguistic sign system by means of a nonlinguistic sign system, the transmutation of verbal signs into other languages. For Jakobson, unlike Eco, adaptation is part of this process.

Jakobson's position, as described above, inspires reflection on previously established typologies. Jakobson's tripartition provides a broad vision of translation, encompassing any interpretative transformation taking place within a system of meaning or between different systems of meaning. It thus leaves plenty of room for the receiver.

Implicitly, this position calls into question the privileged status of natural languages. In Jakobson's view, meaning is primarily an activity (or a translation operation) before being its result.

Finally, Jakobson's tripartition maintains the specific condition of translation: equivalence, but with a major nuance. It refers to a particular equivalence, an "equivalence in difference" –a translation can be deepened, explained by several equivalences or by a commentary.

Eco (1979) goes a step further and considers intersemiotic translation as a process of resemiotization. This conceptualizes transformations of meaning through different, identifiable semiotic resources. The challenge is then to objectify the after-effects or changes in meaning resulting from resemiotization, or even desemiotization.

Intersemioticity, explored by Kourdis (2021) and others (Halliday 1978), displaces the question of moving from one sign system to another; it focuses on the circulation of meaning through the mobilization of different semiotic resources. When choices are resemiotized, the various semiotic resources provide access to a new potential for meaning. The question becomes: what meanings are preserved and modified in relation with resemiotization, and how can this circulation be modeled?

One of the models is the one of multimodality of Hallidays (19787). Three levels of meaning are involved: textual reorganization, experiential level (encyclopedia, world experience, race, color, gender), interpersonal level (social. emotional relations). New avenues raise, including the dialogue between meaning and reception, considered as intermedial processes.

2. Further research avenues

The advantage of (inter)semiotic analysis is that it brings us closer to the study of what is sometimes called extended translation, which deals not only with language, but also with large textual assemblies, or even broader sign systems. We still need to develop extended studies on the reception process and especially on the influence of the intermedia environment on these processes.

Semiotics has developed methodologies that take intermediality into account in terms of translation processes. Several theories complete this perspective: modelling systems, hierarchy of interpretants, life forms. The question arises as to whether it is possible to revisit the option of translation. How can we question the answers that semiotics proposes to tackle the emergence of the new aesthetic forms?

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"LOVE" AND "HATRED" IN SHAKESPEARE'S *ROMEO AND JULIET*: RELATIONAL OR EXISTENTIAL SEMIOTIC VALUES

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1. Introduction: on the semiotic relevance of performing arts

This text shall focus on the passions and sentiments, be they implicitly recognisable or explicit and exposable to the audience, of the characters in Shakespeare's "Romeo and Juliet". I also attempt to further "semiotically" elaborate on them, as such "passions" may not only rely on ontological grounds only but may be subject to "a subjectivisation process". I mean the following: social and psychological matters can form unique behavioural attitudes in arts, such as philosophical and existential ones. Existential semiotics [see: (Tarasti 2000)] provides for "meta-modalities" besides the modalities of Being and Doing as given in Greimas and Greimas and Fontanille [see: (Greimas and Fontanille 1993)]. The two entities mentioned represent an integral part of whichever sort of artwork. As I shall attempt to show, they also regard two essential elements in semiotics: the "action" component and the component of "subject", which contain in themselves the "existence" and movability of signs.

Arts in general and performing arts in the specific sense of the word, as is generally known, were objects to semiotic analysis even in earlier periods of the semiotic method's development (for instance, at the beginning of the twentieth century). For instance, in Russian formalism, entities that contained aesthetic elements were eligible for a semiotic discussion. The reasons seemed simple at such periods as structuralism and formalism. Matters like: "reading poetry through pictures" or "distinguishing between form and content" [see: (Beker 1991; Eco 1994)] were categories on which such an analysis would be based. Later, however, in the later years of structuralism, new methods were established: for instance, Greimas's and Fontanille's [see: (Greimas 1973); (Greimas and Fontanille 1993)]. As it is hoped that I shall be able to explain, Greimas's semiotics, based on social contexts, focused on the relational attitudes among "parties concerned".

In "classical theories", however, communication processes proved to be "linear", in contrast to their further developments, when they would even concern pre-contextual dispositions, which entail unequivocal [see: (Eco 1976)] "feed-back" information, or even "unequivocal" processed signs, on the other side of the communication channel. Moreover, this sort of "unequivocalness" created dominant and non-dominant relations (thus, representing one of the significant matters in this context), which contains what one today names an aesthetic value, seen in the metaphorical sense of the word. Finally, as I shall attempt to show, such unique expressions represent what one names art today.

Let us clarify the above assertions, however.

First, except for the critics, ways of a critical approach toward an artwork, one must be aware of the other components, constituent elements that may represent an integral part of an artistic expression. Moreover, second, such components have to be elaborated on, as they all are parts of the artistic process: be the ones that refer to some "events created or occurred in the past" or other participating "subjects" or "objects" which either represent an integral part of the process itself or have helped to create the process, as external components. Semiotics holds the eligibility of being competent regarding both components mentioned. This paper, therefore, does not represent a "classical" critical view of selected artworks, but in contrast, it attempts to elaborate on the determined components mentioned above.

In my chosen theoretical approaches above, as should be obvious, I will emphasise two basic terms: "transformation" and "transcendence". The first relates to generative semiotics, and the second to existential semiotics. In the following lines of this text, I will present matters relating to structuralism on the one hand and existential semiotics on the other. In my view, both approaches represent a process of communication and signification [see: (Tarasti 2015)]. In other words: both concepts are core terms in theoretical semiotics.

1.1. Why should a theatrical work be considered semiotically at all?

This part of the text shall concern why a work of art acted on the scene should be a part of a semiotic discourse. And, after all, why Shakespeare? Let us explain matters subsequently.

Performing arts are unique expressions (usually "invented" by authors) commonly performed on the scene. Either a play, a ballet, an opera, or a symphonic concert (with a soloist or not). We all visualise the performers. I emphasise this matter for the following reasons: they all "play roles" and substitute or replace something else's matters or characters. This assertion is already a semiotic matter, as semiotics treats not only phenomena that can be visible and exposable, as mentioned above, but also ones that one can refer to or that are "absent" or, in other contexts, of an imaginative nature [see, among other related issues: (Eco 1968); (Jakobson 1983)].

An artwork, therefore, cannot be created "ad hoc". There is a process, and I shall call such a process semiotic. The reasons will be gradually presented in the following lines of this text.

Even if one thinks of writing a novel, that sort of artwork cannot come "at once" into life or be "ad hoc" in the readers' hands. Authors have to rework them, add components and process them. Not only do authors have to "intrude" in creating such work: even editors, proofreaders, etc., have. This entails being a part of a process. Among other related matters, it relates to semiotics. In other words: all participants in the process are relational: each is separately related to the work.

The above processes occur because of the components inside of an artwork: "real" facts as opposed to "imaginative" ones, etc. If a work that is usually performed on the scene is into question (like in the case of our contribution), except for the text given by authors, "actors on the scene" must interpret such a work. By the term "interpreting" here, I mean "performing". I consider at least two issues semiotically relevant in this instance: the way of the actors' expressiveness, on the one hand, and their own "formatting of" the author's words, verses, or other sorts of artistic expression. Explicitly speaking, they all concern a communication process: either understood in its general terms (such as a relation with the audience) or specific terms (such for instance "linguistic functions" [see: (Jakobson 1983)]. I intend a process here meant to "connect" matters and provide a signification process. If one considers all facts mentioned above, one should be confident that an artwork of whichever sort is strongly related to a semiotic process. Naturally, one has to conclude that one paper cannot cover all matters related to the "interconnectivity" between performing arts and semiotics on the one hand but can analyse a single artwork out of more than one semiotic perspective on the other.

We ask, therefore: why a Shakespearean tragedy, after all? The reasons are numerous, as generally known, but one has to state some of them to clarify the present text's methodological approach.

First, Shakespeare's texts ("transformed" into plays, tragedies and comedies) usually treat universal topics, discussable and applicable, even in the Shakespearean age. Such sort of "topics" are usually a sort of a human emotional state obtained throughout the content line(s) of the "stories narrated". Thus, these "passionate" states become exposable to a semiotician by induction or deduction. If "induction" is questioned, issues are sorted out systematically, such as in the age of the semiotic structural method. Alternatively, one has to present all components in the shape of their categories on the one hand or their hierarchical positioning on the other. What happens is sorting out specific outcomes emerging from the content of artwork so that a semantic choice is in front of us. Finally, the choice itself, or the optional way of choice, is an object to semiotics, among other related issues.

If "deduction" is questioned, differing from the approach above, one has to "extract" meaning from determined components and integral parts of an artwork. What I mean is the following: not only what is readily visible within the "actors" concerned is an object of a semiotic discourse, but even what can be logically extractable by determined methods, such as, explicitly speaking: the formal and logical approach, in the way as Peirce [see: (Peirce 1960)] established it. In other words: instead of determined comparability between at least two elements concerned, a semiotician may deduce meaning from more than one element.

Second, not only is content what interests semiotics but the form as well. Moreover, the mentioned relations in the present text do not consider only so-called formatting means of an artwork, but they

consider relational attitudes among protagonists. Therefore, this paper shall focus on the relational attitudes among protagonists, as to our view, that is a matter that makes signs moveable, transformable, and transcendental from one shape to another. After all, it is a precondition for a "semiotic object" of whichever sort to become an object of a signification process. Therefore, both semiotic approaches declassify matters related by exemplifying determined "semiotic objects", as Greimas would express himself, to express meaningful units as outcomes.

2. On some possible "passion" taxonomies in Shakespeare's characters

As can be visible in the title of this paper, I have chosen two main "sentiments", or "passional taxonomies", in Shakespeare's work if one wishes to quote Greimas and Fontianille [see: (Greimas and Fontanille 1993)]. This is due to chosen content matters of Shakespeare's work. Let us explain this matter.

"Love" as a sentiment, emotion, or a deduced passion between the main protagonists of the "story narrated" (Romeo and Juliet) is what is visible and exposable to the audience and reader, even from the very beginning of the play. "Hatred", on the other hand, is the opposite of "love"; moreover, it can be implicit, or in other words, not readily visible to the audience. Alternatively, better expressed: there may be a need for a "decoding" process to understand it in determined sequences of an artwork. My choice in the concrete case of an analytical object is based on the "world of possibilities" [see: (Eco 1962); (Eco 1984); (Eco 1979)] in semiotics itself.

In the tragedy, one quickly notices that a wanted love cannot come true. Consequently, this can be concluded from the relations between the families of both "lovers" or the main protagonists of the "story narrated". Besides "the love" between Romeo and Juliet, "greed" and "hatred" are noticed on behalf of both families separately throughout the tragedy. As can be quickly concluded, this fact contributes to the growing "conflictual situation" in the tragedy.

As hopefully can be seen, I shall treat only one of the possibilities applicable in semiotics, as mentioned above. On the other hand, as should be understandable, not only one is applicable. In support of possible taxonomic results which can result in "passional configurations", I shall quote Greimas and Fontanille (1993):

> It is therefore not surprising that the best-explored and perhaps the most efficient level of the generative trajectory is, in fact, situated in the middle area between its discursive and epistemological components. We are referring above all to the modelling of narrativity and its actantial organisations. The concept of an actant, freed from its psychological frame and defined only by its doing, is the sine qua non condition for developing a semiotics of action. [(Greimas and Fontanille 1993): VII-VIII].

Even though a work of art contains its narrative structures, as once designated by Greimas [see: (Greimas 1973)], such components, as ready-given elements (as understandable, also analysed by other scholars, such as Vladimir Propp), could gain their modelling in terms of their epistemological status, besides their ontological one. I intend to say that a hypothesising component must exist so that determined elements taken from "stories narrated" be semiotically interpreted. Alternatively: it means that each semiotic processing, or each semioticising of a given object of analysis, must result in semantic outcomes.

The methodological approach would not end with the above perspective because of the following questions: what would happen if the modality of "Doing" and "Being" only would not suffice?

Naturally, as I said, such matters intend a hypothesising status of each posed scientific postulate. Furthermore, one asks why? Precisely because of the mentioned "unequivocalness" in the transmission of signs. Or, in other words: why do signs sometimes have to be "intermediated" by other means? Undoubtedly, "philosophically based semiotics" can pose the mentioned questions.

Explicitly speaking, existential semiotics is one of the critical "fields" as a recent and innovative approach to semiotics which provides answers to such questions. Later in the text, therefore, I shall focus on

how such a semiotic act can occur in terms of the tragedy I am discussing. In other words, the question that should be advanced is what prevents a wanted love from becoming a truth, in terms of Romeo and Juliet's Being(s) and Daisen(s), so that all analytical levels in existential semiotics be respected.

As can be seen, therefore, not only as I mentioned earlier, the communicative process is not "linear" in artistic expressivities, but it considers more than one relational attitude in existential semiotics. Before elaborating on the above matters, let me focus on the practical applicability of generative and existential semiotics.

2.1. **A state of affairs, or "negation" and "affirmation" both**

Before further explicating theoretical matters that regard the theoretical approaches that shall attempt to emanate empirical results in this contribution, let me clarify some practical matters of Shakespeare's work.

Not only that determined necessary actions of the plot aspect of the tragedy are "narrated" in a superb way by the author, but they are also encoded. The term should undoubtedly be understood in its metaphorical significance, as well. As may be presumed, it regards determined "actions" which create relations among protagonists. Let me initially describe such "actions".

First, even disregarding all other events in the tragedy (such as Romeo's dispute with his friends), one can quickly notice that the love between the two lovers is crucial to keep the audience interested in the "story narrated". On the other hand, the dispute among families is implicitly noticeable even from the beginning of the tragedy. Out of such circumstances, one can foresee the impossibility of a wanted love coming true. One notices at least two essential matters regarding the development of the "conflict" in the tragedy: first, that love between Romeo and Juliet has to come true, and second, their respective parents who do not want such love to happen. If one poses the thesis in such a fashion, one concludes comparability, as expressed in Greimas's terms of "appearance" and "reality". In other words: first, in appearance, Romeo and Juliet want their love to come true, disregarding their parents' wishing-to-do (a matter that relates to Greiassian "modalities"), and second, in reality, their parents want to marry their children with individuals "equal" to their economic statuses. Except for the mentioned distinctions above, two other relevant issues are evident: the syntagmatic and paradigmatic axes of possible taxonomic deductions, which would supposedly presume determined obtainable passions. Therefore, two relations can be noticed here: one representing "conjunction" and the following representing "disjunction". If one analyses the mentioned terms in such a context, then, semiotically speaking, relations among the characters themselves are proper. However, one may rightly ask: how much such love and hatred becomes a truth throughout the tragedy? There is no question in the fact that the last remark should depend on the changeability and the substitutional optionality in terms of various attitudes within the respective characters in the tragedy. Such sort of a matter, no doubt, regards generative semiotics. Naturally, it regards the instance of "substituting" actants among one another (or respecting determined procedures in extracting the trajectory of the meaning).

The mentioned question is naturally clarified further in the play. Besides the exposition of the story aspects, which we shall call "a story told," as opposed to "a story lived" (thus, aiming to render "the story narrated), [a fact which can either be seen in the psychological sense of the word, such as explicated in (Griffin 2003), or in the semiotic sense of the word, such as explicated in (Eco 1994)], such as can be seen in Act I, one finds further explications in different parts of the tragedy. What I intend to say concerns the "agent's" role or the "helper's" role in the Greimasian sense of the word. In conclusion, if Romeo and Juliet mainly represent "objects" of a given story in the semiotic sense of the word, then the subjectivising component shall consist of the ones who make matters speculative and dubious from the scientific and work content's viewpoints: the Nurse and Friar Laurence. What is the reason for this assertion?

It concerns more than one reason. Not only is it significant for generative semiotics, as I shall attempt to explain later, but it is also for existential semiotics. Let me clarify this matter.

Existential semiotics, otherwise, focuses on the Being, the Subject and the transcendence notion [see: (Tarasti 2000)]. Based on philosophy mainly (such as Hegelian "being-for-itself"; Jasper's and

Heidegger's comprehension of the "Being" and "Existence"), it proposes a novel sort of communication process. Alternatively, the process does not flow linearly but is intermediated by our Being(s) and Dasein(s). Some stages make such a process flow; in other words, they make a semiotic process occur. In concrete terms: Romeo's Being, his wishing-to-do, is "hampered" or somehow "rejected" by other protagonists, as I am encouraged to notice. It means: that the signs do not straightforwardly reach Juliet but are intermediated. Regarding the content line of the story, it is owed to the "intrusion" of other characters in the play. Let me give some examples.

First, Romeo's "dispute" with his friends concerns his feelings about Juliet. We notice long dialogues of the sort, and usually, initial Romeo's reactions represent "negations". The "affirmation", as existential semiotics proposes, comes later. It is a stage in the "journey" of the signs on the other side to the receiver. It means they are transcendent and can follow one way or another before reaching the end. Later in the tragedy, as I shall attempt to show, the mentioned "intrusion" happens by the Nurse and Friar Laurence.

Second, in generative semiotics, the appearance of the Nurse and Friar Laurence is a starting point for a "transformation" process: from the state of affairs to the state of feelings [see:

(Greimas and Fontanille 1993)]. Here are the reasons for such occurrences.

Romeo "has fallen in love" with a person who was the one "assigned" to him by the side of the parents (Rosaline); on the one hand and the other, Juliet has also "fallen in love" with a person who was the one that was "assigned" to her, by parents (Paris). Except for the known main protagonists of the tragedy, I shall name the Nurse and Friar Laurence "agents" (or, in other contexts, "helpers" as well) in the Greimasian sense of the word. I intend the "action" component of this notion (also in the dramaturgical sense of the word), as Greimas and Fontanille say, "to enact a semiotics of action". Let us see the following stages of a semiotic act's occurrence in the tragedy.

2.2. **A state of feelings, or "pre", "act", and "post-signs."**

The "state of feelings" should be final, resulting in semantic entities. Moreover, it renders the "transformation" component visible. The meaning itself "is defined by the process of transformation of meaning itself " [my paraphrasing, see: (Greimas 1973)]. As understandable, the meaning component is rendered gradually through its transformation procedures. In conclusion, we speak here of the transformation of states from one to another. Let us elaborate on this problem practically.

Because love cannot come true due to certain circumstantial conditions, as we said, two more characters have an implicit role (or act as "helpers") in the Greimasian sense of the word. Such a "role" looks seemingly unimportant- at least as far as the main line of narration goes-(regarding both the concepts of "love" and "hatred" discussed), but realistically speaking, it is essential: as it is a part of the intrigue-making phenomenon. Above all, their roles in the tragedy make "narrated events" move faster in the first place, enabling the transformation process we mentioned earlier in the text. This fact is not semiotically disputable. What is it that is disputable in this context, then?

First, the Priest's choice and the request and consent of both lovers to use the poison offered by the Priest are wrong. Second, the Nurse succeeds at secretly compounding both lovers, although fully aware of the contextual conditions. In other words: this fact renders the "enigma" [which is a semiotic matter, as I have also mentioned elsewhere; see: (Hoxha 2022)] visible or understandable to the audience. Only in such conditions can the" state of feelings" be exposable to the audience. This is how to fulfil a communication process by "intermediating", as mentioned earlier in the present text. The last assertion can be documented by the fact that such a situation can be witnessed after the "secret" marriage performed by Friar Laurence (between Romeo and Juliet). As it may be semiotically justifiable, this is the instance of the substitution component: the transformation process itself. Instead of applying this process with Paris (as desired and planned by Capulets), another line of narration pertains to disclosing the "enigma" to the audience.

In existential semiotics, however, "pre-signs" are a sort of an "enunciator" [see: (Tarasti 2000)], a pre-preparatory stage for a semiotic act to occur. I shall name such sings Romeo's narrating his feelings about Juliet to his friends (including the disputing scenes among each other). Why do I say this?

First, because such "love" renders itself difficult to become (the term is used in its semiotic sense as well) a truth: Romo's Being is "driven" towards this sort of idealistic, imagined, and wanted love. Therefore, the signs are pre-signs but not still enacted. The "trip" starts, leaving his Dasein aside, while his Being becomes "hampered" or intermediated by others: the "intrusion" of other family matters. The pre-signs become act-signs in the famous "Balcony Scene", one of the most extended poetic dialogues between two lovers. In other words: according to them, such love has become a truth, notwithstanding all the rest. Finally, post-sings are the ones that perform the "interpretation process" in the semiotic sense of the word. It means that not every sort of interpretation reaches an expected end. It is for this reason that Friar Laurence and the Nurse act as "post-sings" (and their actions) to demonstrate the semiotic "subject" transcendental: or at least as I understand it in terms of the tragedy, moveable, from one sign to another, thus interpreting matters in the ongoing "story" of the tragedy.

Otherwise, returning to Greimas's theory, the consequences of "love" and "hatred" (which, as we said, remain contradictory and oppositional) are noticed gradually as the content of the play develops in the shape of semantic entities to be transformed into passion taxonomies, because of the "becoming" element, in the Greimasian sense of the word. One such situation, for instance, is witnessed in Juliet's monologue. Does she feel love for Romeo or grief for her killed cousin Tybalt? Was it an animosity created in her soul to be transformed into a passion, or are her hesitations only based on her love for Romeo? [see: (Shakespeare 2002): 1278)]

As can be noticeable, both feelings seem mixed in Juliet's speech: was she to start to hate her husband who killed her cousin? One remark, however: neither Romeo nor Juliet is aware of other events in the tragedy. Juliet is unaware of the reasons for Romeo's killing Tybalt on the one hand, and on the other, Romeo is not aware of his banishment. He finds out the truth later from Friar Laurence. We ask, therefore: how does the "transformation" process occur?

Feeling grief and love toward Tybalt (Juliet's cousin) and Romeo (her husband), Juliet starts to change her state from one of the affairs to one of the feelings. Deciding to continue her relationship with Romeo later, she stops thinking either as a Capulet or a Montague. This makes her feelings deducible, ready for the "meanings" that can be obtained due to a relational semiotic process. In conclusion, therefore, she feels "love" instead of a presumed "hatred" and despair and anxiety instead of unwillingness to cope with a presumed "enemy".

On the other hand, Romeo also passes through a "transformation" process. In other words: his "state of feelings" is full of despair and hatred out of the created situation on the one hand but full of love towards Juliet. Romeo also finally stops thinking either as a Montague or a Capulet.

The "knowable subjects" [see: (Greimas and Fontanille 1993)], the Nurse (in most of the cases "helping" Juliet), and Friar Laurence (in most of the cases "helping" Romeo), become "bridges" of both lovers' mutual understanding(s), and misunderstanding(s). As can be understandable (rapidly happening in the tragedy), these actions are the causes of the tragic events occurring towards the end of the tragedy.

3. Conclusion

I believe the tragedy's flow is visible in important semiotic matters: one is relational, and the next is existential. I will mention one more example here regarding the existential value of the protagonists of the tragedy. Romeo's "Will" to obtain a determined status in terms of his loving Juliet is as powerful as his existence is. I mean the following: signs finally transcendent to the due place out of his Being. Alternatively: a communication process is being accomplished. The final tragedy occurs because of a "misunderstanding" emerging from interhuman relationships. In other words: pre-signs become transcendental through the Dasein and get interpreted by post-signs.

The following thesis that I have attempted to show is that the story's protagonists also have a relational status, which means the following.

"Love" and "hatred" felt by both protagonists, owing to the "agents"' actions in the play, are both interwoven and changeable, therefore resulting in the process of semiosis. What does this mean? By the process of semiosis of this sort, I intend to unite determined actors' actions in a single semiotic function.

This can be intended, for instance, by the will, wish, and traditions of the Capulets and Montagues, respectively. Notwithstanding this fact, once the author's message is discovered, as one may presume, that animosities have to be forgotten if true love and passion are in an endless flow, the artwork obtains a clear-cut end for the audience. In conclusion, the failure of a wanted love to become faithful or fully expressive is due to other contexts, which hopefully I have been able to describe above.

My final aim in this article was to show the possibility of an epistemological status in both mentioned theoretical approaches. My approach, as I hope to have been able to show, was practical rather than theoretical: to try and demonstrate two ways of explicating Shakespeare's work. After all, a threat to both protagonists' existence is noticed due to a permanent flow and transcendence of signs and their transformation into diverse meaning entities.

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A SEMIOTIC COMPREHENSION OF PERFORMING ARTS: EXEMPLIFYING "*OTHELLO*" AND "*RIGOLETTO*"

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1. Introduction

The present paper focuses on the applicability of semiotics in artistic expressivities, and it will consider here two different sorts of art to argue the diverse capacities of semiotics as an academic discipline. The following question shall be advanced: why should semiotics "interfere" in a dimension such as artistic creativities? The following lines of this text shall endeavour to respond to the mentioned question.

As interdisciplinary as it is, semiotics may elaborate on "realistically" lived situations on the one hand but may focus on the human ability to create unique expressions, writings, performances, presentations, etc., on the other. Today, such an ability contains an aesthetic element or value. This text will concentrate on the act of "performance", in the specific sense of the word, utilised as a tool for the "signs' movement". However, one should remark that the term is used metaphorically, as it aims to prove the changeability of signs in different stages of their development. Such a "changeability", in turn, named in various ways in semiotics, such as "transformation" [see: (Greimas 1973)] or "transcendence" [see: (Tarasti 2000; 2015)], will have a dominant role in this contribution. Let us number some reasons for the above assertions.

First, arts are not created "ad hoc" or are not offered to the audience in an identical shape as they are written: yet, they are subordinated to a sort of processing. Even a novel writing, for instance, among other issues, holds the eligibility of its being processed and reworked by the author, and reader, as can be metaphorically expressed [see, for instance: (Eco 1979; 1984)]. I intend to say that a "process" has to occur, and I assert that such a process is communicational. In other words: it interacts with the audience.

Since each thesis can have its counter-thesis, especially in humanities and philosophy, why mention this in frames of artistic creations? The answer is simple: because of the act of creation, performance, exhibition, manifestation, and presentation of artistic creations, which is a matter that depends on the formal way of their being prepared for the audience.

Second, each process of creation relies on its constituent components. Besides the reader, the audience, other "subjects" or "objects" participate in the process and will be discussed further in the text. This and other related matters make the issue semiotically relevant.

Treating two different artistic creations, namely, a play and operatic creation, renders the problem even more complex. It accordingly comprises the ways of expression by the author or composer to generate the "beauty" or aesthetics in the frames of an artwork. The aim of semiotics, in this instance, is to disclose the possible metaphoricity not directly exposed by authors but implicitly, to be able to deduce meaning(s) that can be implied and inferred because of mutual inclusivity or exclusivity of determined components, which in turn, are integral parts of artistic creations.

Before I extend the discussion into general facts concerning the arts and semiotics, let me explain my inspiration points for choosing the artworks mentioned in this paper.

In both works mentioned, all stages of the plot development are equally "respected". This fact unites them in exposition, development, or conclusion. Except for the formal status of both artworks, there are similarities and differences between the protagonists of both "stories narrated", even taken from the essential viewpoint, which gives me a reason to apply a semiotic discourse to both works. This is the point on which the present text shall attempt to concentrate its analysis. Finally, all meanings applied generally are not what they seemingly appear, seen from the formal or content perspective. As known in arts, something may represent something else, which is a matter that holds a semiotic relevance, among other related issues [see: (Peirce 1960)].

What I mean by this is that Othello's naivety, his "blind" belief in his collaborators, and his convincement of a "victorious spirit" within wars that he waged make him subdue tragic events due to his being intrigued by Iago. As much as this context belongs to the dramatically exposed contextual situation, much it belongs to semiotics.

On the other hand, as much as Rigoletto thinks of himself as a victorious spirit towards his collaborators, that much he gets "tricked" out of Sparafucile due to his erroneous comprehension of determined events in the story narrated, so that he implicitly "makes" (or at least, he seems to think so), his daughter suffer without his previous knowledge, or as it is in the artwork itself: he eventually loses his daughter.

Moreover, all occurrences in "Othello" have their relational attitudes with certain protagonists of the story narrated. No matter how long Iago tries to "trick" Othello, Iago has to "ask for assistance" from Cassio and Emilia. It means that a well-established strategical term in the conflict developmental stage of the play has given results that bring about the tragic events in the story narrated.

All matters mentioned above, besides other ones still to discuss further in the text, make me focus mainly on two different semiotic approaches: the first one is Greimas's "generative semiotics" [see: (Greimas 1973)], and the next one is Tarasti's "existential semiotics" [see: (Tarasti 2015; 2000)]. The following text sequences shall explain the reasons for choosing such analytical methodologies.

2. Generative Semiotics and Performing Arts

The subtitle is generalised; naturally, one would consider it a separate topic. However, the generalisation here is purposely made; in other words: the aim is to show its applicability rather than an actual explication of a determined theoretical postulate. Moreover, logically, one asks why. The answer relies on a straightforward reason: the act of performing and performance is a semiotic entity. Such an assertion is based on several contributions in semiotics itself [such, for instance, can be seen in: (Tarasti 2012)]. If such a thesis holds its authenticity, as we think it does, it must be concretised by exemplifying it. Let me explain this matter from another perspective before elaborating on other significant matters.

Besides the above facts, this part of the text aims to give a short overview of my conceptualising artistic expressivities in a semiotic context, as also mentioned, emphasising performing arts. Be it a play, an opera (as for the case of our contribution), a ballet, a painting, etc., one issue we would be sure of is that all sorts of art have a communicational component. Such a component communicates with other elements, which, explicitly speaking, may be ranked as "semiotic systems" [see, for instance: (Saussure 1959); (Eco 1968)]. Therefore, the term is semiotic and has emerged from the structural approach to semiotics. I shall assemble more data regarding the mentioned issues to clarify the context.

Even from Russian Formalism's appearance, semiotics extended its domain in artistic expression [see: (Beker 1986)], at least seen from the theoretical viewpoint. Not only that form and content could be viewed as two separate entities aimed at emanating empirical results, but they could be combined to produce such outcomes; for instance, relations among protagonists [such as later, in semiotics, could be seen in Greimas; see: (Greimas 1973)]. As we mentioned, even from earlier times, it represented a firm ground to explain what one may call a narration process today theoretically. However, it is to remark that this paper cannot foresee or explicate all historical data on the development of the semiotic method on the one hand. Still, on the other, it can focus on issues that seem relevant to the topic we discuss. Naturally, by this assertion, I mean that scholars like Vladimir Propp or Chatman [see: (Chatman 1978)], and others who anticipated Greimas's semiotics, will not be treated in detail in the present text. I contend, however, that "generative semiotics", as designated by Greimas [see also: (Greimas and Fontanille 1993)], cover the contexts this paper attempts to discuss. This thesis asserts the structural method in semiotics regarding the mentioned context. After all, Jameson's Foreword [see: (Greimas 1973)] is an argument for this assertion.

My methodological goal in this paper is, therefore, to analyse both artworks based on Greimas's semiotic theory, as well as provide for a "passional configuration" [as otherwise expressed in: (Greimas and Fontanille 1993) on the one hand. The other, however, is also to provide an analysis based on

Tarasti's existential semiotics [see: (Tarasti 2000)]. The practical reason for applying the mentioned theories is their standard features: the "subject" and "action" components. Both a play and an operatic creation are created on the scene: therefore, without the moveability of the "subject" (either in its essential or semiotic understanding), at least to my perception, the semiotic elaborating on both artworks would be useless. This sort of "inter-semiotic translation"[(Petrilli & Ji, 2022)] asserts two important hypotheses in semiotics: one, the moveability or transformability of signs (as well as their inter-changeability from one "semiotic system" to another), and second, the communicative element among parties concerned.

Otherwise, as we have also attempted to show above, it is undeniably true that a play cannot be imagined without the "action" component. In other words: actors must act for something that must be performed on the scene. What I intend to say, in the narrowest sense of the word, is the following: I will attempt to elaborate on human characters and their actions and performability (principally, and understandably in the sense of the present paper, as fictional ones, as the author, librettist and the composer have given them) to achieve a "semiotics of action" [see: (Greimas and Fontanille 1993)].

If this is scientifically justifiable, then one should, by all means, remark that a "basic semiotic function" [as can be instanced in (Saussure 1959; Piaget 1969; Eco 1976)] will not suffice in the case of the present text. I will therefore call "a complex semiotic function" a multilayered generation and productivity of meaning, as provided by Tarasti and Greimas [see, also: (Tarasti 2015)]. Before I extend my theoretical thesis in detail, let me first disclose some practical matters of both "stories narrated" so that later, details such for instance: "passions" deduced, the role of "pre", "act", and "post-signs" in creating a semiotic act, be as well, theoretically explicated.

2.1. **Some semiotically analysable components of both artworks**

Except for some theoretical components, which are apparent and visible in structural semiotics, such as the story and discourse dichotomy, form and content, etc., I will attempt to illustrate the mentioned theoretical matters in this part of the text in practical terms. Naturally, the theoretical part of this study cannot be interrupted at this stage, as we presume to continue its detailed explicability.

As known otherwise, Othello is a general and a Moor simultaneously [see: (Shakespeare 2002)]. Especially in frames of the expositional stage of the play, he is seen as a victorious person, married to Desdemona, faithful to her, and shown as loving his wife. By a "complex semiotic function" (as stated earlier), I intend the change of the other protagonists' and the audience's viewing of Othello's character. In this sense of the word, the form can be united with the content, on the one hand, but on the other, one can emanate different meanings out of his behaviour. In the forthcoming stages of the play, one can see the meaning(s) related to Othello's character, or in other words, the semantic results emerging from his behaviour and character.

In "Rigoletto, for instance, [see: (Rigoletto: Full Score 2000),], except for the musical communication with the audience, it is evident that "love", "faithfulness", and "affection" is shown to Gilda by her father. Not only as we said, Rigoletto is surrounded by his court members and shown as "victorious" in Act I and the expositional stage of the opera, but as well, he is shown as a loved father and devoted to his daughter. His actions and interactions with the other participants in the story narrated get "spoiled" later due to the "intrusion" of the Duke of Mantua (as well, as we shall see later, due to the "curse" of Monterrone Count). Cannot one conclude naivety and acting as a "court's fool" in both characters of Othello and Rigoletto? As I hope to show later in this text, this is a matter regarding Greimas's semiotics.

Let me further explain this situation. Othello's "honesty" and trust in Iago gradually make the audience conscious of the intriguing nature of Iago's character. This is, after all, visible even in Iago's non-verbal communication: mimics, gesticulations, and sign language, which usually, in the scene, is kept "secret" to the protagonists: only the audience can notice it. Rigoletto, on the other hand (although the relation is always firm with his daughter, principally), "speaks" to himself alone in his *recitativo*, a fact that is visible in Act I of the opera. He admits (even to himself) acting as a "court's fool". This assertion

can be explained by the fact shown in the opera that he is not as "happy" as shown on stage together with the protagonists surrounding him; when he remains alone on stage, he says the following: "All that has remained now, is crying" ["….il pianto"; see: (*Rigoletto: Full Score* 2000:85-6); my translation]. One should be confident, however, that there is a reason for this: his "cursing" Monterrone Count is the main "motive", or even more, the musical" light motif" of the whole story, in general. Even though the usage of light motifs is not a significant component in Verdi's musical production if compared to Wagner [see: (Tarasti 2012)], the composer (Verdi), even in the Overture of his work, wished to anticipate the tragic event that would follow towards the end of the work.

For this reason, from the beginning to the end (especially in Act I), we listen to this motif repeatedly due to Rigoletto's "long-term memory" in this instance. It should be understood that this paper will exclude treating music as a "semiotic system". The reason is simple: we are interested in the protagonists' interaction and inter-relationship of characters, which brings about semantic choices as semiotic entities.

Finally, the following common feature between the two mentioned protagonists is that Othello does not look like the others in the play: he is a Moor (not possessing white skin); on the one hand, and the other, Rigoletto cannot stand in the upright position (he is humpbacked). Are not these characteristic similarities of the "semiotic objects" useable and applicable in Greimas's and Tarasti's semiotic models both? Let us now, though, continue with the other characters of both stories narrated.

I also see a similarity among the female characters in both stories. As much as Desdemona becomes a victim of her faithful and wanted love towards her husband Othello, much of Gilda becomes a victim in the opera. What differs instead is the dramatic situation in which both protagonists find themselves. Let me describe the situation briefly. Out of a beloved wife, Desdemona becomes an "enemy", a person Othello hates due to his belief in betrayal. As known, however, Desdemona never betrayed her husband, but the event of the shown handkerchief was an invention of Iago's intriguing. On the other hand, without Rigoletto's knowledge, Gilda gets "tricked" by the others (Sparafucile and Maddalena), becoming a victim.

Finally, let me compare two other protagonists. I shall call them "helpers" in the Greimassian sense of the word [see: (Greimas 1973)]. The handkerchief is found in Emilia's hands (Iago's wife). Being unaware of the situation, she leaves the handkerchief in a place visible to Othello. This fact as evident and is the cause of the tragic events in the story narrated. On the other hand, Maddalena is a "helper" (as Emilia is) in Verdi's work, as she supports her brother in what he intends to do in Act III.

All that I have attempted to describe above represents a way of an overview of the relationships among the protagonists of both artworks. These relationships are an object of semiotic analysis, and let us now try to observe this situation semiotically.

2.2. **On some passional configurations**

Besides Greimas's modalities of "Being" and "Doing" [see: (Greimas 1973; Greimas and

Fontanille 1993)], a fact that, as I said, can elaborate on "semiotic objects" by way of their "movability", one should be aware of the fact that Greimas and Fontanille (1993) founded a theory principally based on epistemic, instead of on ontological grounds. To me, they have anticipated a "subject" or "object" in a movement to create what one today may call semiotic relations (similar to the previously introduced Greimas's term: "actantial relations"), or in other words: an interactive way of exchanging sign values. As they otherwise observe:

> It is therefore not surprising that the best-explored, and perhaps the most efficient, level of the generative trajectory is situated in their middle area between its discursive and epistemological components. We are referring above all to the modelling of narrativity and to its actantial organisation. The concept of an actant, freed from its psychological frame and defined only by its doing, is the sine qua non-condition for developing a "semiotics of action" [(Greimas and Fontanille 1993: VII)].

While in Greimas, one notices a "trajectory of meaning(s), or better expressed: a trajectory of a procedural generation of meaning, *the semiotics of passions* except for representing such a trajectory (as Greimas's teaching says: either paradigmatically or syntagmatically), contains an additive taxonomy, through the processes of modalization. The final manifestation of the mentioned processes in the surface structure is "passion". Naturally, this notion, belonging to Greimas and Fontanille (1993), is understood in its denotative and connotative sense. In the following lines of this part of the text, I will attempt to demonstrate the modelling of the "semiotic objects" discussed in both artworks mentioned.

Obtaining passions such as "love", "hatred", and "jealousy" in "Othello", for instance, either because of Othello's being "a good warrior" or a "good lover", etc., thus making such passions exposable to a semiotic treatment, brings about the establishment of the modalities and their processing (as explained in Greimas and Fontanille). This assertion, visible through processes of modalization, attempts to show a "semiotics of imprecision" [like I have named it elsewhere; see: (Hoxha 2016)], differing from the one of "precision", as named in Tarasti: "classical semiotics" [see: (Tarasti 2000)]. However, one should remark on the following: what importance does this theoretical matter hold for the present discussion? The answer is as follows: it is so because messages can be transmitted unequivocally out of their presumed equivocalness [see also: (Eco 1976) to refer to artistic expressions, as in our case. As we hope to be able to show later, the last-mentioned thesis is also following Tarasti's "transcendence" notion and his paradigm of "existential semiotics". Before referring to other significant theoretical matters, let me proceed with the protagonists' "acting" (the term should be comprehended here in the Greimasian sense).

One issue here we should be aware of in terms of the works we are discussing: Othello and Iago are in a relation of "disjunction" [see: (Greimas 1973)]. "Disjunction" means the following: although there is an orderly hierarchy in military rank, in practical terms, Iago operates, plans, and reacts the opposite way (compared to Othello's actions). This is evident throughout the play. Shakespeare's merit, in this sense of the word, lies in the gradualness of exposing "the undisclosed message(s), or the absent structure" [see, for instance: (Eco 1968)]. We note that here, "hatred" and "jealousy" as passions are elaborated on in front of the audience, especially towards the end of the play. This phenomenon, after all, evidences the trajectory of meaning(s) that can be deduced throughout the tragedy. This relationship between the two characters of the tragedy may also become subject to changes. In other words: the changeability, transformability, or semiotically expressed: the change in frames of the movement of the sign becomes visible after conflicts are familiar to other protagonists and the audience. Two essential components can be noticed here from the semiotic viewpoint: the concept of "becoming" (which is also Greimas's, as well as "a conflictual situation", a characteristic specifically of structural semiotics). One can argue Othello's actions in this sense of the word, as passing from the "state of affairs" to the "state of feelings", as Greimas and Fontanille (1993) would name it. After all, this also asserts the concept of transformability in a semiotic viewing of both characters.

In "Rigoletto", however, Rigoletto is in a relation of "disjunction" with the Count of Monterrone. After Act I's opening scene, where the audience can see almost all participants on the stage, the seeming "happiness" and "joy" shown on Rigoletto's side subdue their changeability. The work's developing stage of a "dramatic situation" is at hand. Due to Rigoletto's "jokes" in *appearance*, Monterrone gets offended by Rigoletto's shown unseriousness with Monterrone's daughter. It is here that the cursing motif appears. The scene closes with mutual cursing on both sides, which is one of the reasons for the conflicts in the story. Even now, after this first "conflictual situation" in the opera, in the following scene (for instance), the audience notices Rigoletto's being aware of his condition: he is depressed already and seen as a "court's fool" [see: (Rigoletto: Full Score 2000: 70)]. Such an emotion shown in Rigoletto's side can be noticed from his following uttered words: "*Quel vecchio maledivami…*" ["*This old man cursed me…*"] [my translation] (p.70). This can be seen in the opening scene, of the Duet between Rigoletto and Sparafucile, in Act I. After all, this scene represents its narration, aimed at anticipating other tragic events to become familiar to the audience.

This depression and awareness of Rigoletto's "dramatic situations" still to come reaches its culminating point in Act II. His famous aria ["Scena ed aria; see: (Rigoletto: Full Score 2000: 240) is certainly

evidence of his emotional situation. In the semiotic sense of the word, one can notice here that such a "situation" or "state" in terms of Rigoletto's character: the changeability from "the state of affairs" to the "state of feelings", as, after all, Greimas and Fontanille (1993) would say. Rigoletto's being surrounded by other court members while begging them for his daughter's whereabouts is evidence of this situation. Except for the "greed", "jealousy", and anger that he feels, a sense of a "will of revenge" is in his heart (which is an argument to the modality of "Will" as also theoretically evidenced by Tarasti). As obvious towards the end of Act Two, the reason is the relationship between the Duke and Gilda. Act II otherwise closes with a Duet between Rigoletto and Gilda, where, except for the mutual affection and love shown, this "will of revenge" is explicitly shown in Rigoletto's case.

As known otherwise, on the one hand, Iago is the one who "tricks" other significant characters of the play and consequently finds himself in a relation of "disjunction" with Othello. On the other, however, he is in a relation of "conjunction" with Cassio. In this way, naturally, Iago finds "proof" for his shown jealousy, or as it is in the play itself: Othello's jealousy towards his wife. The handkerchief provides a (perhaps theatrically convenient) physicalisation and proof of this suspicion. However, it is to remark that a concept of "tensitivity" (to quote Greimas) is noticed among the play's characters.

To conclude this part on the possible hypothetic passional configuration of the characters of both artworks, one must finally say that Gilda and Rigoletto are in a relation of "conjunction", according to Greimas. Towards the end of the opera, one understands that the "tragedy" (or the tragic consequences of Rigoletto's actions) of Rigoletto is the wrong comprehension of the flow of events, not because of the evident love and affection between him and his daughter, but because of other reasons: the most significant of which is, the relation between the Duke and Gilda.

Otherwise, the relation presented above lacks a process of "signification" or an issue of the final exposition of meaning in terms of all parties concerned. I contend, however, that this paper cannot foresee all of them and has purposely covered only the ones we think are most significant. The reason for this is that this paper aims to demonstrate the possibility of treating performing arts with two different semiotic approaches. In this sense, the goal is rather general than specific. Let us now try and clarify some matters related to "existential semiotics".

3. Existential semiotics and performing arts

As I hope to have clarified at the beginning of this paper, I shall not attempt an in-depth theoretical explication of both theoretical approaches to semiotics here. Instead, I shall try to demonstrate the possible applicability of such theories in performing arts. The reason is methodological. It, therefore, may concern the protagonists' actions and relations on the one hand (like in this case). However, it may concern as well other components: such as the element of "time", the act of "performing itself" (either in terms of a theatrical scene, film production team, etc.,) or even the element of "space" (even in its basic understanding), for instance, where and why a particular sort of artwork has been created. As hopefully may be concluded already, I have attempted to exemplify two sorts of art respectively, aiming to show that both theories are highly applicative in the mentioned respect.

Existential semiotics, otherwise, is a semiotic approach based on our *existence and transcendence of signs*, as well as on the ability of various "subjects" and "objects" to produce signs and emanate them in a permanent movement and changeability with the aim of "meaning units" exposure as final empiric results. In existential semiotics, "Being", "Subject", and "Dasein" are the key terms and "actors" for a semiotic act to occur. As Tarasti also claims, there are two main processes in semiotics today: the communicational and the signification one [see: (Tarasti 2015: 5)].

The crucial issue in existential semiotics (which we consider relevant for this text) is that the communication process is not seen in its "classical" terms. What I intend to say is that even in the stages that "classical semiotics" named "encoding" and "decoding" [see, for instance: (Shannon and Weaver 1948; Eco 1976)], the signs' way, the signs' movement is somehow different: it is both-sided. In Tarasti, however, not only that the sign starts the trip towards the destination, but such a trip may have "feedback" (in the metaphoric sense of the word), so to say, a returning effect. The "intermediator" in-between is

the Dasein. Therefore, there are several stages in whose frame a semiotic act can occur. I shall initially mention "negation" and "affirmation". This sort of an "inter-relation" among components derives from Hegelian concepts of "being-in-itself" and "being-for-itself", as proposed by Tarasti [see: (Tarasti 2000; 2015)]. Naturally, one should not think this is the only theoretical matter regarding the applicability of the terms we discuss in this text: the following will be discussed later. Instead, let us focus on the artworks in discussion to elucidate some significant matters of the mentioned theory.

Othello's and Rigoletto's naivete, the seeming "honesty", as well as the initial equivocal transmission of signs to the audience, in both works of art, as the stories continue their flow of narration, undergo a process of a determined changeability, transformation, or change from one state to another (as I have earlier mentioned, concerning Greimas's theory). In existential semiotics, however, this is due to the "negation" component and then the "affirmation" one [see: (Tarasti 2000)]. Not only that Othello does not at once accept the false "argument" of the handkerchief shown to him, but he gets furious in negating such a truth. Therefore, the signs, transcendent or expressed in an everyday language, go back to the "subject" (in this case, Othello's Being itself) so that later, he becomes affirmative of it. Thus, considering transcendence completed, his affirmation will not suffice, as fury, anger, greed, and jealousy prevails over him due to Iago's permanent "tricking".

In "Rigoletto", however, due to his inability to accept his daughter's being hurt and humiliated (throughout his erroneous behaviour towards her and others), he is filled with depression out of the initially imagined gloriousness: a fictive "victorious spirit". However, this depression is the "negation" of the transcendent signs in permanent movement. Through the Dasein, they return to the subject: Rigoletto's Being. The ongoing, or the process of the return of signs (or: if one wishes to use the "traditional" communication models, the return of the message to the source of information), would later represent "affirmation". This can be documented by the engagement of

Sparafucile, based on Rigoletto's ignorance of the actual occurrences in the later developmental stages of the opera, stabs Gilda, a fact which causes the tragical element of "Rigoletto's" narrated story.

4. Concluding remarks

Although I have attempted to elucidate some significant matters concerning both approaches to semiotics elaborated in this paper, one should remark that it is impossible to cover all necessary tools for capital artworks. There are two reasons for this assertion: the first is intentional (i.e. my intention to draw the reader's attention to issues considered relevant), and the second is methodological: my goal is as well to mark the "shift", or the way of an "inter-semiotic translation" from one way of analysing "semiotic objects" (as Greimas would express himself) to another. After all, one has to notice the revolutionary achievements in Greimas's and Tarasti's theories.

Let me present some other instances of both artworks not mentioned in the present text. Verdi's musical pre-narrative (or pre-contextual) elements in his work imply the contextual circumstances (which is a matter of "classical semiotics" as well), thus enabling or initiating "pre-signs" [see: (Tarasti 2000)], through which a semiotic process starts in existential semiotics. Such a situation can naturally (as I hope to have been able to show) also be in the frame of content matters of both artworks. Furthermore, finally, a "semiotic act" occurs after "pre-signs" obtain their "act-signs" (or actual semiotic processing) and are finalised by "post-signs", which is an act of interpreting signs. The interpretability as a component in existential semiotics extends to issues such as Being vs non-Being; for instance, it can be thus concluded that both main protagonists' existence in our examples has been threatened. Besides, in Tarasti, one notices the importance of the modality of "Will" (in the sense that I have tried to exemplify above), which ranges from the composer's "Ich-tone [see: (Tarasti 2012; 2015)] to the protagonists' unattended psychological expectations. The mentioned facts render both artworks philosophically relevant as well. In conclusion, therefore, exemplifying two different artworks (taken from the formal viewpoint of their being created) proves that two different semiotic approaches can treat can demonstrate the transcendence, endless journey, and, more importantly, the transformability of signs from one shape (or state) to another.

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QUANTUM SEMIOTICS

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> What is left? Innocence: the dream of a return to the sources
> when man and the world were one in an original pancaly.
> Or the attentive hope of a unique aesthetic, of a dazzle
> that would not force one to close the eyelids. *Mehr Licht*! [1]
>
> (Greimas 1987: 99; trans. mine)

1. Introduction: Space, time, and signs

A bolt of lightning rips through the night of semiotics, illuminating it along an irregular thunderbolt, which for an instant brightens with a flash the whole night silhouette around but then immediately disappears, lingering like the shadow of a dazzling path in blindness. This glimpse is the relation of sign and meaning, the two fundamental objects of semiotics, to time and space, the patterns that Kantian philosophy enshrined as radically foundational to the human condition. The question touches the heights of abstraction but can be summed up with a question of rather simple resonance: does signs live in time and space, live of time and space, or is it time itself, space itself, that live in signs and of signs?[2] Is it possible, philosophically as in the study of human experience, to establish a priority between the sign dimension and the Kantian schematic dimension? On the one hand, one might answer — perhaps more in proximity to Charles Sanders Peirce — that the sign is a dynamic of human existence, of the human's existing in relation to meaning, and of meaning in relation to the human, which cannot but descend surely into time,[3] and perhaps also into space. In short, there would be a before and an after of semiosis, although these may be articulated along a logical rather than a chronological directrix. This means that in order for us to just imagine the functioning of signs, it is essential to presuppose a logical before and an after, the one in which meaning does not exist, or at least is only potential, the other in which the sign epiphany takes place, and then it can be seen that something is not merely something but stands for something else.[4] This leads one to think, on the other hand, that this standing for something else does not merely involve a temporal logic of priority and posteriority — incidentally numbered in Peirce with the arithmetic nomenclature of his model of semiosis, as firstness, secondness, and thirdness — but also involves a spatial displacement between something that can signify something else since it is juxtaposedly located in a logical, not chrono-logical but topo-logical place of greater accessibility to cognition, and something else that instead can be signified because it is, precisely, topo-logically more inaccessible and remote.[5] The dialectic of ostentation and concealment, which expresses the deep erotics of semiosis, would thus be possible only by contemplating a spatial dimension. If, however, the study of alternative arithmetics and geometries, and especially the deepening of spatio-temporal relativity in Einsteinian and quantum physics, has relativized, as is well known in the history of twentieth-century philosophy, Kant's own schemes, while not achieving to replace them with equally explanatory coordinates, it is then permissible for semiotics itself to desire, through different paths, to annex the broad domains of space and time, imagining not, with Peirce, that sign and meaning live in and of them but rather assuming, with Hjelmslev and then especially with Greimas, that it is instead space and time that are signified, that are the fruit of semiosis.[6]

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[1] "Que reste-t-il ? L'innocence : rêve d'un retour aux sources alors que l'homme et le monde ne faisaient qu'un dans une pancalie originelle. Ou l'espoir attentif d'une esthésis unique, d'un éblouissement qui n'obligerait pas de fermer les paupières. *Mehr Licht*!"
[2] Compare the issue raised by Tienne 2015.
[3] For a speculation on time in Peirce, see Kevelson 1983 and Ohrstrom 2011.
[4] Suggestions for a philosophical semiotics of time, albeit from different perspectives, can be found in Pinto 1989, Uspenskij 2017, and Leone 2017 *Time*.
[5] On (ambiguous) spatial implication in semiotics temporal meta-language, see Remm 2010.
[6] See Guillemette & Hébert 2005 and Bertrand and Fontanille 2006; compare Richardson 2015.

2. Time and temporality

This relativizing challenge of semiotics to Kantian schematics is often envisaged, in the Greimassian vulgate, as the idea that time dissolves into temporality, and that it is, as this same vulgate puts it, an "effect of meaning". Put in this way, the question could not but provoke the screeches of Ricoeur and others,[7] who nonetheless perhaps underestimated the scope of the question, just as they also unconsciously underestimated, perhaps, the semiotic relativization of Kantian schematics in structural and generative terms, within a school of thought, the Greimassian one, as is well known much more linguistically or even anthropologically than philosophically equipped. For in this second version of the relationship between sign and meaning on the one hand, and space and time on the other, it is not a matter, trivially, of discursivizing the latter by using the former as the fabric and matter of such discursivization. In short, it is not a matter of thinking, again, of time and space as "discursive effects". This in fact places the question at a level that is philosophically rather superficial and easily dismantled. Instead, one must question whether space and time themselves are not at bottom a kind of sign, or two different faces of semiosis. Time, then, would not therefore be the chronological container of semiosis, nor would space be its topological envelope, but one and the other, time and space, would in fact be the contents of semiosis, would each be an essential mode of the manifestation of meaning.[8] Time then could be defined as the way in which semiosis manifests itself within the relation between what stands for something else and what something else is stood for, and thus as the gap, if only in human perception and cognition, but perhaps also in the essence and ontology of things, between what seems and what is. Time would be a way of measuring the distance between being hidden and shown together by the sign and the sign itself.

3. Space and spatiality

Space, on the other hand, also a content of semiosis, would be a way of presenting the relations between signs and the relation between beings, a kind of map of sign phenomenology in relation to the map of its ontology.[9] The issue is very complex, but it translates, especially in this second approach, into the prospect of a new way of considering space and time both in the groove of Peircian semiotics and in that of Greimassian semiotics, in the form of a kind of reversal of Kantian schematics. In the vein of structural and generative reflection, this reversal could be translated not only into a philosophical lucubration, as is traditional in Peirce's semiotics, but also into a program of work on texts.[10] At this point, then, space and time in texts would no longer be of interest merely as meaning effects,[11] as they have often been trivialized by Greimas' epigones, but as differential outcomes. In short, it would be a matter of studying time and space as they are revealed within the sign and semiosis machines that are texts, for, especially in the most philosophically interesting textual creations, the central contribution of the textual exercise itself would precisely consist in enacting the results of temporal and spatial transformation.

4. Narratives as quantum labs

In the school of Greimas it has often been enunciated, as in a mantra, that textuality expresses a narrativity whose purpose is to stage and circulate value oppositions traversed by an ideology; perhaps, however, the stakes of the textuality and narrativity are even higher, and consist in an attempt to show, through culture, the sign fabric of which space and time are woven. In short, space and time would not be, as Greimas's vulgate often claims, mere discursive coordinates of textual enunciation, but rather the object of value of narratives, the purpose of which time and space would thus be not to adorn narratives with a spatiality and a temporality, but to show how one and the other, our way of experiencing time and

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[7] Compare St. Pierre 1997.
[8] For a cybernetic approach to the temporal content of semiosis, see Szulc & Besler 2014.
[9] Compare Thiering 2015.
[10] See See Karin 1997, Lüttich, Müller, and Zoest 1998, and Lagopoulos 2009.
[11] See, for instance, Bobes Naves 1994.

space, in time and space, are dependent on our way of experiencing semiosis, of living by signs. A narrative, then, would be a semiotic machine for catching a glimpse, as in the flash of lightning, precisely, that space and time are in fact signs, that is, they are the result of the consubstantially human way of being in the world,[12] and that this way also puts us in touch with other ways, or *Umwelten* as they may be (Fraser 2001), if they share the same characteristic, that is, a certain way of constructing space and time with signs.[13] According to this conception, a narrative would thus not be, Ricoeur-style, a device for coming to terms with an ineffable time of human existence, and especially with the time of the end and death, but rather a laboratory of quantum semiotics[14] in which it is shown, as is the case in all the most sublime texts of human poetics, that time and space are woven with signs, and imbued with semiosis, and that they change as the signification that emerges from things to consciousness changes.

5. Types of spatio-temporal experiments

Technically, the laboratory of quantum semiotics that are texts would process time and space by evaluating the effects of their transformation, especially if it occurs in a radical way. There are many ways of transforming space and time in narrative in order to probe how they reveal their sign nature therein, but they can be subsumed into a few experimental macro-categories; as for time, the coordinates of its experimental textual study are essentially concentration and dilution:[15] one can reveal the sign nature of time by accelerating its course in the story or, instead, by slowing it down; as for space, on the other hand, these coordinates are mirrored with respect to temporal ones in textual compression and dilation: by compressing the space of the story or, instead, by dilating it, one unveils, on closer inspection, the sign nature of our spatial schematics, the semiology of our topology. The technical apparatus best suited to this experimental study is that of aspectuality, which in fact, as was pointed out by a monographic issue of *Lexia*, is actually a study of respectuality in the Peircean sense, of the way in which the signifier and the signified look at each other, adopt the one a perspective on the other (Leone 2017 *Aspectuality*). In structural linguistics and then in semiotics, aspectuality has stooped primarily to the study of temporal curvatures, but there is nothing to prevent it from also bending, as indeed has already been abundantly done — albeit without understanding the philosophical nature of the exercise — to the study of space. The lattice of concepts that aspectuality theory offers can serve to observe, as in a particle accelerator, what happens to space if it compresses or dilates, and what to time if it concentrates or dilutes. Just as in the great laboratories of quantum physics, it is in the extreme alterations that revolutionary theoretical knowledge about the nature of reality is produced; after all, albeit with its usual evanescence, the Lotmanian evocation of the explosion is perhaps but a reference to this, to the attempt to understand how time reveals its profoundly sign-like nature when it is accelerated to the point of bursting.[16]

6. The social laboratory of COVID-19

The social effects of the COVID-19 pandemic have been interpreted by many as a kind of planetary sociological laboratory. They could also be seen as a kind of global semiotic experiment,[17] in which an attempt is made to understand the sign nature of space, that is, how space is imbued with semiosis, essentially by compressing it. From this point of view, this was a diametrically opposed experiment to those of dilation in both social and textual realities. Semiotic experiments of spatial dilation are, in social life, all border expansions, from travel to migration, from continental to interplanetary

[12] See Zerubavel 1987.
[13] Comparable approaches are in Mazur 2019; Sabre 2020; Zeng & Wang 2021.
[14] Cross-fertilization of quantum theory and semiotics has been recently evoked by several authors in various terms; see Arshinov & Budanov 2021; Surov *& al.* 2021; Galofaro & Toffano 2023; compare Merrell 2005.
[15] Compare Brockmeier 1995 and Eisenlohr 2015.
[16] See Kim 2014.
[17] A number of articles have concentrated on the semiotics of temporal change as a result of the pandemic; see Doane & Galili 2021; Flexer 2021; Ruse & al. 2023.

exploration; in their textual counterpart, these expansions give rise to real textual genres, usually related to the strand of adventure, travel narrative, but also escapism. Even more experimental if not quantum perspectives are then provided by genres that expand space by multiplying it, and in fact by playing with spatial and temporal dimensions together, as is the case in all tales of abnormal dislocation, from hagiographic legends of ubiquity to mostly science fiction tales of travel through time. The pandemic can be interpreted as an involuntary semiotic laboratory of spatial compression, in which billions of people were forced to think coercively around the meaning of space.[18] The coercive nature of the experiment should be the subject of reflection, and broaden to a consideration of how any spatiotemporal alteration not acted upon but suffered, not embraced but tolerated, not created but found, perhaps does not have the same heuristic value as alterations that are instead freely chosen in reality or reconstructed in textuality; in other words, it is one thing to deliberately compress the space of existence in the exercise of asceticism, and quite another to end up in a prison jail. The pragmatics of these voluntary or involuntary compressions are different, although they may be underlain by common semantics. In a recent article, I tried to reflect on the literary genre I called "odeporics of immobility", that is, of all those texts in which one imagines exploring a world in which space had become radically compressed (Leone 2022). Many of these texts draw from actual experiences of spatial compression, and yet they must transcend it precisely in order to mature a philosophical reflection on the meaning of space but also on meaning in space. The culmination of this textual quantum aesthetics has been identified by me in Borges's short story "The Aleph" (1945), in which a spatial and temporal compression are staged together, a compression that is also a concentration, giving place and giving time together to a very particular tale of ubiquity, in which it is not the body that is ubiquitous in multiple simultaneous spaces, but instead it is the body that perceives, through this mystical device that is the Aleph, a spatio-temporal ubiquity of the whole in perception, a thickening of all space and all time in one point of consciousness. As has been pointed out by several interpreters, Borges proposes a secular and, so to speak, portable, telluric version of the mystical vision of Dante, who likewise, in the account of his heavenly ascension, constructs an experimental textuality to recount the thickening of time and space in the divine circle of the trinity. Borges wrests this experiment from the heavens and, with metaphysical irony, reproduces it in a basement, as a kind of inverted Dantean mystical-beatific vision, in which the whole of all space and time is manifested not celestially but subterraneously.

7. Freedom and constraint of the experiment

But is it really mystical? And why is it placed in the topologically and metaphorically inferior space of the basement? Is it to underline even more the incapacity of such utopia for self-reflexivity and poetry, suggesting that seeing everything at the same time prevents one from enjoying the nostalgic partiality that is indispensable for both philosophizing and poetry? Is Borges suggesting that seeing it all at the same time in the utopia of a mystical journey is tantamount to losing the subjectivity but also the singularity of the gaze? In any case, nothing could be farther than the Aleph from De Maistre's ideal of traveling around one's room. In De Maistre, the adoption of a traveler's attitude allows him or her to estrange the gaze, to defamiliarize entrenched semiotic habits in order to reenchant the obvious; in Borges, on the contrary, the product of the mystical panopticon is nothing but obtuseness, the childish dream of an all-encompassing gaze; it is not a case that, in describing it, Borges sees his own bedroom but "sin nadie", with no one in it, and that further mirrors occur in the mystical evocation yet, again, they do not reflect a face: "en un gabinete de Alkmaar un globo terráqueo entre dos espejos que lo multiplican sin fin" ["I saw in a closet in Alkmaar a terrestrial globe between two mirrors that multiplied it endlessly"] (Borges 1945: 5; trans. mine). Exhaustiveness of vision, the story seems to implicitly suggest, does not lead to self-knowledge but, on the contrary, hampers it. That is clearly declared at the end of the story:

[18] That was partially tantamount to a semiotics of waiting; see Kärrholm & Sandin 2011.

> Out on the street, going down the stairways inside Constitution Station, riding the subway, every one of the faces seemed familiar to me. I was afraid that not a single thing on earth would ever again surprise me; I was afraid I would never again be free of all I had seen. Happily, after a few sleepless nights, I was visited once more by oblivion.[19]
> (Borges 1945: 60, trans. mine)

In other texts Borges narratively reflects on the paralyzing effects of exhaustiveness, for instance, when he imagines an individual endowed with infallible memory (*Funés el memorioso*); here he seems to suggest that poetic, literary, and philosophical sensibility requires one not to be able to see everything from every possible angle, but to cultivate, instead, the erotic art of partiality: so as to reenchant a lover's face, one cannot pretend not to know it, or to see it as for the first time, but can, instead, revel into the idea of its inexhaustible depth. On the contrary, what allows us to see everything at the same time, like the mystical device of the Aleph, but also like the hyper-connectivity of the modern metropolis or the post-modern frenzy of traveling everywhere at every moment, condemns us to an eternal déjà-vu, to be forever unsurprised.[20]

8. Conclusions: Mystics and mystification

The story ends by narratively staging a post-datum written in March 1943, which provides an erudite list of literary mentions of all-compassing optical and mystical devices. The epilogue confirms, however, the epistemological and moral lesson of the tale: perhaps the Aleph that was shown to Borges was not the real one. Perhaps the only real one is in the column of an ancient mosque, in the "intimate interior of a stone" (Borges 1945: 62; trans. mine). If that is the case, there is no alternative to accepting the partiality of our vision, the fallibility of our memory, and to concluding that only the struggle against the threat of oblivion justifies poetry, as it does the story *El Aleph* itself, which manages to immortalize the name of Beatriz Viterbo, while her features fade away. And what is this name, "Beatriz", reminiscent of, after all, if not of the name of Dante's Beatrice, his guide to the infinity of beatitude in Paradise, together with Viterbo, the Italian city that is famous especially for the very deep well constructed therein by Antonio da Sangallo il Giovane? Isn't memory a bottomless well sinking into darkness, and isn't poetry, the poetry of love, the only means to "see the stars again"? This is perhaps the textual experiment in quantum semiotics that Borges proposes: compressing the whole world not in a room, as De Maistre had proposed in his classic, but even in a point-like *dispositif* in a basement, Borges's tale produces an oxymoron in which extreme spatial compression and extreme temporal concentration, both manifested in the figure of the point, both geometric and alphabetic, *el Aleph*, precisely, combine with extreme spatial expansion, absolute ubiquity, and rooting spatial expansion in the panchronicity of ecstatic vision. However, this experiment in the particle accelerator that is the Aleph shows that the sign nature of time and space consists precisely in its limitation: space and time make sense in perception exactly because they are limited, and a teaching of the pandemic should then be to suggest not how fragile is all our desire for absolute spatiotemporal expansion, but how destined it is to turn into its opposite, into that indistinction of all place and time in which semiosis dies, into a lightness night.

[19] "En la calle, en las escaleras de Constitución, en el subterráneo, me parecieron familiares todas las caras. Temí que no quedara una sola cosa capaz de sorprenderme, temí que no me abandonara jamás la impresión de volver. Felizmente, al cabo de unas noches de insomnio, me trabajó otra vez el olvido".

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SIGNS OF LIFESTYLES AND MENTALITIES IN DETECTIVE FICTION

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1. Introduction

1.1. Research object and methodology

The relationship between semiotics and mentalities is less far-fetched than it may seem at first sight. This paper will try to demonstrate it. This paper will consist in a discussion of the text *The Monster in the Box* by Ruth Rendell; it is a detective novel which came out in 2009 with Hatchinson publishing house in London.

The analysis will focus on the explicit signs of lifestyles and mentalities such as they are expressed during the reminiscence of a crime which had taken place a couple of decades before the "actual" plot is shown to unfold (2008). The plot is located in Kingsmarkham, a small English town.

Mentalities are understood here in the well-known acceptation given to this concept by the members of the French *École des Annales* throughout most part of the 20th century. The most outstanding among these historians are Ferdinand Braudel (1949, 1987), Jacques Le Goff (1964, 1965, 1968) and Georges Duby (1962,1978, 1984). As is well known, mentalities are a category of long duration. However, they do change and so do lifestyles. Ruth Rendell's novels – particularly the one under discussion here – illustrate this very process of changing mentalities and lifestyles at the turn of the 20th century. A semiotic analysis thereof is therefore appropriate.

The semiotic model lying at the basis of the discussion to follow will be the Peircean one, such as it can be outlined from the *Collected Papers* (Peirce 1953, 1933-1958, 1992-1998 and 1993) and from various of Ch. S. Peirce's still unpublished manuscripts preserved at the Peirce Edition Project (hosted by Indiana University at Indianapolis) and further explained almost half a century ago by Gérard Deledalle (Deledalle 1979).

In a nutshell and skipping the subtle intricacies of (G. Deledalle's reconstruction of) the Peircean semiotic model, the basic idea is that semiosis, i.e. the generation of signs, is an infinite process; if accidentally or arbitrarily arrested, semiosis degenerates. The sign is a triadic relation between three categories: the First or *representamen*, the Second or *object*, and the Third or *interpretant*. The *representamen* establishes with its object the same kind of relation as the interpretant does. In the next stage of semiosis, the interpretant is, in its turn, the representamen of another object and thus a new interpretant is engendered, and so on *ad infinitum*. There are two kinds of objects: the immediate object and the dynamic object. And there are three kinds of interpretants: the immediate interpretant, the dynamic interpretant and the final interpretant.

The *representamen* is the first "impression" a phenomenon leaves, the object is the phenomenon itself, i.e. the referent in the "real" world, while the interpretant is the sign engendered through the triadic relation of semiosis. The interpretant is the sign proper.

Obviously, this description is oversimplified, but I deem it suffices for the discussion to follow.

1.2. Detective fiction and daily life

Detective fiction is a literary genre in great favour with a wide category of public. It belongs to "consumer" literature but is often more than that. Ignored or despised by those "happy few" who consider that only "high" literature is worth their attention, detective literature offers more than a pastime and an exercise of the mind. While it is true that most people read detective fiction in order to get acquainted with a specific kind of universe, that is to say to plunge into the "crime" world the author had imagined,

it is also a fact that in such texts the author must needs make use of sundry details of daily life typical of the time and place the action takes place in. This requirement also applies, though to a lesser extent, to "realistic" fiction (e.g. Balzac), where though details of daily life (clothes, interiors, etc.) are reproduced from the surrounding reality, they *are* still meant to contribute to define *fictional* characters, events, feelings and states of mind.

Things are different however as regards detective fiction. Most people read it for the intricacies of the plot, sometimes even in order to try and "lend a hand" in solving the crime. But one *fictional* – or, rather, fictitious – universe is enough in a book (especially in a text belonging to "consumer" literature). What is more, the "background" of detective novels, i.e. the *ground* of the representamen (in Peircean terms) should by all means be anchored in the surrounding reality, so as to allow the reader to concentrate on the "crime" proper, on "solving" the crime, without paying too much attention to other elements. Details of daily life should belong to a universe which is *déjà vu, déjà connu* by readers who are contemporary to the author and belonging to the same kind of civilization. Their symbolic dimension is consequently almost null and the poetic function of detective fiction tends to zero. The readers' (especially the researchers') interest in detective fiction lies elsewhere.

The world is a labyrinth of signs. In detective fiction most of these signs point towards the crime and the criminal. The detective has to find his/her way among various indices, i.e. objects, both material and psychological. The world of a detective novel is a labyrinth in space, as well as a labyrinth of words, lifestyles and mentalities. This is all the more true if the crime takes place in (or very close to) the continuously changing world of today. The correct understanding of words, phrases, lifestyles is even more relevant when remembering a crime and its investigation which had taken place a couple of years or decades ago, namely in a world which was quite different from the present-day one. In this case, the detective has to remember each and every circumstantial detail. S/he is bound to reminisce, filter and comment upon all kinds of information from a certain *milieu*. Through the detective's agency an image of the crime scene is being built, but also an image of society and its evolution is proposed.

Detective fiction establishes a specific network of intertextual relations with urban studies, social studies, environmental studies, police reports and, last but not least, literary texts. But as far as elements of daily life are concerned, detective fiction can be read as a set of *documents* much rather than literature. From a semiotic point of view, this is all the more important if detective fiction assumes to build simulacra of our continuously changing world, while also reviving worlds from the not too distant past.

2. Chief inspector Wexford and *The Monster in the Box*

In 1964, the British writer Ruth Rendell published her first crime story, *From Doon with Death* (Rendell 1964), which proved a success. The young detective who solved the crime in this novel, inspector Reginald (Reg) Wexford was to figure in twenty-four of her subsequent novels, the last one being *No Man's Nightingale* (Rendell 2013), in which Wexford had already retired and was just lending a hand to the police.

Throughout the two dozen novels (and a few short stories) in which he is in charge of police investigations, Wexford proves extremely observant of the minutest details of the surrounding world, as any police detective has to be. But he is also a kind of *raisonneur,* he makes remarks about the minutest details of the environment. However, the character is not nostalgic, he does not cling to the world of his youth; he just remembers the way things used to be and compares past lifestyles with present-day ones. Wexford's plunges into the past (when he remembers cases from his youth) have no bearing upon solving the mystery, but they do contribute to making the reader feel at home in the fictional world, seen as a subworld of the actual one.

The novel *The Monster in the Box* (Rendell 2009) offers the best example to this effect. Chief Inspector Wexford remembers a case from many decades ago and thus permanently compares past and present mentalities and lifestyles, as the well as the way in which they are reflected in language. Some of these facts will be inventoried in what follows.

2.1.1 *How technology has changed lifestyles*

Lifestyles (or bits of them) are often triggered by the existence or non-existence of certain implements. One such implement is the remote control for car doors, as stated in the following example: "I went round to the passenger door. No remote opening of car doors then, of course." (Rendell 2009: 27).

Even private life may be affected – and definitely was affected by technological data: "There were all sorts of rules and restrictions about television-watching at that time. […] you were supposed to sit as many feet away from the set as there were inches in its diagonal, never sit without lights on […]." (Rendell 2009: 24-25).

On another occasion, the text implicitly points out that the upgrading of living standards in the first decade of the 21st century has changed the configuration of cities: "No car parks encircling the town [then]. For they hadn't been necessary." (Rendell 2009: 55).

The comparison with state of the art in the speaker's present is never openly expressed, but it can be easily inferred by the reader.

2.1.2 *Lifestyles and mentalities, an intricate relationship*

Mentalities of a few decades ago concerning domestic life, and their outward expression, are also rendered explicit: "I had the impression she only said that to make me think all was fine with them on the domestic front. It was all part of that pretend-everything-in-the-garden's-lovely attitude people adhered to then." (Rendell 2009: 37).

The novel under discussion is mostly written from Chief Inspector Wexford's perspective. Anyway, all the excerpts quoted in this article are. That is why comparisons between past and present lifestyles are often implicit, and so is the relation between lifestyles and mentalities. Young people's living with their parents before marriage is definitely the outcome of certain mentalities, though this fact is not openly stated: "Presumably she lived with her parents. Most young girls did then, and most young men too." (Rendell 2009: 95).

In some cases, the narrator explains lifestyles of a couple of decades ago in greater detail, and the character reflects upon them in the indirect style:

> "He was married to her when he was living in Myringham." Wexford thought how odd this conversation would have sounded to him when he first met Targo. Not merely odd, but bizarre, incredible, having no possible connection with an English middle class as it then was, in which the great majority married and remained married until one of them died." (Rendell 2009: 220),

Lifestyles are/were deeply rooted in mentalities, as often stated throughout the novel: "Those were the days when the police never interfered in a 'domestic,' when violence against women was generally regarded as all part of married life and private to the couple in question." (Rendell 2009: 49).

The explicit character of these excerpts makes any further comment redundant.

2.1.3 *Lifestyles as explicit indices of mentalities.*

This relationship is obvious for Chief Inspector Wexford: "Such was the state of things in those days that if this had been a pub it was doubtful if a woman on her own would have been served." (Rendell 2009: 129).

The comparison between the mentalities from (until) mid-20th century and those of the first decade of the 21st century is sometimes explicitly expressed: "People like publicity these days. They are hungry for it. But not then. The fifteen minutes of fame – or is it fifteen seconds? – no one wanted it then. Then they wanted to keep themselves to themselves, keep out of the public eye. Don't get involved was what mothers said to their children." (Rendell 2009: 33). But apparently they no longer do so.

2.2. **Habits as dynamic interpretants**

Signs are perpetually changing, semiosis is infinite. In order to avoid the degeneration of semiosis, one dynamic object should replace another, and thus one dynamic interpretant also replaces another. And in some cases, Ruth Rendell's narrative surprises this very moment when an old habit, viz. dynamic object is replaced by another. As shown in the example below, it may happen that the change of some bits of lifestyles, i.e. habits, is due to hazard and/or fashion, as implicitly shown in sundry remarks like: "He helped himself to a handful of peanuts – no one seemed to have discovered cashews then." (Rendell 2009: 129).

In other cases, the narrator surprises the very moment when an old habit is being replaced by a new one: "He went downstairs to the bar and asked for a glass of wine. People were just starting to drink wine instead of beer or spirits." (Rendell 2009: 128). One dynamic interpretant (drinking beer or spirits) is about to become degenerate, but just before it does, it is replaced by another dynamic interpretant. Semiosis continues.

On other occasions, the text surprises the infinite process of semiosis. Things of the past no longer exist and the moment is anticipated when things and lifestyles of the present would disappear: "Pipes would disappear. Even now his grandsons talked of seeing someone smoke a pipe as he as a boy might have spoken of seeing an eccentric in galoshes or using a monocle." (Rendell 2009: 241). This excerpt is not about pipes, galoshes or monocles; it is about the awareness of perpetually changing lifestyles, it is about infinite semiosis.

2.2.1 ***Mentalities and linguistic codes***

Mentalities are reflected in speech. Wexford proves to be aware that an epoch may be characterized by certain codes of speech, which one should understand in order to realize what the dominant mentalities had been at that moment: "'He's a good friend,' she said. 'There's nothing wrong.' That was the way people spoke then when they meant there was nothing sexual." (Rendell 2009: 32).

There are also codes for letter-writing. They too express mentalities, as they are specific to a given time, place and *milieu*: "You can't write a letter to Edward Moffat Esq. = people addressed letters like that then – and ask him for the full name and home address of a Miss Medora Something […]." (Rendell 2009: 89).

From such examples, a young reader from the beginning of the 21st century might think s/he needs to be in possession of certain keys which would enable them to "decipher" the past.

2.2.2 ***Clichés and infinite semiosis***

Every now and then, people do include clichés in linguistic communication, much as they would like not to. Clichés are linguistic habits, therefore dynamic interpretants. The process of semiosis is such that when dynamic objects (and consequently the dynamic interpretants they engender) are about to degenerate, they are replaced by other dynamic interpretants, namely by other clichés.

Wexford notices the appearance of a linguistic cliché which entails a change of meaning: "She had died young […] and her widower had been devastated, to use a cliché word which no one used in that sense then." (Rendell 2009: 56). Infinite semiosis implies slight changes of meaning, which accumulate in time to the point of becoming relevant.

In the following example, one idiomatic phrase has been replaced by another: "The tea was the mahogany-coloured kind they used to say you could stand a spoon up in but now was called 'builder's'." (Rendell 2009: 231).

The replacement of an old phrase by a new one may be so complete that "translation" is necessary. In the dialogue below Wexford is aware of this phenomenon: "'You are a snappy dresser, Damon,' Wexford said. 'Is that expression still used?' 'Not as far as I know, sir.' 'You'd know. Let's say you care how you look.'" (Rendell 2009: 252).

In some cases, the narrative under discussion surprises and renders manifest this very moment of hesitation between various linguistic clichés: "An elderly man who sat alone […] did people now refer to him as an elderly man? – had a pipe in his mouth." (Rendell 2009: 241).

Chief Inspector Wexford, always attentive to details, mentally expresses his anxiety about not being up-to-date as far as language use is concerned. Since political correctness has become so prevailing, people have become more cautious about what they say. Life is now a labyrinth of words, old and new, (considered) correct and incorrect. The example above shows semiosis-in-the-process.

Linguistic changes affect even metalanguage. New labels have been introduced to designate language registers and varieties of English. The always observant Wexford is mentally aware of this phenomenon too: "He expected patrician English and got what they called now, but didn't call then, Estuary English." (Rendell 2009: 91).

But it may be difficult to replace old linguistic clichés by new ones, especially as the new ones are ambiguous and hard to assimilate. Ruth Rendell's text registers the fact: "'Chief Inspector Wexford, Kingsmarkham Crime Management." Wexford produced his warrant card. He had nearly said 'Kingsmarkham C.I.D.,' for old habits die hard and to him the new title sounded like a mafioso managing a bunch of gangsters." (Rendell 2009: 156). While mild irony is directed towards the new clichés, this excerpt indicates that it is not always easy to proceed to a new stage of semiosis. Sometimes the process ought to be reconsidered critically.

As a token of infinite semiosis, the old and the new often coexist at the linguistic level. At the beginning of the 21st century, old professions have come to be designated in the UK by new (i.e. American) names: "There was a group of four salesmen, then still called commercial travelers. (Rendell 2009: 129). Anyway, the label "*patrician* English" had been already banned by political correctness.

2.3. **Political correctness: fields and levels**

Political correctness is a category which "realistic" literature written at the beginning of the third millennium can by no means ignore. As an expression of (dominant) ideologies, therefore as a constituent of mentalities, political correctness is basically obvious on a linguistic level.

The most frequent and commonplace example is drawing attention that there are new names for old institutions: "Wexford's next call was to an old people's home. It might still have been called like that but political correctness had renamed it the Seniors' Sanctuary." (Rendell 2009: 210).

Political correctness has had several stages. It had also existed in the latter half of the 20th century, though prescriptions had been different than those at the beginning of the 21st: "Considered kind and polite, the way to refer to black or Asian immigrants was as coloured people." (Rendell 2009: 66). Nowadays, one has to use different labels for referring to ethnic groups Semiosis continues; it is infinite.

The beginning of the third millennium has also witnessed the disappearance of various linguistic clichés, now considered to be offensive: "Harsh terms for someone like him were used in those days: 'mentally deficient', 'very low IQ', even 'moron'." (Rendell 2009: 123). But it has also witnessed the appearance of new practices and new linguistic clichés, of new linguistic labels for realities which had existed for ever: "Today I think we'd call him autistic, Wexford thought. He would go to a special school for people with 'learning difficulties'." (Rendell 2009: 123).

Wexford is always cautious not to make too harsh comments upon the persistent use of political correctness. And so is, of course, Ruth Rendell.

3. Conclusions

A few other characters in *The Monster in the Box*, policemen and witnesses alike, are also observant of changing lifestyles and mentalities, though not to the same extent as Chief Inspector Wexford is. They notice details of the world they live in, in order to be better prepared for changes. No character ever passes a 'judgement' as regards the changing lifestyles, the change of population and/or the changes of mentalities. They seem to be implicitly (unconsciously) aware that semiosis is always infinite.

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THE MUSICAL NARRATIVE AS AN ANALYTICAL STRATEGY IN CONTEMPORARY CONCERTOS

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1. Introduction

Experimental tendencies in 20th-century music included the rejection of the status quo in the arts, the exploration of composers' own media, and the search for new forms of artistic expression. The unifying theme was the desire to shun existing artistic rules. The crossing of boundaries these tendencies entailed not only gave rise to new genres of music. Transgressive practices also extended into the area of traditional genres. One such example was the instrumental concerto, a music genre with a tradition stretching back over 300 years to the 17th century, and whose roots are closely bound up with the evolution of musical language, its changing styles and aesthetics. This process has also continued into the 21st century.

The purpose of my paper is to show the potential ways of analyzing various forms of musical discourse in contemporary concertos through narrative strategies. An example of the practical application of narrative strategies in contemporary concerts will be the analysis of three instrumental concertos by Polish composers. These works were selected pars pro toto from many concertos created in the second half of the 20th century and the first two decades of the 21st century to show various ways of solving particular research issues and confirming their methodological validity.

2. The "genre constants" of the concerto

Any analysis of the new practices utilized in 20th and 21st century music requires defining what is meant by the term "genre constants", i.e., those categorical features that constitute a concerto as a musical genre, because each genre is defined by certain constant features that occur in successive realizations of the genre. However, isolating them requires adopting a number of preliminary methodological assumptions. If we were to consider that sphere of artistic creativity in which the genre of the concerto has its material basis, we must determine what body of works is to be analyzed. Artistic practice suggests works from the classical period when the structural rules of the concerto as a genre of instrumental music assumed more concrete form. This model dictated and shaped the categorical features of the concerto until the beginning of the 20th century, i.e., until various reinterpretations of the genre appeared after World War I. Both new artistic ideas and the departure from the normative principles of major-minor tonality influenced these. Hence, for the needs of further analysis, we can assume a period spanning approximately 150 years, i.e., from around 1770 to around 1920, when the classical model as a set of compositional standards acquired its numerous artistic concretizations. The genre constant, drawn from such a large body of works, includes the following categorical features:

1) an instrumental medium through which the content of the work is conveyed. These are the sounds of acoustic instruments;
2) the solo–tutti sound opposition, which shapes the musical narrative;
3) the concerto technique, specifying the principles of cooperation between the instrumental parts with separate sonic identities. It establishes the functions of the soloist and orchestra in conducting the musical narrative;
4) instrumental virtuosity, which constitutes an important attribute of the soloist's part;
5) the cyclic nature of the form, which since the period of classicism, has been determined by the dramaturgy of the sonata cycle and the rules of the sonata form, determining the course of the first part of the concerto;
6) the generic categorization of the concerto as one of the grand instrumental forms.

The above-mentioned categorical features of the concerto constituted an artistic convention from which composers gradually began to deviate in the 20th century. This phenomenon was already noticeable in music in the 19th century, when, due to new aesthetic ideas, the center of gravity shifted from genre to more individually composed forms of a musical work. Composers, striving to assign their own unique sound and structural forms to their works, often synthesized the features of various genres and formal models within a single piece. In the second half of the twentieth century and in the present century, innovations in music were even more far-reaching and encompassed all of the above-mentioned features.

We may ask: what was the purpose of introducing new means of expression, and what sense did they acquire in contemporary concertos? To answer this question, we should turn our attention to changes in tonality, harmony and form. The new sound techniques around which the syntactic structure of 20th and 21st century music was organized required new concepts of form as well as the idea of cooperation between the soloist and the orchestra. The existing structures of communication, such as the sonata form, the rondo, and the fugue, often turned out to be inadequate for the needs of the new language of music. The new logic of musical discourse was determined by the functions and relations between the soloist and the orchestra. I propose the following thesis: the structures of signification became the main factors shaping the form and character of the concerto. We can recognize their meaning by analyzing the narrative organization of a piece.

3. Methodological assumptions

The legitimacy of narrative analysis, when applied not only to works of tonal music, but also to non-tonal music, does not require justification at present. Arguments for its use in contemporary music can be found in articles and books by many musicologists, including Byron Almén (2008), Michael L. Klein and Nicholas Reyland (2013), Vincent Meelberg (2006), and others. The inspiration for the use of the musical narrativity as an analytical strategy in contemporary concertos were both the methodological concepts of Byron Almén (2008), Robert S. Hatten (2018), and Eero Tarasti (1994).

The meaning of the term narration in music and the types of factors that allow a given course of music to be described as a narrative are defined in various ways. This situation is a source of confusion in various ways. Byron Almén proposed two models of narration. The first – the descendant model – "presupposes a conceptual priory for literary narrative" (Almén 2008: 12). The second model – the sibling model – "distinguishes between a set of foundational principles common to all narrative media and principles unique to each medium" (Almén 2008: 12). I adopted Byron Almén's definition based on the second narrative model.

Almén understands narrative as "articulating the dynamics and possible outcomes of conflict or interaction between elements, rendering meaningful the temporal succession of events, and coordinating these events into an interpretive whole" (Almén 2008: 13). To quote Hatten, we can say: "For Almén, musical narrative occurs whenever there is a transvaluation based on the outcome of a conflict. This transvaluation occurs in the marked relationship between two competing agencies" (Hatten: 210).

My second assumption is implied by the following assertion made by Robert S. Hatten: "narrative agency recognizes an important distinction between drama (enacting) and narrative (presenting). The distinction is often blurred for music, where virtual agencies may enact a dramatic trajectory that also appears to have been presented by […] a composer" (Hatten 2018: 202). According to Hatten, composers can stage virtual narrative agency in various ways, e.g. "composers may assume narrative agency more directly, by modalizing musical events (through parody, for example) and manipulating listeners' emotional responses in a way that supports ideological or critical interventions into a fictive story" (Hatten 2018: 216). At this point, I decided to discard the issue of the narrator in the concerto.

My proposal for an analysis of the instrumental concerto takes into account the following stages:
1) a definition of the musical agents;
2) a determination of the relationship between the musical agents;
3) a definition of the transformation (fluctuation) of musical meanings in the dramatic trajectory of a piece;
4) an examination of the dramatic coherence of the piece.

When defining the musical features of virtual agents, we must take into account the specificity of the concerto. In a piece of music (in general), narrative conflict may be generated by either spatially marked oppositions or temporally marked oppositions as well as by – to quote Hatten – "the more familiar actorially marked oppositions through which we infer themes as actors – for example, protagonist versus antagonist." (Hatten 2018: 215). The dramatic trajectory of the concerto is shaped primarily by actorially marked oppositions, such as the soloist-orchestra opposition or the soloist-instrumental ensemble opposition. This situation is well illustrated by Witold Lutosławski's Concerto for Cello and Orchestra.

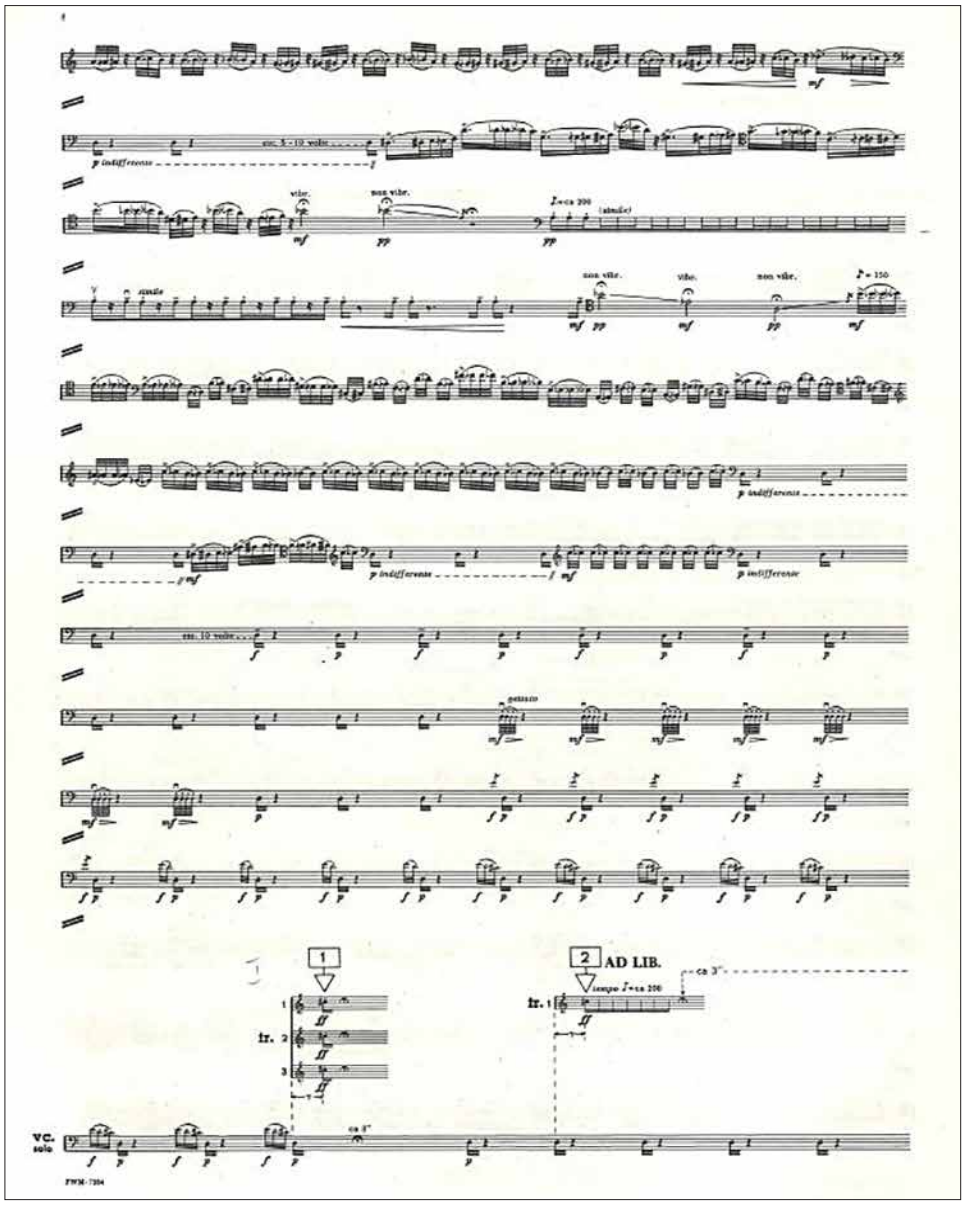
4. The dramatic trajectory of a piece – Witold Lutosławski's Concerto for Cello and Orchestra

The Cello Concerto was composed in 1970 and performed for the first time in London in the same year. The plot of the piece is composed of two dramatis personae - the cello and the orchestra. Associated with the cello part is the repeating d sound motif, which suddenly transforms into a tremolo. This motif, as a musically significant melodic figure, not only initiates the musical narrative but also returns several times during the concerto to announce subsequent stages in the soloist's "struggle" with the orchestra.

The changing nature of the musical discourse is reflected in the performance terms used: indifferente, cantabile, scherzando, patetico, espressivo, dolente, sostenuto, and the like. This process of transforming musical emotions and states is achieved primarily through the changing selection of intervals and the instruments implementing a particular instrumental part. For example, the character of dolente is achieved by shaping melodic structures from intervals from classes 2 + 3, i.e., major seconds and minor thirds, sostenuto is achieved by shaping intervals from classes 2 + 5, i.e., major seconds and pure fourths, and indifferent - intervals from classes 1 + 2, i.e., a minor second and a major second.

The choice of instruments plays an important role in the concerto's dramatic trajectory, in which the conflict between the soloist and the orchestra gradually intensifies. Groups of brass, woodwinds, harp, piano, celesta, and string instruments carry contrasting musical forces. These instruments are opposed to the cello, but in some phases, they dialogue with it.

The sequence of musical events making up the plot of the concerto unfolds in 4 stages. The first stage can be described as the soloist's monologue. The intervention of the trumpets, which brutally interrupts the soloist's musical statement, opens the second stage of the narrative. From this moment, musical tension grows, culminating in the last stage of the struggle between the cello and the orchestra. In the quoted fragment of the Concerto (see example 1) the trumpets disrupt the cello's monologue for the first time. The clarity of the musical gesture heralds the emerging conflict, which will intensify in the subsequent phases of the piece.



Example 1. Musical example Nº. 1: Witold Lutosławski Concerto for Cello and Orchestra, score p. 4, reprint permission by Polskie Wydawnictwo Muzyczne, Kraków, J. & W. Chester Ltd, London, 1972.

I chose this fragment of the Concerto to draw attention to the dramatic meaning of the first stage (part) of the work. From the point of view of the classical concerto model, the first part of the piece conveys the cadence of the soloist. In this Concerto, however, it is not only the stage for the solo performance of the cellist. Here, its dramatic function is more important. Without this cadence, the dramatic trajectory of the piece would assume a different form and meaning.

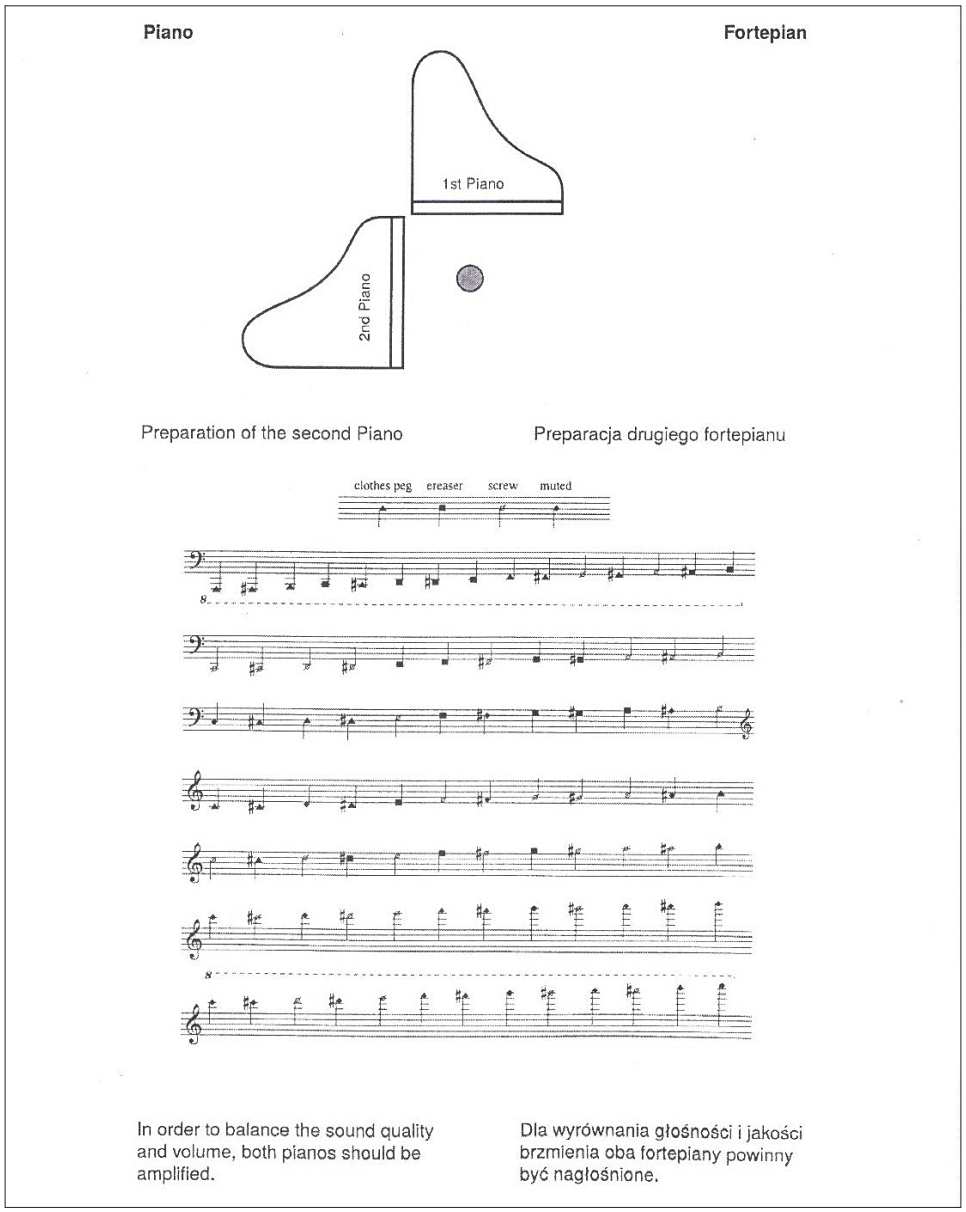
The Cello Concerto was dedicated to the first performer of the solo part, the outstanding cellist Mstislav Rostropovich, who was forced to emigrate by the Soviet regime. This Russian dissident interpreted the musical plot of the Concerto as the conflict of the individual with the oppressive Soviet apparatus. Witold Lutosławski's biographer Charles Bodman Rae proposed a more general interpretation of this musical discourse. In his opinion, this great drama can be seen and understood abstractly in purely musical terms (Rae 1994: 153).

Both interpretations are in harmony with a narrative understanding of the dramatic trajectory of the piece, as the conflict between the two rival entities has a tragic result. According to the archetypal narrative trajectories of Byron Almén, the oppressive order defeats the heroic transgression (Almén 2008).

5. The new performance tasks for soloists in concertos – Agata Zubel's Chamber Piano Concerto for Piano(s) and Ensemble

Narrative theories also provide analytical tools for interpreting the musical meanings of new modes of expression. As I mentioned at the beginning of my paper, contemporary composers introduce various unconventional playing techniques and set new performance tasks for soloists in concertos. They are certainly a testimony to contemporary virtuosity. But does this exhaust all the unconventional tasks entrusted to soloists? It seems that the narrative analysis helps explain these non-standard concepts shaping the soloist's part. One such example is Agata Zubel's Chamber Piano Concerto for Piano(s) and Ensemble .

Chamber Piano Concerto was composed in 2018 for Südwestrundfunk. The premiere took place during the Donaueschingen Musiktage in October 2018. The soloist performs his or her part in this piece on two pianos. One piano operates with a natural sound. The second piano is specially prepared – the preparation requires the use of clothes peg, ereaser, screw, muted. The sounds produced from this instrument can be described as artificial. In order to balance the sound quality and volume, both pianos should be amplified.



Example 2. Musical example Nº. 2: Agata Zubel Chamber Piano Concerto for Piano(s) and Ensemble, score, p. 3, reprint permission by Polskie Wydawnictwo Muzyczne, Kraków 2019.

What is the aesthetic justification for composing the soloist's part from artificial and natural piano sounds? Should rival agents be seen as two separate forms of virtual subjectivity? If we adopt as the basis for the narrative analysis Robert S. Hatten's theory of virtual agency, then both solo parts can be interpreted as two different states of one and the same subjectivity. Such a situation occurs – as Hatten justifies – when "virtual actors become parts of a larger subjectivity, components of a consciousness that at times may, in the case of a conflictual issue, be of two minds."; Hatten: 23). Without resolving this dilemma at this point, we can conclude that both interpretations of the narrative functions of the two pianos bring us closer to understanding the sense of the musical discourse that emerges from the use of two types of piano sound – the prepared and natural sounds in Agata Zubel's Chamber Piano Concerto.

6. The dramatic coherence of the piece – Zygmunt Krauze's Piano Concerto No. 3 "Fragments of Memory"

The unconventionality of the tasks entrusted to the soloist in concertos and the various relationships between musical agents may raise the question of the dramaturgical coherence of the piece and the character of the musical discourse. This question arises when we listen to Zygmunt Krauze's Piano Concerto No. 3 "Fragments of Memory". The piece was commissioned by, among others, the International Festival of Contemporary Music "Warsaw Autumn". In 2019, the concerto had its premiere at this festival. The composer himself performed the solo part of the piece.

In Zygmunt Krauze's Piano Concerto No 3, the pianist not only performs his narrative plot. In two segments of the work, he is also entrusted with an additional task. As a performer-agent, he simultaneously utters the verbal text. This simultaneously realized narrative thread is formed by a sequence of words such as: "Now", "Coming", "Once", "Always", "For Sure", "Right away", "How many times", "How long", "How far", "Memory". The use of a verbal text broadens the genre boundaries of the instrumental concerto in this work .

The important issues of the Concerto are the dramatic coherence of the work and the basic factor of narration which Almén considers to be transvaluation . The multi-segment form of the work is devoid of any structural framework. When listening to the Concerto, we get the impression that its musical plot begins and ends without the gestures opening and closing the story. Moreover, among the contrasting segments, the essence of which is well expressed in the category of Eero Tarasti's (1994) isotopes, the presence of causality is weak. The interactions between the Concerto's different segments do not lead to changes in their markedness and rank relations. Is such a fragmented discourse sufficiently coherent for one of the conditions of the narrative form to be fulfilled? Robert S. Hatten suggests a positive answer. When he considers the continuity of a fragmented discourse, he states:

By continuous, I do not mean that emergent feelings/thoughts are themselves necessarily unbroken—indeed, the discourse may well be undercut or fragmented, and the dramatic trajectory may be frustratingly unfulfilled. Rather, these feelings/thoughts and their discourse(s) may be understood as ultimately cohering in the multifaceted, robust consciousness of a single (even singular) subject whose identity is sustained through musical means. (Hatten 2018: 169)

The coherence of the work can therefore be maintained even if transvaluation does not occur. In Zygmunt Krauze's Piano Concerto, the cohesion of the musical discourse is determined by the performer-agent, whose presence connects the segments of the form.

7. Conclusion

The above-presented examples of concertos, which I have chosen from a long list of contemporary instrumental concertos, imply interpretation issues that can be resolved using narrative strategies. By means of narrative methodologies, we can:

- explain the meaning of the soloist-orchestra relationship in instrumental concertos,
- describe the various forms of these relationships, as well as
- explain the essence of the musical form, which is an extremely important feature of communication structures, and
- come closer to understanding what constitutes the individuality of a given composition.

Perhaps many musical ideas embodied in the discourses conducted by the soloist and orchestra during the concert constitute the constant interest of composers, performers and listeners in this instrumental genre.

In concluding my paper, I would like to point out one more aspect of the legitimacy of using narrative analysis. They are the key to deciphering the expressive content of contemporary concertos, in which we can find significations of contemporary civilization embodied in sounds.

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INTERTEXTUALITY AND RECEPTION ISSUES THROUGH A SEMIOLOGICAL APPROACH OF PINTER'S *ASSES TO ASSES* AND ANAGNOSTAKI'S *TO YOU WHO ARE LISTENING TO ME*

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In his definition of the Theatre of the Absurd Esslin (1961: xix) refers to a "metaphysical anguish at the absurdity of the human condition" which seems to occupy the thought of playwrights such as Becket, Adamov, Ionesco, Genet, Pinter and more. Sophia Phelopoulou (2018: 713) points out the dedramatization of drama, the fragmentation of speech and image, the reduction of the form, the shrinking of action. Within this context we come to examine semiologically issues of reception and intertextuality concerning Harold Pinter's Ashes to Ashes (1996) and Loula Anagnostaki's *To you who are listening to me* (2003). The intertext crosses space and time and allows the reconstruction of deeper meanings on already existing, familiar texts, Genette's metaphorical palimpsests. Aspects of the five major structural dimensions of the theatrical discourse, namely actants, time, space, plot and the audience are utilized in order to decipher how and to what extent intertextuality appears in both plays (Thomadaki 2018: 97) .

1. *Ashes to Ashes* and *To you who are listening to me*

To start with, Pinter's *Ashes to Ashes*, is a one-act play developing as a discussion between a man and a woman in their home living room, in the British countryside. It can be inferred that they are either husband and wife or lovers or even a therapist and a patient. The man is called Devlin, most probably an anagram of Devil, and the woman is called Rebecca, a typical Jewish name. The play starts with Devlin persistently asking Rebecca questions about a former lover in an interrogative manner. The woman does not seem willing to provide clear answers employing stories and fragmented memories which distort the dialogue structure. At the same time, Devlin is constantly trying to manipulate this discussion and get the answers he wants. The play ends with a reenactment of the introductory scene and Rebecca's denial of being the woman she had previously described and identified with.

In *To you who are listening to me*, a two-act play by the prominent Greek playwright Loula Anagnostaki, we are faced with a group of people (five men-four women) who are all in a house in Berlin during a turbulent time with violent demonstrations taking place in the streets. Agis is rehearsing his speech to be given at an anti-war forum and invites all the others to deliver their own speeches as if they were also preparing for the forum. We end up with a "theatre within theatre" series of monologues which manage to masterly combine the private with the public sphere and demonstrate social injustices, violence, marginalization and more. Offstage reality is differently interpreted by each character in the play and, as a result, realism is undermined. A dramatic universe is built in which "truth has no absolute value" (Mandeli 2014: 141). In the end, Sophia, one of the young women in the house, is shot when leaving the building with the rest of the people trying to process what has happened.

2. Thematic motives – Structural dimensions

A close examination of the two plays will reveal the common thematic motives which will, in turn, enable us to discern intertextual references. It is made obvious that both playwrights are especially concerned with the passage from personal to collective memories; from our private microcosm to World History. Rebecca alludes to fragmented memories, with most intense those from the Holocaust. Interestingly, Pinter was convinced that, in the same manner as his heroine, the audience can open up their souls to collective trauma even if they have not experienced trauma themselves. In *Ashes to Ashes* Pinter "interweaves political and personal concerns to fully explore the suffering of man from terrible self-alienation" (Peyambarpour & Ouliaeinia 2013: 538). But it is also human responsibility

that he is talking about. Political oppression, torture and violence are the result of our own actions. Pinter stands against individualism; we do not only have responsibility towards ourselves (Aragay 2009: 283-296). As Phelopoulou (2018: 714) points out, "the individual [...] contains all of anonymous humanity, while the political penetrates through the personal [...]". And it is Rebecca who stands for memory while Devlin stands for oblivion. Rebecca's wish to remember could be depicted through Thomadaki's "will pattern" (Kosmopoulou 2018: 18).

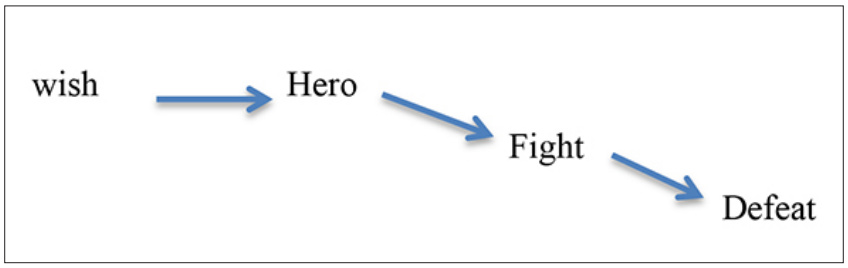

Figure 1. Will pattern

Rebecca fights to retrieve past memories despite Devlin's manipulative efforts to keep her in oblivion. The result is not clear and it is more like a defeat, since Rebecca refuses being the woman whose baby was taken away. Metaphorically, this could be one of Pinter's remarks concerning those who do not dare to take responsibility beyond their individual self.

Self-alienation and the passage from the private to public sphere are motives found in Anagnostaki's *To you who are listening to me*. People in Anagnostaki's world cannot escape personal, social and political issues which torment them. "Personal reaches the core of the soul and becomes all-human" (Moundraki 2014: n.p.). Alienation and lack of communication are intensified within a cruel world in the heart of Europe, Berlin and, as Puchner (2001: 417) points out: "the subjective reality is the individual experience of the collective nightmare". However, personal responsibility is an underlying theme in this play too: collective history is defined by the actants (Tsatsoulis 2007: 283).

Elaborating on the deep structures of the plays, using Greimas actantial, model as proposed by Moudatsakis (1993: 21), will point out how trauma functions as a sender and how family or collective memory function as receivers.

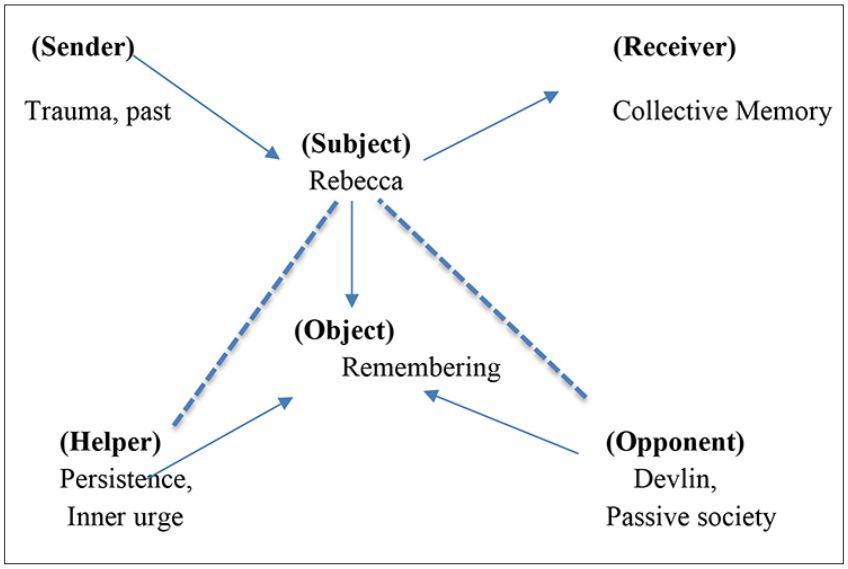

Figure 2. Actantial model in Pinter's *Ashes to Ashes*

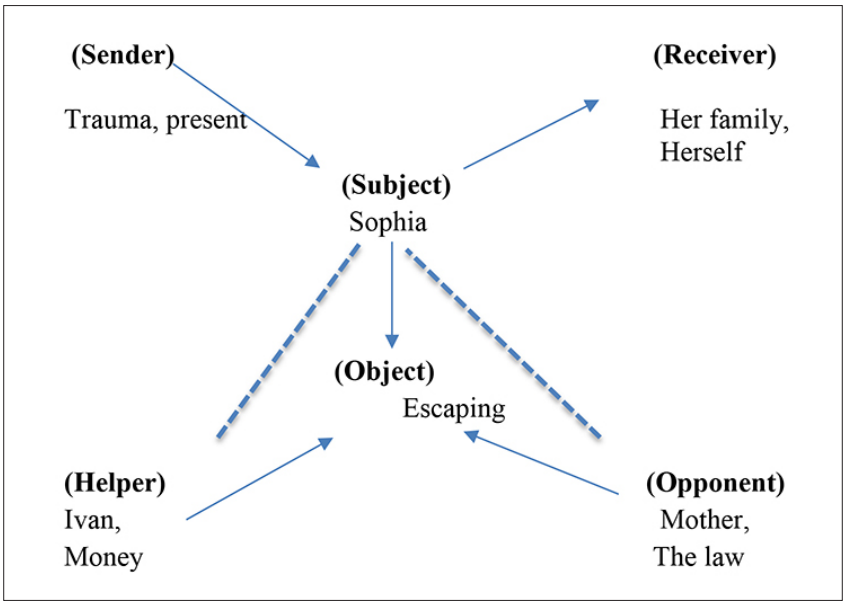

Figure 3. Actantial model in Anagnostaki's *To you who are listening to me*

A closer look at the structural dimension of *time* in both plays emphasizes the key role of memory. In *Ashes to Ashes* there is a "sense of continuing presence of the past" (Chiasson 2017: 87). Fragmented memories disrupt normative ideas about time and offer the experience of an alternative temporality which "permits the audience to interrogate their existing opinions about one's responsibility to those who have suffered and died under political violence" (Chiasson 2017: 99). Pinter supports "the act of being engaged, rather than detached from whatever atrocities are or have been taking place in the world" (Farah 2018: 100). Devlin's authoritarian discourse, on the other hand, "indicates just how socially pervasive the governance of thought and speech is in contemporary, Western democracies" (Chiasson 2017: 94).

As for Anagnostaki's universe, memory is closely connected to trauma. Failed relationships and toxic families greatly affect the lives of her characters. Sophia ends up being shot in an attempt to illegally gain money so as to escape from her mother. Her brother is disabled after an almost fatal argument with his father, concerning his sexuality. Anagnostaki makes a comment here on how trauma can ruin our passion for life and leave us emotionally disabled and cut off.

The next structural dimension examined is *space*. Pinter's Devlin and Rebecca are set in a room of a house in the English countryside. A garden is visible from the living room window, perhaps a symbol of the Garden of Eden. But this is a Paradise Lost (Reiter 1997: 178). Then, the very Pinteresque concept of the intruder is noticed. In this play, however, there is no typical intruder invading the room. Instead, there is a "menacing factor" which develops as the play progresses and is intensified by the echo towards the end. This unknown terror felt throughout the play is "taken into the realm of domesticity". "Pinter knits tightly political atrocity with domestic brutality" (Peyambarpour & Ouliaeinia 2013: 539).

Anagnostaki's characters live in a house in modern Berlin which by itself constitutes a link to Pinter's *Ashes to Ashes*. Outside this domestic, somehow protective environment of the house there is menace and danger lurking in the turbulent city of Berlin, which, functioning rather as a symbol, has various connotations: Berlin stands, as a reminder of the National- Socialist era back in the 2nd World War, as a symbol of division and ideology failure during the Cold War and finally as a symbol of unity and multiculturalism in more recent years.

At this point, some reference should be made to the importance of sound for both playwrights. Pinter makes extensive use of rather the opposite, namely pauses and silence. Along with verbal minimalism and elliptical language, silence and long pauses are here to expose "hidden emotions and veiled motivations" (Peyambarpour & Ouliaeinia 2013: 537). The use of the echo towards the end of the play intensifies the dramatic effect and alludes to the sense of repetition and inevitability of human suffering (Chiasson 2017: 86).

As for Anagnostaki's play, the importance of sound is evident from the very title of it. Each of the characters really wants to be listened. Of course, sound also serves as the means which communicates the exterior menace to the inside. Finally, the sounds from the demonstration that Sophia's husband, Agis, has recorded symbolize a utopian dimension of a "mediated exterior", a remark on behalf of the playwright "concerning the failure of politics and the vanity of individual ambition" (Mandeli 2014: 143).

The *audience* constitutes the final structural dimension. It's true that Pinter's play does not explain itself. It "tests the perception and nerve of its audience" (Reiter 1997: 174). In fact, the play was not so popular with theatregoers and Pinter himself commented that those who left the theatre dissatisfied lied to themselves. It is not that they already knew about the theme of the play. It is that they did not know and, more importantly, they did not want to know (Reiter 1997: 175). And this emphasizes Pinter's criticism against those who accept harassment and torture passively. As far as critical reception is concerned, critics had difficulty in categorizing the play as a political one. "*Ashes to Ashes* is confusing. It does not deal distinctly with either the public or the private domain, and, in encompassing both, turns out to belong to neither" (Yael 2009: 258).

In Anagnostaki's play likewise, the reception of the stage events is not clear. "Constant recantations of stage reality permeate the reception of the stage world, constituting [the audience] as part of this ambiguity" (Alexandri 2021: 325). And, as Tsatsoulis' remarks (2007: 286), on-stage communication fails and the audience are the sole receivers of this theatre-within-theatre performance. Finally, as it happens with Pinter, Anagnostaki wishes for the audience to be awakened. Should people remain passive or, rather, express their anguishes? Both playwrights, in a more suggestive than didactic way, wish for a new social scene to be formed as depicted in the following diagram by Thomadaki (Kosmopoulou 2018: 12)

Social Scene → Conceptual scene → Textual Scene → Theatrical Scene → New social Scene
Figure 3. scene continuum

3. Intetextuality

Having discussed aspects of all major structural dimensions, it is now easier to decipher intertextuality in the plays under examination. Pefanis argues that by reading a play we are introduced to a network of intertextual relations just like by studying the characters' identity we are introduced to a network of interpersonal relations (2009: 276).

To that effect, both playwrights allude to characters in their previous plays. To start with, in *Old Times* (1970) we are faced with a couple in a country house as well. Importantly, the motif of the intruder and menace is found in several of Pinter's earlier plays, *The Birthday Party* (1957), *the Hothouse* (1958), *One for the Road* (1984) to name but a few. However, menace in *Ashes to Ashes* has no physical representation; it is something more of psychological nature (Oliveira 1999: 82). In Anagnostaki's universe Sophia's mother, Elsa, alludes to another woman called Sophia Apostolou in *Deep-Red Sky* (1997). The two monologues are autobiographical with the two women, drunk and dominated by fear, making a personal account. However, Sophia remains decent to the end while Elsa, in panic, is cruel to her own child (Kyriakos 2008: 455-466).

Another dimension of intertextuality concerns references to the work of other playwrights, film directors, poets, writers and more. To that effect, it is supported that Pinter has drawn inspiration from Sarah kane's *Blasted* (1995) which was staged just a year before *Ashes to Ashes*. Reference to sexual and political fascism is what connects the two plays. Of course, in Kane's case domestic and political are violently juxtaposed while Pinter subtly interweaves them (Saunders 2020: 37-55). To continue with, the theme of the Holocaust, which is prevalent in *Ashes to Ashes*, has been the inspiration for many films as well. Scholars have found references to cinematic representations of the Holocaust in Pinter's play. More specifically, it has been argued that Rebecca's fragmented memories of an officer taking away a woman's baby stem from Alan Pacula's film *Sophie's choice* (1982) where a woman is forced to decide which of her two children will be saved and which will be handed to the Nazi officer. Another interesting remark raised by scholars is that *Ashes to Ashes* was actually written shortly after Pinter had read Sereny's biography of Albert Speer, Hitler's Minister of Armaments and War Production (Reiter 1997: 176). Speer was himself

appalled when he inspected one of the Nazis' factories and noticed the horrific working conditions and the fact that there were no sanitary installations at all. Pinter must have been affected by such a description and he probably chose to insert it in his play as one of Rebecca's fragmented memories of visiting her lover's factory where she could not find the bathroom.

Intertextuality with references to other creators is also the case in Anagnostaki's play. The characters recite directly from two prominent Greek poets, namely Manolis Anagnostakis, who was the playwright's brother and Giorgos Chimonas who was her husband. Their names are not mentioned, they only exist as footnotes of the written text. Their presence through the speech of the characters in the play highlights the sense of menace in modern societies and the danger for modern generations to be devoid of feelings. Poems are utilized as a comment on the characters' actions and deeper concerns.

Last but not least, T. S. Eliot's important poem *Waste Land* (1922) constitutes the common intertextual reference of both plays. In Anagnostaki's play, Agis rehearses his speech. He firstly mentions the drowning of a young woman, Rosa, a heroine in a book that he is writing who alludes to Rosa Luxemburg. He then makes a connection to T. S. Eliot's Waste Land by naming the poem and reciting the 4th part, *Death by Water*.

In Pinter's *Ashes to Ashes*, *Waste Land* can be used as an interpretation frame for many of Rebecca's elusive memories (Oliveira 1999: 93-94). To start with, the first part of Eliot's poem is called *The Burial of the Dead*. The connection with Pinter's title is quite clear. Ashes to Ashes is a phrase which firstly appeared in the Bible, the Book of Genesis and it is also a phrase found in the burial service in the Book of Common Prayer. The intertextuality here transcends centuries and ends up in a homonymous jazz song which the couple in *Ashes to Ashes* is reminded of. The second and third parts of the poem are called A *Game of Chess* and *The Fire Sermon* respectively. They portray a dying relationship like the one Devlin and Rebecca are sharing. In the fourth part, *Death by Water*, the connection to Rebecca's story of the drowning group of people is clear. In the final part, *What the Thunder said*, death and the echo effect are reflected in Rebecca's final words.

4. Conclusions

All in all, *Ashes to Ashes* and *To you who are listening to me* are two plays which belong to the sphere of the Absurd. Firstly, thematic motives were explored with the use of the structural dimensions of the theatrical discourse. The lack of communication and, at the same time, the need for a passage from individualism to a collective self are underlined in the life of characters living in a confined space surrounded by outside menace. Characters whose present is defined by their past. People who communicate, more or less realistically, through pauses and long silences. Silence, however, cannot be the answer. Silence is oblivion and the playwrights wish for awakening. In this context, issues of intertextuality were raised concluding that there is no clear intertextuality between the two plays except for a strong solid reference to a common source, namely T.S. Eliot's *Waste Land*. Then, there are elements of intertextuality with the work of Sarah Kane and cinematic depictions of the Halocaust as far as Pinter is concerned. Finally, intertextuality between the plays and previous works of the playwrights was confirmed.

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PERFORMING CAPTURE, CAPTURING PERFORMANCE. *DOKU* (2020-) BY LU YANG

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1. General Background

An influential queer multimedia artist, Lu Yang has been researching and experimenting the performative potential of the multimedia with animation, video game, 3D films, hologram, graphic works since his student time in School of New Media at China Academy of Fine Arts. His most recent VR project features the giant hero DOKU, his own VR avatar, and comprises among others a series of live Mocap VR performance works, including *Gigant DOKU- Lu Yang the Destroyer* (Realtime Motion capture performance at Garage museum of contemporary art in Moscow (May, 2021), and most recently *DOKU: Live Alone Die Alone – The Karma Circle* in Melbourne at Australia Centre for the Moving Image (ACMI) in Melbourne (March, 2022).

Lu Yang's live Mocap VR performances *DOKU* features characteristically the ingenious integration of Mocap and VR technology in live performance and can be regarded as the latest development of his long-term research on the cross-disciplinary relationship between dance performance and media, contemporary art and neuroscience, which can be traced back to his very early work since his university time. To have a better understanding the inner logic of the live Mocap VR performance aesthetics of this multidisciplinary artist, it will be necessary to understand his previous performative project as background.

In one of his early works *Revived Zombie Frogs Underwater Ballet* (2009 Fig 1), a collaboration with Fukuoka Asian Art Museum and the Japanese technical specialist, Lu Yang experiments with MIDI controller to transmit the electronic signals from MIDI keyboard to trigger and "re-animate" the dead and emptied frog bodies collected from lab anatomy into underwater zombie dance in the aquarium. In this prototypical "live" performance, Lu Yang has already manifested his intense preoccupation with the relationship between media (MIDI controller) and performance (electrified dance), human performer and its avatar (dead frogs), live (live performance of frog bodies electronically controlled) and liveliness (the cognitive perception of live dancing of frog by viewers).

Figure 1. Dead frog ballet dance triggered by the midi signals from midi controller.

The performative installation *Dance Dance Revolution* (2018) at the 12th Shanghai Biennial suggests the brief transition from the artist's early fascination and research on the relationship between performance and media, human body and its avatar, and life and liveliness to a more complexed version with the participation of live human performer/dancer. For this performative installation work, the artist has conceptualised what can be viewed today as the basic format of mediaturgy that will feature in his later live Mocap VR performances *DOKU*.

On the hardware level of performance infrastructure, the spectator is actually the user of video game machine, that is adapted from an arcade game machine connected with a dancing pad (Fig 2). The spectator is able to select before an arcade machine the character, outfit, background and music before standing on the dance pad to follow the arrow indications on the screen to dance and also dance his 3D avatar in the 3D background, just like the worldwide famous music video game *Dance Dance Revolution* (DDR) realised by the Japanese VG company Kinami in 1998 and still popular today with its updated versions.

Dancing pad

Mise en scène of the dance performance

Figure 2. Image of the mise en scène *Dance Dance Revolution Performative Installation* (2018) by Lu Yang.

On the software level of performance infrastructure, Lu Yang completely integrates the kinaesthetic and performative grammar of the human-machine interaction (HMI) in the worldwide popular music video game DDR with the digital context of his own video game environment including character, outfit, music and background, and suggests a strong interactive dialogue between the dance performance, VG machine and his own video game design. The performer of this performative installation becomes both the live physical dancer, and also his animated virtual digital 3D avatar choreographed on the dancing pad under his feet. Functioning with the same principle as the MIDI controller in *Revived Zombie Frogs Underwater Ballet* the dancing pad assume however more complexed role roles in not only animating and spectacularising his 3D avatars, but also in dialoguing and manipulating it throughout the dance performance. Like all the dancers of DDR, the performer in Lu Yang's DDR also needs to follow the dancing step indications prescribed on the screen to animate his avatar, completing the loop of information flow from dancing machine-human dance, and then from human dance to digital avatar dance via the interface of dancing machine, *ad infimum*. The spectators, however, include both the physical performer who is watching in the dancing machine his own avatar's dance in the first place, and the standing audience in the performance environment in the second place. More often than not, in DDR performance the standing audience themselves are also part of the performers in other audience's eyes as well. The whole performance has transformed the exhibition space of Shanghai Biennial into a video game play centre, and the frontier between the physical performer, his virtual avatar and spectator is characteristically blurred in this clubbing environment, and more consciously mise en scene in the later live Mocap VR performance *DOKU* which features a much more clubbing performance environment featuring the fluidity of identity.

On the cultural level of the performance, this performative installation DDR reveals two layers of intercultural appropriation from the historical and contemporary *West* to East (China): the Otaku culture from the contemporary West (Japan), and the Hinduism from the ancient West (ancient India).

Firstly, with the global cultural phenomenon of Japan fever, Lu Yang's performative installation stages a direct appropriation of the DDR in integrating his own video game creation, and indicates the deepening creative intercultural appropriation of the Japanese pop and youth culture, and Otaku (お宅) subculture in particular, in the contemporary the context of China in the 21st country.

A distinct Japanese word, "otaku" is the Rōmaji, the romanisation of the Japanese word おたく in hiragana. It derives from another Japanese word お宅, meaning literarily another people's house or family, which is used metaphorically as the second-person pronoun "you" in the honorific speech. Since the 1970-80s, the word otaku has acquired the contemporary sense, referring often pejoratively to the Japanese people like social outcast, which is even tinted with criminal innuendo with the sensational "Otaku Murderer Case" in 1989. Yet the negative and critical connotation of the semantics has soon been nuanced in the 21st century and is often used self-derisively or even proudly by the Japanese, referring nearly neutrally to the Japanese people who consume their interests, particularly in anime, manga, video game and computers. Because the Kanji version, or logographic Chinese character in the Japanese language, of Otaku is written as「御宅」, an word expression that does not exist in Chinese before, otaku 「御宅」has been directly loaned in the contemporary Chinese language as 御宅 （pinyin: yù zhái ）or 御宅族 （pinyin: yù zhái zú ）, referring to the same group of people like geek, nerd or maniac in English, but more particularly the Chinese sub-cultural youth group who indulge themselves in manga, anime, video game, computer like their Japanese, Korean and Taiwanese counterparts in East Asia.

With such intercultural appropriation of the Japanese otaku subculture in China, the connotation of the single Chinese word 宅 from the noun 御宅 has also undergone semantic change from the original noun meaning "house" or "residence" in Chinese to verb meaning self-derisively "(has the preference of) staying home alone", with its other derisive neologism like 宅男 （man who prefers to stays at home, 宅女 (woman who prefers to stay at home), 死宅 (person who is profoundly convicted to stay at home), and 宅文化 (Otaku subculture, subculture of staying home alone) in Chinese language. Both Lu Yang and his multimedia art have been heavily influenced by the contemporary Japanese Otaku culture, and the deep sense of solitude and loneliness under the intercultural appropriation of the Japanese youth culture of DDR, and Otaku subculture in the form of video game in particular, is implicit in the artist's performative installation DDR and his live Mocap VR performance *DOKU*.

Secondly, the characters and outfit of the digital avatars in *Dance Dance Revolution* are taken from the heroes in Lu Yang's own multimedia creations like graphic art, 3D video game and game film, including typically Four Deities, King Kong, and Material World Knight. They first appear in form of graphic art, then digitally rendered to 3D character in video game and then in the recent live Mocap performance series.

Selecting character and outfit before dance

Dancing avatar of Material World Knight in the 3D environment

Figure 3. Image from the video game of performative installation *Dance Dance Revolution* (2018) by Lu Yang.

Four Deities (Fig 4), for example, refer to earth, water, fire, and air as the four basic elements of the world in Hinduism and as "Four Great" in the Chinese Buddhism with the Eastward Spreading of typically Mahayana Buddhism from the ancient West (ancient India) to the ancient East (China, and later Korean Peninsula and Japan) two thousand years ago. This ancient Asian materialistic world view regards the physical human body as integral part the world, which is essentially the ephemeral and transient phenomenon of the constant process of integration and disintegration of the four constantly circulating basic elements. In the decade-long aesthetic experiment and exploration on the relationship between multimedia art (video game, animation, film, Mocap performance, etc) and neuroscience[1], Lu Yang draws on this ancient cosmology, breaks the border between art and science and reconceptualises the Four Deities for the artist's own myth entitled "Electromagnetic Brainology", which is illustrative of his multimedia aesthetics blending physical body and virtual avatar, West (ancient India) and East (China), art and neuroscience.

Figure 4. Images of Four Deities with each wearing Deep Brain Simulation (DBS) muskut. around head. Wall painting in the solo exhibition *Encephalon Heaven* ! (2017) by Lu Yang at MWood Museum in Beijing.

Table 1. Lu Yang's Electromagnetic Brainology, adapted from the film project *Electromagnetic Brainology* (2017-)

	Corresponding Body Part	Corresponding Brain Area	Function of each corresponding deity
Earth	Muscles	the neuron in the thalamus which receives the pain signal, acting at the sensory area of the cerebral cortex	to relieve the pain of earth element
Water	Blood and body liquid	autonomic nervous system, and the connection among cerebral cortex, hypothalamus, and autonomic nervous system	to relieve and eliminate the pain of water element, such as excretion, blood and pus
Fire	Body temperature	neuron at the thermal receptor	to relieve or eliminate the pain of fire element
Air	Chi	the respiratory center of human	to relieve or eliminate the pain of air element

[1] This decade-long exploration on the relationship between art and neuroscience has been manifested in a series of independent but also interrelated multimedia works by Lu Yang, including *Krafttremor – Parkinson's disease orchestra* (2010), *Wrathful King Kong Core* (2011), *LuYang Delusional Mandala* (2015), *LuYang Delusional Crime and Punishment* (2016), *Electromagnetic Brainology* (2017), and *Electromagnetic Brainology – [Brain control messenger]* (2018).

Under the influence of the unity between nature and human in the ancient Chinese cosmology, and the principle Five Elements (Metal, Wood, Water, Fire, and Earth) in the Traditional Chinese Medicine (TCM) and Taoism in particular, Lu Yang's futuristic myth "Electromagnetic Brainology" establishes a more complexed system of Four Elements linking the four elements, human body and human brain (Table 1). The central message of the artist is that human neurological feeling of the outside world, just like physical human body, is also subordinate to the materialist principle of Four Elements. Each element responsible for one area of human nervous system and the physiological perception of pain in human body is nothing but the result of the dysfunction of certain brain area. With the help of the modern neuroscience technology such as Transcranial magnetic simulation (TMS)[2] and Deep brain stimulation (DBS)[3, 4], it is possible to identify the symptomatic part of the human brain which is in charge of the production of the perception of pain in human body, and then to eliminate the perception of pain with the empowerment of the responsible deity in charge of the brain area. The whole treatment process, with the purpose of eliminating the neurological perception of pain in human body, incorporates the ancient "Western" philosophy (India) and modern Western neuroscience in the character creation of the system of Four Deities and is described by Lu Yang as "science exoticism" in his sci-fi film *Transcranial Magnetic Stimulation Exorcism* (2017).

Figure 5. Transcranial magnetic simulation (TMS) with Deep brain stimulation (DBS) musket logo on the wall in treating Tourette syndrome, image from film *Transcranial Magnetic Stimulation Exorcism* (2017) by Lu Yang.

The digital characters of Four Deities are the sign produced in the intersemiospheric dialogue and explosion between West (ancient West to China as India and contemporary West to China as Japan) and East, but also the interdisciplinary dialogue between media art and neuroscience. These intercultural signs are incorporated in the performative aesthetics in Lu Yang's performative installation *DDR*, and also in the upcoming the live Mocap performances like *Lu Yang Delusional World/Lu Yang Hell* at Chronos Art Centre (CAC) in Shanghai (2020), *"Smart RikuRiku" Returns to the TOP! Dance Battle* (a.k.a. "*Smart RikuRiku*") at Rockbund Art Museum in Shanghai (Oct.2018), *Electromagnetic Brainology* at Powerlong Art Centre, Hangzhou (May,2018) and the earliest *Electromagnetic Brainology* at Hong Kong Visual Arts Centre (January 2018).

[2] TBS technology is widely practiced in the modern neuroscience field. In TBS treatment, the technology stimulates the brain with small electric currents, correct the abnormal brainwave, lead the brain to a series of neurotransmitter and hormone that are closely related to the diseases like anxiety, depression and insomnia, and hence curing the diseases.

[3] DBS technology is also a widely practiced surgical practice. Different from TBS, DBS treatment plants electrode in the brain of the patient, and makes use of pulse generator to stimulate some nerve nucleus deep inside the brain, correcting the abnormal network, hence relieving the symptoms.

[4] As DBS technology is related to electric stimulation, while TMS technology is more related to electromagnetic stimulation, the combined term *Electromagnetic Brainology* is chosen by Lu Yang as title of this artwork.

2. Live Mocap Performance

Compared to the static mise en scène of live HMI in performative installation *Dance Dance Rovolution*, Lu Yang' live Mocap performance series presents a well-defined mediaturgy with more heightened interactivity by the incorporation of Motion Capture technology with live free-style techno dance (Fig 6).

The performance space is transformed into an underground dancing club immersed in the loud techno music, with a huge background LED screen, performing space, and the surrounding spectator space. The performer is dancing to, and also together with, his 3D avatar on the LED screen the live techno music with high energy to the standing vibrating audience. Lu Yang works before a video game play station and is in charge of switching with a VG joy pad the characters of the 3D avatars and the camara perspectives in the 3D environment throughout the whole performance. The spectators are both physically and virtually present online with live streaming, despite of the Covid.

Figure 6. "Hell scene" from the live Mocap performance *Lu Yang: Delusional World* (Nov. 2020 Melbourne/Shanghai) at CAC in Shanghai to both physically present spectators and also live streamed online with live chat column for worldwide online virtual spectators on the landing page.

The Shanghai-based techno dancer Qin Ran wearing Noiton Mocap bands around the body and limbs and is dancing to, and with, the newly created 3D avatar of a multi-limbed and headed avatar adapted from the game film *Wrathful King Kong* (2011) by Lu Yang.

Like the previous DDR performance, all the 3D avatars in the live Mocap performance have been unexceptionally cited from the genealogy of avatars in his earlier graphic design, 3D video game and animation works, These avatars are in two categories: 1) The fictional characters, like the gender-neutral Uterus Man in *Uterus Man* (2012), the 3-headed and 9-armed King Kong in *Wrathful King Kong Core* (2011), the Four Deities (Water, Fire, Earth and Air) inspired by Hinduism in *Electromagnetic Brainology* (2017), and the futurist robotic characters Riku (Material World Knight), Exoskeleton, and RyoRobotica in Part 1 (film part) of *Adventure of Material World Knight* (2018); 2) early version of 3D queer bio-avatars of Lu Yang as either naked, bald-headed, genderless human figure based on

3D scan of himself in *Electromagnetic Brainology* and *Delusional Mandala*, or his various hellish bodily metamorphoses (legged ATM machine, omnivorous monsters, flying kite, etc.) as in Part 2 (game part) of *Adventure of Material World Knight* (2018), or simply the infernally disembodied yet dancing biological human parts (lower-body, aging body, skeleton, head, etc.) in almost all his works[5]. With Lu Yang sitting before the video game workstation, switching with his VG joy pad the scenes and perspectives in the Hell Scene designed by the Chinese digital artist Extreme John, The dancing avatar switches from one image to another together with the changing perspectives of the environment on the LED screen, and forms not only the lively moving background but also an integral part of the performance. The performance stages a loud manifesto of media(tised) body politics about the fluidity of identity not only between the different avatars in the virtual sense, but between the virtual avatar and the physical human body, between gender-neutral and gender-normative, but also between the physical human body of performer, the physical body of performer as also Lu Yang's dancing avatar, and the virtual 3D avatars.

Motion Capture is the digital technology that capture the human movements and is widely used in entertainment, sport, film, medical applications and robotics. In the live Mocap performance series, Lu Yang replace the live DDR dance with live Mocap dance, with the performer (s) dancing with mocap system attached to different parts of the body to track the movements, which is simultaneously translated to the movement of the 3D characters projected on the LED screen, forming a unique mediaturgy in which the frontier between the physical performer and his virtual avatar are blurred, and the physical performance space and the virtual 3D environment of the animated virtual dancer(s) overlap.

In the live Mocap performance, the performer's dancing motion is at the same time with Mocap system's mocapping operation process, and performer is both the performer in the pure aesthetic sense, and also the combination of performer and his own motion capture operation in the mediaturgical sense. The classic notion of performativity has been expanded in such live Mocap performance, referring to the overlapping of physical dance himself, Mocap system performance, and the dancing with his avatar created by Mocap performance as a whole.

Compared to the static notion of control in the HMI in his early phase of performance experiment like the MIDI controller in the experiment *Revived Zombie Frogs Underwater Ballet* (2009) or the dancing Pad in the performative installation *Dance Dance Revolution* (2018), the live Mocap performance features a more intense interactivity between the physical dancer and virtual dancing avatar thanks to the digital process of data capturing, modelling and translating and spectacularising. Most important of all, all the data processing steps have been compressed at almost the same time imperceptible to the audience. The traditionally blurred border between the physical and virtual world redefines the very notion of spectacularity in such live Mocap performance, along with the other scenographic ambiance such as mise-en-scène of night club, choreography, techno music, avatar design, etc.

The spectacularity of the live Mocap performance relies on many technical factors. One important is the enhanced precision of the Mocap system in capturing the movement of the performer. Compared to the low-budget Rokoko mocap system which uses the mocap suit (see Fig 7) in *"Smart RikuRiku" Returns to the TOP! Dance Battle* (a.k.a. "*Smart RikuRiku*") at Rockbund Art Museum in Shanghai (Oct.2018), *Electromagnetic Brainology* at Powerlong Art Centre, Hangzhou (May,2018) and the earliest *Electromagnetic Brainology* at Hong Kong Visual Arts Centre (Jan, 2018)., *Lu Yang: Delusional World* (Nov. 2020 Melbourne/Shanghai) at CAC chooses the more expensive Noiton mocap system with Mocap bands attached to performer's different parts of the body, yet with more satisfying visual effects of the virtual 3D avatar in terms of precision in capturing the body motions in hand and ankle which were absent in the Rokoko suit previously.

[5] Lu Yang starts to create and use the biological avatar of human body parts based on his own body in his own works since the 3D video film *Delusional Mandala* (2015). For sake of respect to others who might be offended by this human body art, he calls all the biological parts Lu Yang. It is with the later AR and soon VR avatar DOKU since 2000 that he begins to the avatar in the more realistic manner.

Figure 7. Technical preparation before the live Mocap performance *"Smart RikuRiku" Returns to the TOP! Dance Battle* (a.k.a. *"Smart RikuRiku"* Oct.2018) at Rockbund Art Museum in Shanghai.

In Helbo's Spectacular Paradigm, he creatively transforms the Peircean triad model of sign (Sign, Object and Representamen; or simply Signifier, Signified, and Interpretant) to the triad model of spectacle to illustrate a special interrelation between politics, spectacle and media in the contemporary performing art in the 21st century. This semiotic model of spectacle is heuristic for us to understand the Lu Yang's live mocap performance from the semiotic perspective of media and mediaturgy and pave the way for our following discussion on Lu Yang's live Mocap VR performance.

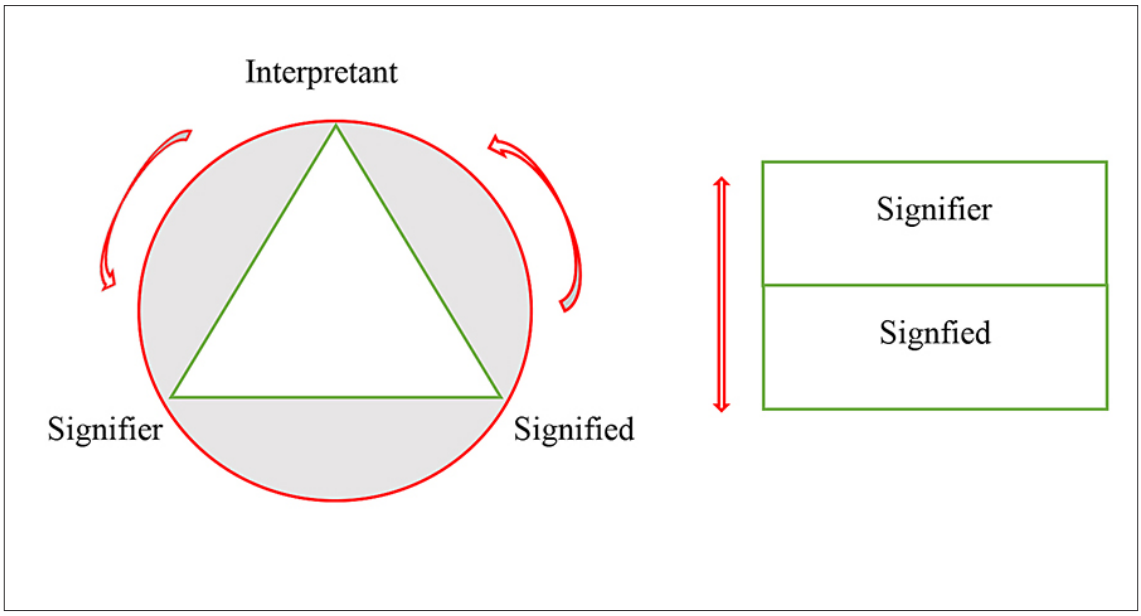

Figure 8. Comparison between the Peircean triad model of sign (left) and the Saussurian dyad model of sign(right)

We have known well that the American semiotician and logician Charles Sanders Peirce's triad model of Sign, which differs markedly from Ferdinand de Saussure's dyad model of Signifier and Signified with the third regime of Interpretant. For Peirce, a sign signifies, and can only signifies, the signified by means of the interpretive and mediating role of the interpretant, while in the Saussurian dyad model of sign, signifier can signify the signified without the need of Interpretant. Echoing the triad logic of Peircean semiotic model of sign and the mediating and interpretive role of media, Helbo proposes the triad model of spectacle from the perspective of media, with spectacle, politics and media corresponding to Signifier, Signified and Interpretant respectively[6]: Spectacle spectacularises, and only spectacularises, the conflictual Politics in the outside world, by means of the interpretive, mediating and mediatising role of the third regime Media.

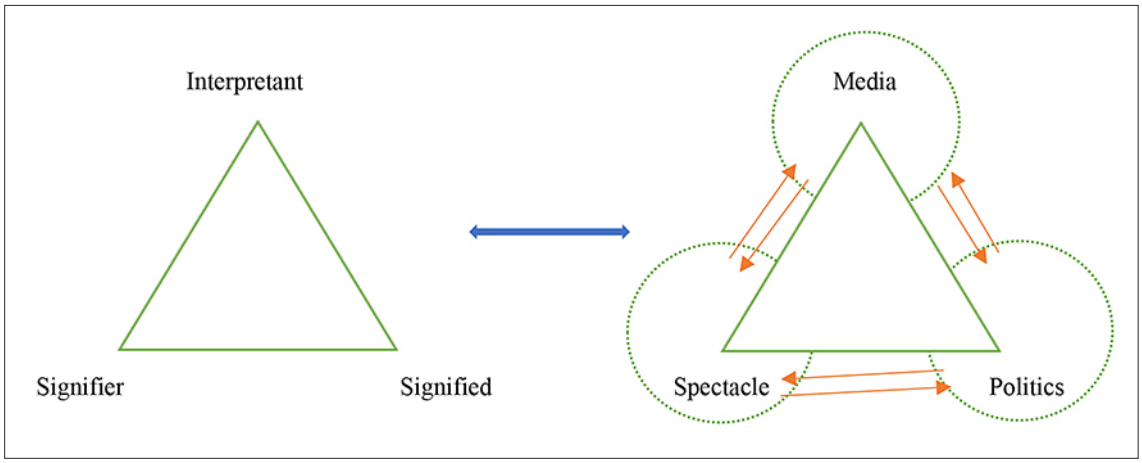

Figure 9. Transformation from the Peircean triad model of sign and to the Helborian semiotic model of spectacle

Different from the Peircean linear logic of semiosis from Signified to Interpretant to Signifier, the semiosis logic of spectacle in the Helbo's model of spectacle features a much dynamic inter-related space, where borderline of the territory between spectacle, media and politics is often blurred, with each having the possibility to transgress into other's territory. Semiotically speaking, a spectacle is the essentially dynamic semiotic process of spectacularisation of the interaction in the mutually transgressive and transformative semiotic space shared by Spectacle, Media and Politics.

Lu Yang's live Mocap performance can also be understood as the site of constant spectacularisation of the mutually transgressive and transformative dialogue between Mocap technology (Media) and human body (Politics), and the virtual avatar (Spectacle) (Fig 10). First, on the level of information flow (red arrow) the live Mocap performance stages an infinite loop of information translation from biological/kinaesthetic of the performer to new biological/kinaesthetic information of the performer *ad infimum* (red arrow). The Mocap technology first captures the kinaesthetic/biological information of performer with the Mocap devices attached on the physical body of the performer and then transmit the electronic computer information to the Mocap system. With the algorithm the Mocap system translates and mediate the input electronic information into simulation information and translate it again to the corresponding virtual motions for the dancing 3D avatar. The moving 3D avatar on LED screen is the spectacularisation of the information transformation from biological information of the live physical body of the performer to

[6] In Helbo, André. Keynote speech "Être soi, être l'autre" in Colloque international *Spectacle, politique et medias*, Academia Belgica (Académie royle de Belgique). Rome. 27-28, 2022. See also his comment to Massimo Leones's intervention "La mise en scène du visage dans the originally disconnected realm of performance, physical world and media converge into one le discours politique contemporain" on the transforming and circulating semiotic relation between spectacle, politics and media based on the Peircean semiotic triad of sign, object and interpretant, and the comment to "Quand danser devient un acte de resistance" by Elodie Verlinden on the semiotic potential and implication of the "transgressive zone" in her triad model between dancer, choreographer, and spectator. https://sites.google.com/view/spectacle-politique-medias/lieu-acc%C3%A8s

the electronic simulation information of 3D avatar on LED. The digital information of the dancing 3D avatar on LED screen (sound, image, kinaesthetic movement, etc) is then translated by the physical performer in his mind, and then propels its transformation into his following biological/kinaesthetic information by dance.

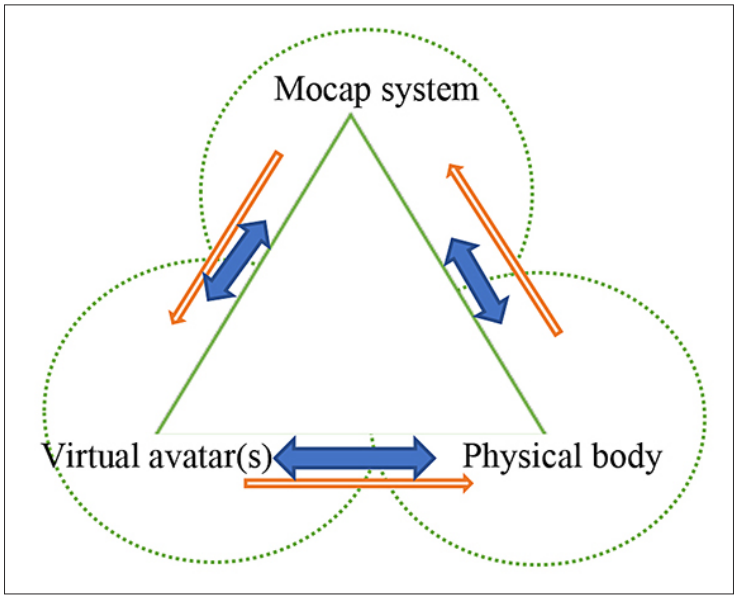

Figure 10. The basic semiotic model of live Mocap performance Red arrow: information flow direction in performance
Blue arrow: transgressive and transformative inter-relation.

Secondly, this basic model of live Mocap performance indicates also the mutually transgressive and transformative interaction space between physical body, Mocap and virtual avatar. For example, the physical body of the performer can also be considered as a Media in the Heborian model: it captures, mediates, and interprets the digital information of the virtual avatar on the LED screen into human language in his brain. It then translates his own concept of dance into the biological and kinesthetic movement of the performer. At the same time, the physical body of the performer can also be understood as Spectacle in Helbo's sense, as based on the mediated information received from LED screen into his mind the performer spectacularises and performs his next physical dancing motions to feed the Mocap system. Similarly, virtual avatar can also be considered as physical body of the performer, as it feeds the digital information to physical body (as Media) for the process of information translation and transformation. Besides, the virtual avatar participates also in the data collection and modelling of the motion capture and at the same time the dancing virtual avatar is performative of the Mocap system operation on the algorithm level. The spectacularity of the live Mocap performance lies in the infinite loop and the mutually transformative and transgressive interrelation between Physical Body, Media and Virtual Avatar(s).

But what have been schematised remains a basic model for live Mocap performance, as each concept of the physical body, Mocap, and virtual avatar are also susceptible be relativised and dialogical within their own regimes from the perspective of interculturality (intermediality, interdisciplinarity). The live Mocap VR performance DOKU provide us to look more.

3. Live Mocap VR performance series DOKU

Abbreviated from "Dokusho Dokushi", the alphabetised hiragana syllabary of the sutra sentence 独生独死（どくしょうどくし） (English: "Live Alone, Die Alone") in the ancient Chinese translation of the ancient India Mahayana script of *Infinite Life Sutra* (Chinese: 《无量寿 经》； Japanese:『大無量寿経（だいむりょうじゅきょう）』; Sanskrit: Sukhāvatī-vyūha), DOKU is the name of the giant VR avatar that Lu Yang creates based on his own image for the synonymous VR project (2020-).

In the written Chinese or Kanji character in Japanese, Doku refers to 独, meaning "alone", "lonely", or more positively "one-ness" as in *Infinite Life Sutra*, but also very interestingly with a rare connotation to a species of lone giant ape-shaped primate who preys on other group-living apes[7] in *Compendium of Materia Medica*[8]. This image of Doku corresponds well to the agile and tactile image of this AR avatar in *DOKU* project. Furthermore, *doku* happens to coincide with the *doku-* in *dokumentatie* in German, taking its original latin etymology from decere, meaning "make to appear right", "be seemly, fitting", and its Proto-Indo-European prefix deḱ-, meaning "adorn", corresponding to Doku as the digitally enhanced attraction as well as documentation of Lu Yang himself by means of Mocap and VR.

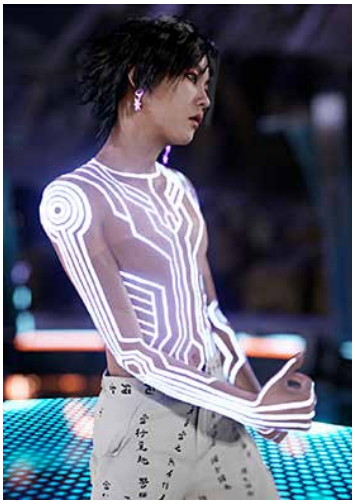

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Figure 11. Lu Yang's VR avatar DOKU in the virtual music video *Playing on My Mind* in the album *Notes on a Conditional Form* (2020) as a collaboration with British band The 1975. The white costume with Jomon tattoo by the Japanese master Oshima Taku later appear as the costume of Tenji Road for DOKU in the live Mocap VR performance DOKU: *Live Alone Die Alone – The Karma Circle* at *(2022).*

Figure 12. Image of DOKU in the VR film in solo exhibition view of *Doku: Digital Alaya* (2021) by Lu Yang, at Jane Lombard Gallery, New York. Courtesy the artist and Jane Lombard Gallery. Photo: Arturo Sanchez. The black costume with Jomon tattoo by the Japanese master Oshima Taku later appear as the costume of Human Road for DOKU in the live Mocap VR performance *DOKU: Live Alone Die Alone – The Karma Circle* at *(2022).*

It was until the motion data caption trip to Bali for the project work *Dream within a Dream Traversing Boundaries between Human and Machine*[9] in early 2020 that DOKU begins to acquire detailed and rich facial expressions with motion data collection from the four Balinese dancers before generating them into the VR avatar DOKU. Different from the AR art work's hybridity between virtuality and reality, Lu Yang starts to use VR technology to render the digital graphics, both human and environment, into complete 3D virtual environment. Lu Yang's following art works feature the VR DOKU include music video and VR film, but also two live Mocap VR performances *Gigant DOKU- Lu Yang the Destroyer* (Realtime Motion capture performance) at Garage Museum of Contemporary Art (GMCA) in Moscow (May, 2021), and most recently *DOKU: Live Alone Die Alone – The Karma Circle* Australia Centre for the Moving Image (ACMI) in Melbourne (March, 2022). The live Mocap VR performance represents the artist's latest exploration on mediaturgy by means of Mocap, Facial Capture, and VR technology.

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[7] 明 李时珍《本草纲目・兽四・猸附独》："独，似猿而大，其性独，一鸣即止，能食猿猴。故谚曰：'独一鸣而猿散。'"

[8] *Compendium of Materia Medica, or Bencao Gangmu (Great Pharmocopoeia)*, the ancient Chinese encyclopaedia of the traditional Chinese medicine by Li Shizhen (1518-1593) of Ming Dynasty (1368-1644). Materia Medica was completed 1578 in and published in 1596.

[9] In 2019 Lu Yang was announced the 8th BWM Art Journey winner during Hong Kong Art Basel with his research project proposal entitled "Human Machine Reverse Motion Capture Project", which was later referred as "Dream within a Dream Traversing Boundaries between Human and Machine".

Based on the real appearance of short-haired Lu Yang himself DOKU was created in Augmented Reality (AR) version in 2019 as a collaboration between Lu Yang and the world leading AR art company Acute Art (GR) and the BMW (DE) in Europe, and it was first presented as AR video work *Gigant DOKU* in Berlin in 2020. In this short AR video, DOKU appears as a 3D gender-neural giant superhero, jumping and dancing everywhere like an agile monkey in the different real city scenes in Germany, creating an implicit dialogue with the famous King Kong in the Hollywood movie in the hybrid AR environment of virtuality and reality. However, this AR DOKU has no facial expression throughout the work.

As the result of the short artistic research residence at GMCA in 2020, *Gigant Doku: Lu Yang The Destroyer* is presented in the form of online collaboration between Moscow and Shanghai amidst of global Covid pandemic, and is the first live Mocap VR performance featuring DOKU. It follows the mediaturgical structure as Lu Yang's previous live Mocap performance: With the exhibition space of GMCA transformed into an underground dancing club immersed in the energetic techno music by live local Russian DJ, the local free-style dancer starts to dance to and with a giant VR avatar DOKU on the background LED screen. DOKU's whole performance is to jump everywhere to destroy a metropolitan city, referring to both the film *King Kong* but also Lu Yang's own 3D game film and avatar of *Wrathful King Kong* (2011).

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Figure 13. Scene from *Gigant DOKU- Lu Yang the Destroyer* (30 min, Realtime Motion capture performance May 2021) at Garage Museum of Contemporary Art (GMCA) in Moscow. Photo by GMCA.

Figure 14. Interior view from the apartment of DOKU destroying the city in *Gigant DOKU- Lu Yang the Destroyer* (30 min, Realtime Motion capture performance May 2021) at GMCA in Moscow. Photo by GMCA.

The spectacularity of DOKU lies in several factors. 1) The ultra-realistic image of DOKU thanks to the combined use of Facial/Body/Finger Motion Capture and VR 2) The highly expressive, intense and detailed body and facial movement as a result of the application of the motion data caption of the Balinese dancers to DOKU.3) the heightened interaction as compared to the previous live Mocap performance.

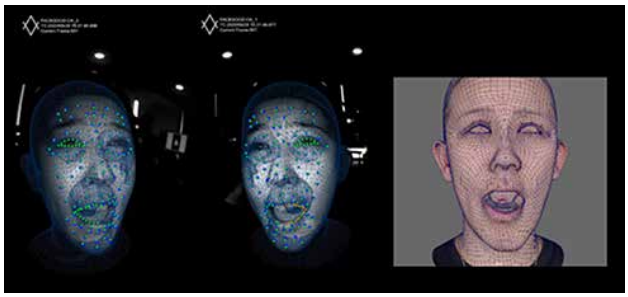

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Figure 15. Rigging the human face movement (left) for the facial 3D model simulation (right).

Figure 16. Ultra-realistic digital human adjustment before generation of VR avatar DOKU.

1) The ultra-realistic image of DOKU thanks to the combined use of Facial/Body/Finger Motion Capture and VR. Compared to Mocap system in the live previous Mocap performance, Face Motion Capture technology guarantees the precision and expressivity of the facial movement of DOKU. (Fig 13.14). The Face Motion Capture provider FaceGood first establish a corpus of 45 basic facial expressions the artist with 360 degree scan so as to create the facial 3D model for the face of DOKU before proceeding to adjust pores, sweat hair, eye lens, ear cartilage and other details. Body and finger Motion Capture technology by Xsens and Manus have been also utilised for DOKU.
In application of the motion data, the artist is cooperating with the Japanese Jomon tattoo master Oshima Tau to create personal tattoo for DOKU for different themes (Tokyo, Theyyam in Kerlala, and Bali) and then render the graphic design into 3D VR format for DOKU. The artist also VR technology to add other features for DOKU, including hairstyle, head decorations, clothing, pants, shoes, hand wares, etc. (Fig. 11-12)

2) The highly expressive and intense bodily and facial movement of DOKU are the result of application of all the motion data caption in Bali to DOKU (Table 3). For DOKU project, the concept is to capture the traditional and contemporary Asian dancers' complexed and detailed bodily and facial movements and apply them to the dancing DOKU as way to research the notion of machine learning. In the execution of the project, 4 traditional Balinese dancing motion data by four distinguished Balinese dancers of different dancing genres (Kebyar Duduk, Legong, Baris Dance and Barong) and two free-style contemporary dance motions data by one contemporary Japanese dancers have been captured to apply to 6 DOKUs, with each representing one Karma Road in the 6 Karma Roads (Hungry Ghost, Tenji, Shura, Hell, Animal and Human) in the Wheel of Karm in Hinduism and Buddhism (Fig 17).

Figure 17. Application of all the motion data from motion capture collection trip to Bali to DOKU

Four new DOKU avatars representing the personification of the Animal Road, Shura Road, Hungry Ghost Road and Hell Road respectively in both the VR video *Digital Descending* (2021) and live Mocap live performance *DOKU: Live Alone, Die Alone – The Karma Circle* (2022).

Table 9. Application of all the data from motion capture collection trip to Bali in 2020 to 6 Karma Roads of DOKU, in the new VR film *Digital Descending* (2021) in solo exhibition *Digital Descending* (2021-2022) at Aros Art Museum, Denmark.

Dance genre	Role in dance	Dancer (gender)	Karma Road	DOKU Costume
Balinese Dance				
Kebyar Duduk	Androgynous solo male dancer without role quickly spinning his fan in squatting position	Wayan Purwanto (M)	Hungry Ghost	Light pink
Legong	Princess Rangkesari in rigorous movement detesting the East Javanese king of Lasem	Ni Kadek Sudarmanti (F)	Tenji	Grey
Baris Dance	Young Baris (warrior) in vigilant movement	Dewa Putu Selamat Raharja (M)	Shura	Red
Barong	Rangda (ugly demon queen) in battle with Barong	Made Sukadana (M)	Hell	Black
Contemporary pop dance				
Free-style	Kensho Murakami, the Japanese free-stye dancer	Kensho Murakami (a.k.a.kEnkEn) (M)	Animal	White
Free-style	Kensho Murakami, the Japanese free-stye dancer	Lu Y Kensho Murakami (a.k.a.kEnkEn) (M)	Human	Black

3) The heightened interaction in the live Mocap Performance *Gigant DOKU- Lu Yang the Destroyer*. Firstly, the Russian free-style dancer Banzay BNZ is wearing the Mocap suit to control the VR avatar DOKU to the extent that DOKU can destroy the buildings in the VR background environment, turning them into piles of rubbles. Secondly, a VJ is switching the perspective of the scenes on site so that the spectators of the performance can watch DOKU destroying the city from the street, boat, and car, but also from the GSM screen by the virtual pedestrians in the scene, from inside of the helicopter flying in the sky and also from the interior of the building apartment. Thirdly, a live face performer is performing the facial expression of DOKU with the help of a Facial Mocap device, so that their minute facial expressions of different emotions can be seen by the spectators and that they correspond to the narrative development of the performance (head direction, smile, eye, etc.). during his destruction in the city. Fourthly, new visual effects like meteor shower, darkening of the sky and eye lasers from DOKU have been added to increase the realism of the performance.
Lu Yang is working in Shanghai remotely from internet with GMCA team in the performance production, facilitated by the digital art studio MetaObjects based in Hong Kong. The online collaboration together with the on-site production of GMCA team has become the necessary and also characteristic features of Lu Yang's live Mocap performance already since Lu Yang: Delusional World (Nov. 2020 Melbourne/Shanghai) at CAC in Shanghai. On the part of physically present spectators, they are all standing and dancing, forming an integral part of hybrid performers with the live dancer and virtual DOKU, together with DJ and VJ on the side of the performance area. The live streaming from GCMA allows the instant interaction and chat among the online spectators throughout the world to watch the performance, just like the virtually present spectators in Lu Yang: Delusional World (Nov. 2020 Melbourne/Shanghai) at CAC in Shanghai.

Compared to *Gigant DOKU- Lu Yang the Destroyer* (2021) featuring the solo performance of DOKU in the urban environment, the most recent live Mocap VR performance *DOKU: Live Alone Die Alone – The Karma Circle* (performance in March 2022; reanimation online in May 2022) at ACMI in Melbourne, Australia featuring a distributed role of DOKU in 6 costumes (two existing costumes in black and white + 4 new costumes below), representing six divisions of the wheel of Karma in Buddhism: Tenjin Road, Shura Road, Animal Road, Hungry Ghost Road, Hell Road, and Human World in Buddhism, and suggests a community of DOKU avatars who may circulate their identities among themselves in performance, just like the Karma Cycle in Buddhism. In the live Mocap VR performance, the role of performer is also distributed between physical performer, virtual performer DOKU, and even the standing and watching audience, but also the live DJ and VJ during the performance; The role of the spectator is equally distributed between physically present spectator, and online spectator thanks to online streaming.

4. Theoretical implication

Although online collaboration between performance makers has been widely employed during the Covid, the understanding and the exploration of the performative potential of online collaboration has been very different: On the one hand, a large amount of online performance collaboration has been often relegated the virtual co-presence of the performance makers during the production phase as purely instrumentalist to the external, if not inferior, realm of the physical performative, with the virtual serving the pragmatic communicational purpose of facilitating the information transmission between performance makers in the Jacobsonian sense of communication between sender and receiver, for the sole purpose of realising an often already planned performance project which will invariably feature the physical co-presence between performer and spectator as it had been before the Covid. This has also been the case for the intercultural performance between Europe and China during Covid. For example, the French/Iranian choreographer Jérôme Bel (tele-)directed the Chinese version of *Gala* (2021) from Paris for the performance in Shanghai, and (tele-)collaborated in Paris with Shanghai-based choreographer/dancer Xiao Ke for the creation of dance performance *Xiao Ke* (2021), which was premiered in Shanghai in 2021 and scheduled to tour in Europe after. In this type of intercultural performance during the Covid, the virtual and physical are in complete binary and unequal opposition, with the role of virtual being reduced to a passive functional media to be readily instrumentalised to serve the eventual physical co-presence between performer and spectator. On the other hand, Covid has accentuated and deepened the long-term reflection upon, and exploration of, the performative potential of the virtual and digital media in general, that has already blurred and interrogated the notion of physical co-presence between performers and spectators as the distinguishing feature, if not prerequisite condition, of performing art from its cinematographic neighbour to what Josette Féral underlines instead as the live notion of "actuality" and "actual (co-)presence" of performer and(as) spectator, or even as what Shannon Jackson more optimistically embraces as the "performative intervention in the digital" instead of the "digital intervention in the performative".

First, within the performance the performer on stage does not have to be human but can be digital and media creations as either the solo performer, or one of the integral performers in the mixed human-machine cast of the performance in the post-dramatic way. They span from the simple 2D digital image with live chatbox interacting with performer (*Life/Reset* (2010) and by Fabrice Murgia) to the live virtual solo performance of vocaloid idol Hasune Miku (初音未来, 2007-, JP) in her concerts, from the remotely controlled humanoid robot reincarnation by the playwright himself in *Uncanny Valley* (2022) by Rimini Protokoll (DE), to the varied performance and dance with machine[10] etc. The mixed co-presence of the virtual/digital and the physical on stage and also between performer and spectator has been increasingly familiar.

[10] See Cuan, Catie. "Dances with Robots Choreographing, Correcting, and Performing with Moving Machines" in TDR. Volume 65 , Issue 1 , March 2021 , pp. 124 – 143. Published online by Cambridge University Press: 183March 2021. DOI: https://doi.org/10.1017/S105420432000012X

Second, the communication between performer and the spectator is no longer direct but often mediated and mediatised as part of the mediaturgy, which is not so much performative of a trendy stage practice but more of the critical metaphor of the blurred relation between performance, media and world today: the performance has always been mediated and mediatised, just as the world has always been performative and spectacularised often by means of media, and vice versa[11]. Such mediated and mediatised relation between performer and spectator can often be seen with the use of headphone on the part of the audience in performance, for example the hyper-realistic acoustic effects in the nuclear radiated village house in Ukraine simulated in *La Mémoirs de l'arbre* (2016) by Fabrice Murgia, the reincarnated the experts by the audience on stage in *Conference of Absent* (2021) by Rimini Protokoll, or maybe also the most recently the questions and answers between spectators and the solo performer incarnating the Auschwitz Italian Jewish survivor Levi in *Se questo è Levi* (2022) by Fanny and Alexander (IT/BE) at Sénat in Brussels during the opening of the KFDA 2022.

Except the acoustic mediation/mediatisation, the visual media dimension plays another important part in the relation between performer and spectator, often in blurring the frontier between performing art and film. One controversial example is the 3D documentary film *Pina* (2011) by the German film-maker Wim Wenders which revive the extracts of famous dance repertoire of this legendary Danztheater choreographer with audience wearing the 3D glasses in the cinema hall, making them feeling watching a live dance performance. While the "cine-dance" *Hors Champs* (2013) by the Belgian choreographer Michèle Noiret unfolds the inner sentiment of an urban couple with performers dancing mesmerizingly in and out a framed cinema screen installed on stage as a contemporary metaphor of home, appearing between live dancers but also as filmed live dancers on stage. *Kiss and Cry* (2011) and *Cold Blood* (2013) by the Belgian choreographer Michele Anne de May and filmmaker Jaco van Dormael interweave ingeniously the finger dance, a special genre of performing art, with the live fabrication of special effect in filmmaking on stage, leaving the audience wondering if they are watching a finger dance or a futurist film in the theatre.

It is with the emergence of the more recent virtual reality (VR) technology that the notion of performance and spectacle have become even more engaging. The spectators are equipped with VR helmet with earphone and have themselves completely immersed in the VR world, which is performative of both the VR content and also VR as a unique way of performance communication. In the VR performance, the traditional physical performance space has been compressed to the size of a VR helmet, while at the same the reduced physical performance space has opened up the virtual performance space with unlimited possibilities and form a unique VR space of "spectacularisation" (typically with the reference to the origin of "spectacle" in relation to helmet glasses and also the virtually real visual content). VR performance reveals an intensely inter-related and mutually transgressive zone where performance, media, the outside world circulate among themselves, and often can produce psychosomatic impact and resonance on the part of the spectators which is often far more affective and long-lasting than the traditional performance pieces.

From the brief discussion above, it is possible to distinguish at least five types of media in performance as informative, interpretive, interactive, performative, and speculative according to the types of interactivity between media with performance. These basic types of media listed above may exist individually in one performance, but also may co-exist in one way or the other in the same media in performance.

Table 3. Proposition of typologies of media in performance

	Function of media in performance	**Relation between media and performance**	**Example(s)**
Informative	*Transmitting* information	External to performance, purely instrumentalist	Use of internet and media device in performance creation during the Covid
Interpretative	*Translating and filtering* a performance via media	External to performance, principally documentary film	Film version of performance like 3D film *Pina* by Wim Wenders (DE)
Interactive	*Participating actively* in performance as integral part	Interactive on the content level	Ciné-dance like *Hors Champs* by Michèle Noiret (BE), finger puppetry with special effect filmmaking like *Kiss and Cry; Cold Blood* by Michelle Ann de May and Jaco van Dormaele (BE)
Performative	*Performing* media as both content and communication method to spectators	Performing media and mediati(si)ng performance become one	3D immersive exhibition like *Gustav Klimt* (2018); *Van Gogh* (2019) by Atelier de Lumière (FR); Digital video mapping on landmark architecture and cultural heritage worldwide by Dirty Monitor (BE), and VR performances like *Meet Mortaza* (2020; FR/BE) by Joséphine Derobe, *Ferenj: A Graphic Memoir* (2020; US/ET) by Ainslee A. Robson
Speculative	*Speculating* or approximating a potential aesthetic theory by means of multimedia performance	Mocap VR performance as a method for aesthetic and theoretical speculation	Live Mocap Performance and Live Mocap VR performance (2021-) by Lu Yang

Based on his previous multimedia creations, the Lu Yang's live Mocap (VR) performance has the overlapping functions of informative, interpretive, interactive, and performative, but also a new function of what we may add as **speculative** to this table, which will be discussed from two aspects: 1) aesthetic speculation and 2) theoretical implication.

On the level of aesthetic speculation, the speculative function of media in Lu Yang refers to his unique aesthetic practice on media. For Lu Yang, the multimedia art is not the purpose of the performance, and his work is not only **performative** of the media, but more characteristically a vehicle and method to **speculate** a transcending and metaphysical aesthetics beyond the constraints of the physical and material world. Under the influence of a Buddhist grandmother since childhood, Lu Yang is a self-proclaimed Buddhist artist. Apart from his extensive interests in, and avid exploration on, the ritualistic and metaphysical practices in the pan-Asian mysticism like Hinduism, Shintoism, Taoism (TCM), witchcraft (Tame Head), etc, Lu Yang is particularly engaged to explore the ultimate theme of life and death via the prism of Buddhism (India, China, Japan and Southeast Asia).

As early as his 3D animation *Delusional Mandala* (2015) which depicts the hell scene where his own naked non-binary 3D avatar undergoes various way of death as punishment as has described in the Buddhist teachings. Bearing the clear influence of both the Japanese animation *Gundam* (1979-) and the

Chinese ancient literature classic *Journey to the West* (1592), the on-going multimedia project *The Great Adventure of Material World Knight* (2018-) blends the Otaku culture and Buddhist philosophy and tells a story of self-redemption journey of the Gundam-styled material world knight from the materialist world to fight for his own freedom and truth in the outer space. Although a star in the international contemporary art field, Lu Yang distances himself from either social politics or contemporary art circle. The creation of the life-giving VR avatar DOKU suggests a marked departure from his previous avatar genealogy in term of both ultra-realistic and detailed facial image and movements, but also the ambiance in which DOKU appears. DOKU no longer appears in the hellish style as his previous avatars do in the previous work, but often in a more ludic, colourful, and energetic dancing scenes as in the VR film *Descending Reincarnation* (2021), and also the live Mocap VR performances. For Lu Yang, DOKU is his way to explore and approximate his notion of *Digital Reincarnation*, by which he means that by infusing his spirit into the 3D VR avatar, it is possible to break various of yoke of binarism and temptations of the materialist world to ultimate freedom. "In the virtual world, I was able to do things such as choosing my own gender-neutral body and creating an appearance that reflects my own sense of beauty, which are not possible in real life. I consider DOKU as my digital reincarnation." Lu Yang is biologically a female, yet he chooses his virtual gender of male for his 3D avatars but also in dealing with the world and ask friends to call him "Brother Lu".

Material World (器世界 bhājana-loka) as a key Buddhist concept refers to the world that all beings depend on and live in. Like a receptacle, it accommodates all beings and also the invariable Karma Cycle from birth to death due to the delusion of permanence against the impermanent nature of the materialist world. The Buddhism underlines the practice Nakahama, or renunciation of the worldly pleasure, and Bodhicitta, or Thought of Awakening, to understand the delusional and impermanent nature of the world and free all the beings from Karma Cycle in the material world. Echoing the East Spreading of Buddhism from the ancient India to its East (China) since the Han Dynasty in which Buddhism spread by means of puppetry performance (Fig 19), Lu Yang appropriates the Buddhist teachings on material world as sub-text of his multimedia creation to explore and *speculate* the ultimate truth and freedom by means of digitalised puppetry performance in form of avatar projected on LED screen. Like the ancient Indian dance drama and the Balinese dance which uses human dancing as a way to establish the communication between materialist world and Buddhist gods, Lu Yang is also using mediatised human dancing to speculates his contemporary (Buddhist) materialist performative aesthetics, which extends and enriches the intercultural dialogue with the modern European materialist approaches to performance as in Antoine Artaud's mystical materialism in Théâtre de la Cruauté (Theatre of Cruelty), which is also inspired by the Balinese dance too, and Bertold Brecht's Marxist materialism in Episches Theater (Epic Theater), inspired by Mei Lanfang's Pékin Opera performance.

19.

20.

Figure 19. *Skeleten's Illusory Theater* (《骷髅戏幻图》) by Li Song, Song Dynasty （960-1279）.

Figure 20. Material world knight in the hell, in game film *The Great Adventure in Material World* (2019) by Lu Yang.

On the level theoretical speculation of performance, however, the term **speculative** tends to suggest the live Mocap VR performance as a semiotic process of spectacularisation with its theoretical implication on performance study and intercultural performance study. In the live Mocap VR performance the physical and semiotic border has been blurred and redistributed between performer and spectator, artist and technician, physical and digital, but also between male and female, life and death, and ancient religion and pop culture, Asia and Europe. It echoes what the French philosopher Jacques Rancière describes as the system of "distribution of the sensible" in the relation between aesthetics and politics: the aesthetic regime is capable of redistributing the social hierarchy structure in politics, and this "aesthetic regime of politics is strictly identical with the regime of democracy"[11]

In Lu Yang's live Mocap VR performance, it is the liveliness of the performance with its unique digital dimension that re-distributes the social hierarchical structure. DOKU offers a new understanding of live and performance art: the notion of liveness is challenged by the hybridity of liveliness of both the live performer, but also the "live" avatar animated and controlled by the performer. Performance art is expanded to the performance with and also of, digital technology, machine, avatar, and robotics. The innovative aesthetics in Lu Yang's live Mocap VR performance makes it able to participate in the redistribution of the sensibles of the well-ordered political system, including identity, gender, race, class, but also the relation between digital and physical, East and West, past and future. etc.

Reframing the Rancière's reading of Lu Yang's live Mocap VR performance to the current semiotic discussion of intercultural performance requires us to be particularly aware of the pragmatic role of Media from the perspective of Helbo's triad model of spectacle: Media is a *sui gerinis* regime in that it can be subsumed in the general regime of Politics as sub-culture, but can also be an independent and autonomous regime. It is therefore possible to distinguish at least three types of media according to 1) the source/material type to mediatise, 2) media type/method that mediatises the content, and 3) the object of mediatisation. The interrelation between the source/material of media, media and the object of mediatisation forms a mini and metaphysical version of the triad of Spectacle, Media and Politics and illustrates an ontological nature of media as a double semiosis process on both external and internal level. And if there are two types of media existing, the dynamics of Media is further complicated.

Except Media, in the regime of Politics it is also possible to distinguish its subcategories or subculture of politics as gender, class, race, etc, which are of course further subdivisible. Therefore, when it comes to the interrelation between two sub-cultures, the semiosis within the regime of Politics will be complicated too.

Finally, Spectacle is about the semiotic process of spectacularisation of Politics by means of media in the triad model of spectacle: the global and external relation between Media and Politics is synchronic with the local internal relations within the respective regimes of Media and Politics, and all these relations participate in the multi-dimensional and dynamic model of semiosis of spectacle. The notion of spectacularity of contemporary performance or intercultural performance today *per se*, can be therefore regarded as the spectacularisation of intersemiospheric explosion in this network of interrelations. Here culture is used in the general sense, and it encompasses both Politics, Media and also Spectacle. The semiotic nature of spectacularity can understood as essentially intercultural, or the transformative and creative inter-relations between distinct cultural semiospheres in the intercultural field, open to interpretation from multiple perspectives of semiotic interactivity like intermediality, interdisciplinary, and interculturality.

Lu Yang's live Mocap VR performance stages the spectacularisation of the intersemiotic explosion not only between the regime/semiospheres of Media and Politics on the macro plane of the performance, but also within Media and Politics themselves respectively on the micro plane of the performance. In the regime/semiosphere of Media stages the intermedial transformation and the creative inter-relations between VR and Motion Caption (Face Motion Capture) technology (physical/virtual), while in the regime/semiospheres of Politics stages simultaneously the intercultural explosions like gender politics

[11] Rancière, Jacques. Trans. Gabriel Rockhill. *The Distribution of the Sensible: The Politics of Aesthetics*. (Le partage du sensible: Esthétique et politique). Bloomsberry Academic. 2006 (2003). P. 14.

(male/female), cultural encounters (ancient culture/pop culture; West/East), and interdisciplinary dialogue (art/science) etc. All these dynamic interactions on the macro and micro level in the performance happen at the same time and their creative explosions give rise to the spectacularisation of DOKU as the new sign of interculturality in performance.

The discussion of a semiotic model on intercultural performance cannot ignore the role of Media as an independent regime or distinct cultural semiosphere. The theoretical potential arises from the co-existence of two semiotic thinking for performance: On the one hand, it is the triadic logic of thinking on the interpretive and mediating process of mediatisation in performance; On the other hand, the dyadic logic of thinking on the dynamic and creative process of spectacularisation as result of the intersemiospheric explosions in the intercultural field. Such integrated model of intercultural performance as reflected in Lu Yang's live Mocap VR performances DOKU is hoped to advance the reflections on the ontological relation between spectacle and semiotics and between the semiotisation of the spectacle and spectacularisation of semiotics by means of intercultural performance today.

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III. Material Culture

SEMIOTICS OF COLORS: METHODOLOGY

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1. Introduction

Every morning, when we open our eyes, we begin to see colors. The question is whether visual colors can be equivalent to the natural language communicative sign system. Yes, there are narrow areas like national flags and traffic lights where colors are a sign system. Are there other channels through which to communicate through color, but through which color – visual or verbal? The other important question is when can we accept colors as a language?

The problem is complicated by the presence of basic color words/terms in natural languages, because it is possible to say, "pass me the blue shirt", and the wife to bring the green, when she is fluent in the same natural language, does not suffer from colorblindness, and is not about to divorce. The different reference factual of basic color terms within a language (both synchronous and diachronic) and in a comparative perspective was noticed and described by the linguist Chafe (1970).

The linguist Kay and the World Color Survey WCS (founded 1970) deal with words referring only to color in natural languages. They explore the Basic Color Terms BCT (red, blue, green, etc.) excluding words like the sky, grass, blood, milk, linen, cherry, and other similar words. Kay and his closest associates never use the "language of colors". In contrast, many followers who explored the BCTs in Indo-European languages have titled their articles "color language". Berlin and Kay's tradition claim that Basic Color Categories (foci colors) appear in natural languages as basic color terms. The final goal of WCS is to the verbal colors presented by basic color terms. This tradition does not deal with symbolic (secondary) meanings such as love, hate, anger, health, luck, innocence and so on.

The most serious critics of the Berlin and Kay (1969) tradition are anthropologists (Saunders 1993; Saunders and van Brakel 1993; 2002), who reveal the symbolic (secondary) meanings of visual colors in the different cultures and rituals using interviews. Before them Turner (1966), established the symbolism (secondary meanings) of red, white, and black in Ndembu culture, e.g. White means "making strong or healthy, to be without bad luck or misfortune" (1966: 58).

Munsell (1905) based his Color Theory on the works of the German scientists' von Helmholtz (1821-1894) and Herring (1834-1918) explaining color perception and sensation via anatomy, optics, and psychology. Both theories of German scientists are recognized as equally true today. Munsell's color theory is focused on visual colors but not as a sign system. This theory does not deal with the symbolic (secondary) meanings of visual colors, and is still a basic course for all visual artists.

A set of grammar categories in natural languages such as parts of speech, time, gender, number, person, infinitive, imperative, qualitative, and relative adjectives, etc. are not recognized as a communicative category for colors. Instead, the visual color language contains other categories: moral, ethical, aesthetic, and religious requiring the context of time and space. The dependence of the meanings of visual color on time, place, and the essence of a given ritual, with its purposes, is confirmed by the analysis of the Romanian and Bulgarian Kalushar flags (Kligman 1988; Almalech 1996) and by many other ethnographic, folklore and anthropological studies.

My goal is to establish to what extent colors can be a language, a communicative system through their secondary meanings. It includes a scientific explanation of the secondary meanings of colors, that is, the revelationя of color sign system. The goal is complex and challenging because it needs data from different sciences.

2. The current situation – problems and solutions

2.1. **Linguistic fascination with Basic Color Terms**

The fallacy that only the Basic Color Term (BCT) means color has dominated the last 50 years. This is related to the authority of the structural tradition searching for universality in color categorization (Berlin and Kay 1969; Kay and Maffi 1999). Other words also can designate color. These are the Terms for Prototypes (PT – sky, blood, all plants, etc.), the Rival Terms (RT – linen, cherry, sapphire, ruby, etc.) for prototypes and the Terms for the Basic Feature of the Prototype (TBFP – clean for White, warm for Red, etc.). For the white the prototypes are light, snow, and/or milk, the RT are linen, egg, and the TBFP is clean. All scholars, to one degree or another, mix the color words with the visual perception and sense of color. I insist that there should be a definitive distinction between verbal and visual colors.

2.2. **Visual fascination with Munsell's Color Theory**

Other fallacy is to accept the visual qualities of colors – hue, saturation, and brightness – as structural semantic distinctive features (Jacobson and Halle 1956) manifesting themselves in ideational, interpersonal, and text functions (Kress and van Leeuwen 2002: 355; van Leeuwen 2011) seem wrong. Combining at one level the physical properties of colors with human emotions and feelings is unreasonable. Also, there are gender differences in color naming. Then it is difficult to find color grammar for the whole society. To combine the systematic functional linguistic methodology of Halliday (Halliday and Matthiessen 2004) and the distinctive features borrowed from structural Phonology applied to visual color is not a brilliant choice, because physical properties of colors are artificially brought into the territory of natural language, social and individual cultures and tastes. Other authors who support this misconception are those associated with the visual arts, architecture, and fashion history in dress and painting. They hope that Munsell's color theory, based on the three visual properties of colors (hue, saturation, brightness) and the models for mixing colors (Red-Green-Blue, Cyan-Magenta-Yellow, Red-Yellow-Blue), could be the basis for color semiotics.

In the folklore and religious rituals, we can search for visual language if we decode the logic and philosophy of a ritual. The philosophy of visual color language provokes prayerfully defined and motivated sensations and perceptions. Color language is characterized by the multivariate of each color. Polysemy is known from natural languages, where negative, positive, and neutral meanings are borne by the distinct sound substances-signs-words. In the visual language of color, negative, positive, and neutral meanings are represented by the unalterable substance – that of one visual color.

The aggravating factor is color language operates with far fewer "lexemes" crouped under foci (best examples of green, red, blue, yellow, black, and white following Hering's opponent theory 1964 [1892]) unlike the hundreds of thousands of thousands of lexemes in natural language. The analysis of the color of the wedding veil (Almalech 1996) gives reasons for thinking in a certain way and in a certain direction about the nature of the visual color language. Advertising and marketing do not contain moral, ethical, religious categories. Only individual ads rely on the exploitation of tradition are these categories in a flawed content to attract attention, see Almalech 2007; 2009; 2011.

2.3. **Cognitive limitations of color as a sign system**

Each person has a biological antenna (acoustic apparatus) for transmitting verbal/audio signals and a biological antenna (auditory perception) for receiving audio signals. As for visual colors, each person has a biological antenna only for receiving visual signs (perceptions and sensations), but not a biological antenna for emitting (color "acoustic" apparatus) visual color signs. The color human's "speaking apparatus" is the technology for coloring objects, but it is not natural, biological.

Visual colors are speech, not language. Speech is the material body of the sign system. Language is a sign system in the brain. Humans do not have a biological apparatus to emit colors. For this reason, visual colors are an incomplete sign system.

3. The interface between verbal and visual color language. Methods in use

The semiotics of color should be based on the cognitive approach and completeness of communication. Humans do not have a biological speech apparatus for colors as they do for speech sounds. For this reason, visual colors represent a defective sign system. Kress and Van Leeuwen never used the Theory of Prototypes (Heider 1972; 1973) and the Free Word Association Test. The same is true of the French author Pastoureau (2001).

The interface between verbal and visual color language is the prototype. We have prototypes for white, black, red, green, yellow and blue, but not for mixed colors (brown, pink, purple, orange, gray). Prototypes are universal and have evolved into cultural units (Eco 1996 [1985]) in all cultures and languages.

The Kent-Rosanoff's Free Word Association test (1910) is in the toolkit of every graduated psychiatrist and psychologist. The test is defined as "the study of ideas". The test works with natural language, i.e. the verbal language of colors. It is used also in consumer research. The test was made for all European countries, USA, Australia. A number of comparisons have been made, known as *International Kent-Rosanoff Word Assosiation Norms* (Rosenzweig 1970). The Bulgarian Norm of Free Word Association with stimulus BCTs (Almalech 2001; 2011) includes samples of two testing. The method was evaluated using test and repeat data sets from the 1984 Norm (Gerganov 1984) and the 1996 test from Almalech (2001), following the original (1910) instructions. Data proves that prototypes are the most frequent verbal associations of the BCTs. The Norm shows that there is another main, very frequent association – Terms for Basic Feature of the Prototype (TBFP) besides color: *pure, clean* for White, *hot* for Red, *fresh* for Green, *space* for Blue, and Black *makes things invisible.* All responses to stimuli BCT are considered verbal presentation of color as a cultural unit. The responses explicit the secondary meanings of colors.

4. Mutual elements of visual and verbal color languages

The color and the other main feature of the prototype are the basis of the cultural unit of color. They motivate the secondary (non-color) meanings of color, such as *love, hate, innocence, sin, righteousness, luck, health, funeral, tears, sadness, elegant, formal,* etc. All of them are Norm word (verbal) associations of the BCTs. These secondary meanings represent human concepts and feelings color can signify. Those concepts and feelings are not related to the influence of interior or exterior colors on human psychology. In the depths of the secondary meanings of verbal color lie personal diverse visual impressions of the prototype. Nonverbal consciousness and the subconscious express both the prototype and the cultural units in verbal associations.

Umberto Eco's (1996 [1985]) term "cultural unit of color" includes both verbal and visual color (Almalech 2017b; 2021). The universal prototype becomes a cultural unit and part of rites of passage such as weddings and funerals. For the territory of Eurasia, the wedding code has remained unchanged for millennia. For a wedding, the traditional code is a red veil, which the Romans called a *flammeum*, red or yellow shoes (sandals), a white shirt, gold, and a green bouquet (Dana 1919). In these cases, we must recognize that there is a visual language of colors. It is most natural that in this language there is Synchrony and Diachrony. There have been historical changes in the wedding dress. White became the predominant color after the second half of the 19th century. The reason – Queen Victoria and a postcard, on which she is depicted in a white dress, imitating her wedding. To this day, the traditional red, white, green and gold colors are used in rural areas of India and China, Bulgaria, other countries of the European Union, the love of tradition offers a modern version of the traditional code. We come to social aspect of visual colors, their Synchrony and Diachrony.

In 1990, Wierzbicka presented the interface between color prototypes and the B&K tradition. This, despite she never endorsed the B&K method. Anthropologists are the fiercest critics of the Berlin & Kay method. Their criticism takes into account various cultural, social, and cognitive differences between peoples and their natural languages. Wierzbicka was a linguist who became popular due to her Theory of semantic primitives.

5. To examine verbal colors via visual color

I applied Luscher's Color test () to literary characters in a project at Institute for Bulgarian language. How can you use a method based on visual color for verbal colors? In the late seventies, my M.A. thesis was dedicated to the work of the writer Emilian Stanev – a writer with a rich palette of words for color. Fifteen years later, after carefully reading Stanev's books, I compiled direct and indirect color characteristics. The indirect characteristic (interiors and exteriors) is treated as the first choice and the direct one (description of thought and physics) as the second choice. The results confirm the hypothesis that the verbal color system in the novel repeats the textual information about characters. This happens through the cognitive interface, which implants in the verbal text the visual prototypes and their secondary meanings. The ability of a writer to generate color characteristics does not determine who is a good writer. Some authors don't use colors. Other authors are using color, but the colors change over the years. For example, the early Dostoevsky most often used gray and pink. The late Dostoevsky used a lot of yellow. Solovyov (1979) thought this was due to the progression of epilepsy and compared Dostoevsky to Van Gogh when the artist's later paintings, Yellow were abundant.

6. Solutions

My objects are the biblical text, the Bulgarian novels, that is, the verbal language of colors. In addition, traditional folk costumes and advertisements, that is, the visual language of colors.

An important place in the approach is the adoption of different classes of words that can signify a basic color category. The basic color terms are contextually independent. Prototype terms, Prototype rival terms, and Terms for one Basic Feature of the Prototype are context-dependent, e.g. purity for White, warmth for Red, freshness for Green. Together they form the verbal language of colors, in which I look for symbolic (secondary) meanings, e.g. the meanings of white 'blameless', 'the right way', 'righteous' in the Bible. These meanings have nothing to do with the visual hue, saturation, brightness, but with the Prototype basic feature – purity, clean. My approach requires that color prototypes and Prototype basic feature (e.g. purity, clean) be placed at the heart of color symbolism in a routine, unchanging text like the Bible.

The next element of my approach is to treat the translation of the sacred text as a scale of evaluation. There are a number of phenomena such as inter-linguistic symmetry, asymmetry and dissymmetry. This means that there are linguistic facts from the Semitic language Hebrew that cannot be translated into an Indo-European language. Von Humboldt's terms inner form of the word and the worldview (linguistic picture of the world) are useful here. Worldview should be understood as the original Humboldt's terms but not as the interpretation of Sapir-Whorf hypothesis, see Underhill 2009. The *inner form* of the word for separate colors is different for Hebrew and Indo-European languages, therefore the worldview is different. In Hebrew, the root of the Basic Term Red [adòm] derives the words for the prototype *blood* [dam], for *man* [adàm], and *ground* [adamà], the proper names *Adam*, and *Edom* (Almalech 2018a). This means a hermeneutic aspect of color language, that is, a study achieving a better understanding of the original content of the Bible. Other phenomena are the semiotic osmosis and rhizome (Almalech 2023).

Semiotic osmosis flows between Hebrew words and the corresponding terms in translations. It passes via the vehicle of the prototypes, their most typical features, and the process of somaticizing. Most of the English translations of Job 30:28, starting with King James Version, give *go about in gloom* or *go about mourning* for Hebrew *go about blackened* [kodèr]. For green color, the osmosis is stronger. It flows between Hebrew TBFP and BCT in translations. Hebrew words *fresh* [raanàn] and [av] appear in 12 cases as Basic Color Term *green* in many languages. At Genesis 30:37 Hebrew *moist* [lah] is translated often with BCT *green*. Details and many examples see in Almalech 2017a for green and 2018b for black. Semiotic osmosis proceeds not through synesthesia (white-warm, black-cold), but through the cognitive relationships of the Prototype (darkness) with the BCT (black) or the Basic Feature of the Prototype (fresh, moist) with the BCT (green).

Semiotic osmosis is a cognitive phenomenon while isotopy, from structural semantic view, describes the coherence and homogeneity of texts. Semiotic osmosis allows the realization of symmetry from Hebrew to Indo-European languages in black color. The predominant symbolic meanings of darkness are constant. They ensure coherence and cohesion concerning the symbolism of black in the text of the Old Testament. The symbolic meanings of darkness permeate translations. It is an isotopy, both textual and cultural.

The Rhizome (in terms of Deleuze, G. and F. Guattari (1980 [2004]) is in the Hebrew text. In Hebrew, the root of the basic term red [adòm] produces the words for the prototype blood [dam], for man [adàm], for the earth [adamà], and the proper names Adam, Edom. They are bound in one logic of the inner form in Hebrew (Almalech 2023). The red Hebrew rhizome is untranslatable. In addition to being an example of inter-linguistic dyssymmetry, this "red" Rhizome makes useful Lotman's (1994) idea of Text within the Text. The "red" rhizome exists alongside hierarchical structures for other colors in Hebrew Bible. All meta-textual links binding the members of the red Hebrew rhizome into a logical chain remain untranslatable. This fact is a hermeneutic problem.

The biblical text as a verbal language of Colors offers antonyms for the color red. In Isaiah 1: 18, red is a sign of sin: "Come now, let us reason together, says the LORD. Though your sins are like scarlet, they shall be as white as snow; though they are red [adòm] as crimson, they shall be like wool." 1 Samuel 16:12 describes the beauty of David with the BCT red [adòm] translated as ruddy in English: "[…] He was ruddy, with a fine appearance and handsome features […]." Bulgarian translations accommodate this to *рус* ("blond").

The strong association of the basic color term with the prototype and with the basic feature of the prototype is revealed through the Free Word-Associations Test in the verbal association norm. The norm reveals language consciousness and subconscious.

In the linguistic subconscious, there is a stable relationship of the prototype with the basic color term, as well as the semanticization of colors with concepts from culture and emotions. The search for meanings of colors in the socio-cultural territory cannot be without the linguistic and cultural subconscious because it is a factor based on prototypes. The prototypes work on the approximation between visual and verbal language, as well as the differences between biblical and other texts. Folklore visual culture, as well as contemporary advertising culture, cannot be a decisive criterion for Hebrew and translated texts.

The method works successfully in the analysis of novels. Direct (thoughts and appearance) and indirect (interiors and exteriors) color characteristics of the characters are produced. The color characteristics in the novels are subjected to the Lüsher color test. The Direct is the second choice, and the indirect is the first choice of Lüsher. The test confirmed the hypothesis that individual writers build rich color characteristics that subconsciously repeat the information and parameters of literary characters. The application of Lücher's visual test to literary characters (through the two color characteristics corresponding to the first and second choices) is the first time. This was possible with a computerized version of the test.

The method is linguistically-semiotic with the development of all types of words that denote color. The free word-association test is linguistic, but it clarifies the interface between verbal and visual – prototypes and their basic feature (e.g. purity for white), as well as their secondary meanings, e.g. *love, hate, anger* for Red, *freshness, life, tranquility, poison, health* for Green.

Last but not least, the interdisciplinary method successfully works to decipher the manipulative mechanisms of marketing and advertising, see "Rebranding the Marlboro with Colors" (Almalech 2019), for black and white and in advertising (Almalech 2009).

7. Conclusions

There are cognitive limitations of colors as a sign system. There is no chance for people to communicate with visual colors in the legal sphere, in the court, and in the parliaments. The visual colors are highly symbolic in religious rituals and in rituals of passage. Verbal color language is hard to explore because different kinds of words can signify color. Both visual and verbal color languages depend on context, situation, and the philosophy of the visual or text conventions narrative. Although very slowly, visual symbols are subject to change on a diachronic plane. The verbal language of colors is fixed in sacred texts such as the Bible. Translations of the Bible reveal inter-linguistic symmetry, asymmetry, and dys-symmetry. The study revealed the link between verbal and visual color symbolism. These are the color and some typical features of prototypes. The knowledge of color and the basic properties of the prototype are universals, which allows communication at an unconscious level. It is the color and properties of the prototype that underlie the semantics of colors in cultures.

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Abbreviations

Colors

BCT — basic color terms
B&K — Berlin and Kay
PT — prototype terms
RT — rival terms of the prototype
TBFP — terms for the basic features of the prototypes
WCS — World Color Survey

Periodicals, Serials

PMLA – Proceedings of the Modern Language Association of America

LES MYTHES DANS LES PUBLICITES COMMERCIALES: LE CAS DE L'HUILE D'OLIVE GRECQUE

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1. Introduction

Dans la *Poétique de l'espace* (1957), Bachelard explique que chaque image est associée à un archétype endormie au fond de l'inconscient du créateur et du récepteur. Lorsque l'individu s'expose à une image, cet archétype, jusqu'alors en état latent dans l'inconscient, est révélé. D'autre part le mythe est composé d'une somme de stéréotypes et son analyse sémiotique égale à distinguer le message entre système dénoté et système connoté (Barthes 2007). Quant au mythe, en tant que représentation collective, on le retrouve à la Presse, à la publicité, aux emballages des produits à vendre/consommer, etc.

La présente étude se donne comme but d'étudier la manière avec laquelle certains mythes contemporains sont présentés de manière symbolique, verbale ou visuelle. Nous allons nous concentrer au mythe de l'huile grecque et ses connotations. Quels sont les messages codifiés, symboliques, qui sont basés sur le premier message, dénotatif/non codifié, et qui peuvent être efficacement décodifiés dans la cadre d'une société, uniquement par les gens initiés à l'art élitiste, dont les stéréotypes ils perpétuent (Barthes 1964a)? De quelle manière les représentations de l'huile grecque figurent-elles, la dite réflexion inversée, qui réussit à «renverser la culture en nature, le social, le culturel, l'historique en naturel» (Barthes 2007: 161).

Suivant l'exemple de Barthes (1977), nous allons tenter de numéroter les points composants (non continus) des emballages d'huile d'olive. Vu que, d'après Barthes, les connotations sont basées «à des connaissances antérieures, d'ordre pratique, culturel, national et historique ou aesthétique» (Dyer 2009: 146), quelles sont les conclusions éventuelles quant aux connotations, qui sont passées sous silence, selon Alvarado (1980)? L'idéologie cachée constitue un lieu commun unique pour chaque communauté. Comme il en est de la publicité, il en est de même pour les emballages: ceux-ci non seulement ils reflètent l'idéologie, mais ils la reconstruisent, en créant ainsi de nouvelles significations.

2. La sémiotique de l'image

Eco (1976) explique que la sémiotique s'occupe aussi bien du «phenomenological transcendental Ego of the subject» que du «deep, multi-layered subject». Il continue que c'est «l'idée de l'image, du message et d'une manipulation du public à l'aide de la connaissance des motifs profonds de la civilisation» qui assurera le décodage partiel de la civilisation moderne.

Guiraud (1971) met en évidence qu'il s'agit des «archétypes de l'imagination qu'on peut retrouver dans toutes les civilisations sous des formes les plus variées. A noter ici que la psychanalyse contemporaine accepte que certains codes survivent sous formes latentes à l'inconscient. Le postulat de Lacan soutenant que les mythes sont des mensonges qui disent la vérité» va dans le même sens.

Barthes a aussi soutenu que la photographie a beau avoir l'unique capacité de représenter la vérité de la représentation du monde visible, elle arrive à faire passer d'autres messages, qui ne sont pas facilement traçable par le récepteur, mais qui sont bien connus par les spécialistes, qui se servent d'eux, pour faire passer leur idéologie à la dérobée et atteindre leurs buts, en manipulant le public qui accepte indiscutablement un message caché comme une vérité réelle. Autrement dit, deux messages sont communiqués: un message dénotatif et un message connotatif, suggestif, codifié, basé sur le premier mais subjectif. Le décodage peut se faire uniquement par ceux qui ont été initiés au décryptage du code, dans le cadre d'une certaine société, puisqu'il y a des signifiés préétablis. D'où la conclusion que la photo semble contenir des messages secrets et perpétuer le stéréotype d'un art élitiste, compris uniquement par une partie de la communauté.

3. Les couleurs porteuses de sémantisme

En se basant sur l'approche de Barthes, Fabbri (2008: 112 dans Kourdis 2014: 737) explique que, vu que les systèmes sémiotiques peuvent avoir des divergences, lorsqu'ils se trouvent dans des systèmes langagiers différents, l'interprétation dépend du matériel utilisé. Ce côté est examiné par plusieurs études sur le sémantisme des couleurs, effectuées par Pastoureau.

Pastoureau (2000) avait déjà signalé que «la couleur est un phénomène social et que c'est la société qui produit la couleur, qui la définit, lui donne une signification et construit ses codes et ses valeurs». Il en découle que la couleur est un code, ayant un signifiant et un signifié, tout comme la langue et tout autre système, et une valeur, ce qui égale à idéologie et que celle-ci (l'idéologie) constitue un système sémiotique de 2ème ordre (Barthes 1946b: 130-131 dans Kourdis 2014: 740; cf. encore Chalevelaki 2010: 138-140).

Van Leeuwen (2011: 12 dans Kourdis 2014:737) postule que la couleur a acquis un rôle important dans l'expression quotidienne du 20ème siècle toute en revêtant la communication sociale du plaisir et de la sensualité. Le fait que les couleurs sont porteuses de significations étant démontré à maintes reprises, nous nous arrêterons à la composante *sociochrome*, telle qu'elle se distingue de la composante *idiochrome* par Edeline (2010: 218 dans Kourdis 2014: 737). En effet, la catégorie *sociochrome* est la composante qui évolue avec la société, ses symboles religieux, ses tendances, ayant des associations conventionnelles qui en résultent. Pouvant fonctionner comme index, symbole ou icone, la couleur acquiert son interprétation à travers une société donnée d'où l'attribution du terme *sociochrome*.

Sur ce point, il importe de faire référence à l'approche avancée par Groupe μ (1995 dans Kourdis 2014: 736), qui distinguait entre *éléments plastiques* (couleur, forme et texture) et *éléments iconiques*, signalant que, bien que distincts, ces deux types d'éléments sont toutefois complémentaires.

4. L'emballage en tant que publicité

Le message publicitaire est considéré comme un texte multimodal, auquel participent deux moyens: la langue et l'image. Doulkeri (2001: 88) l'appelle «composé, multi-code. Il est composé de la parole, dont on se sert pour présenter le produit (code verbal), *l'image* (code visuel avec l'analyse sémiotique ou de mise en scène) et la *musique* – le son, dans le sens large (code acoustique)».

Bouteilles et emballages des produits d'huile d'olive paraissant dans des sites internet (et pas uniquement), il est clair qu'ils constituent des messages publicitaires, comportant langue et image dans le but de vendre.

En plus, il est évident que le message publicitaire n'est pas construit par hasard, mais son idée publicitaire (conception & présentation) est opérée à l'aide des paramètres ci-dessus mentionnés, en fonction du degré d'influencer le public» (Scott 1994), en exploitant sa psychologie de consommateur dans les moindres détails (Gill 2013; Fennis et Stroebe 2015; Haugtvedt and Kardes 2012 dans Kaftandjiev et Shustova 2018). Dans le but de persuader, de manipuler les consommateurs, la publicité se sert de la *rhétorique*, qui constitue une manière intelligente d'intervention, même de formulation de la façon de sculpter les pensées, les sentiments et les actes des consommateurs, en visant à deux paramètres: la raison, autrement dit le *logos* et le *pathos*-les sentiments (Barthes 1977: 33, 1991: 151).

Il s'ensuit que la façon d'expression du texte langagier et les choix iconiques démontrent l'idéologie, consciente ou inconsciente, du créateur et du vendeur. Si dans la publicité normale l'idéologie du créateur est exprimée via l'image, le sujet, l'intrigue, la synthèse des détails des images et des messages, dans le cas des emballages, constituant eux-mêmes la publicité du produit à vendre, il est clair que leur contenu se concentre autour de deux axes: *la modalité visuelle* (couleurs, dessins, formes, etc.) et *la modalité verbale* (informations données). L'image constitue alors le moyen idéologique primordial à la fonction idéologique de la publicité, vu que rien n'est laissé au hasard. L'image renvoie à des extensions idéologiques latentes, ce qui leurs permet de transmettre des messages idéologiques indirects. L'intérêt repose sur le fait que l'idéologie latente réduit les résistances du consommateur, induisant l'augmentation du degré de manipulation de la part du publicitaire. Quant à l'iconographie dans la publicité, Guidère (2000: 36-37) explique que «Les images 'spontanées' n'existent pas: elles sont fontcionnalisées et servent une communication biaisée. De ce point de vue, elles doivent être appréciées par rapport au concept de 'manipulation': images manipulées certes, mais aussi et surtout images manipulatrices». Les stéréotypes culturels, semblant être

universels (virilité, statut social, etc.), sont aussi exploités dans cet effet, sans, pour autant, être basés à la logique: ce qui est beau doit être bon, être puissant à tout prix égale être heureux, etc.

A ne pas perdre de vue, par ailleurs, que, comme pour la publicité, ce type d'emballages d'huile d'olive n'a pas comme fonction la vente en grande quantité, mais s'adresse plutôt à un public précis, qui va amener quelque chose de léger avec lui, dernier minute à l'aéroport. Alors, l'attrait ne vise pas l'homme qui pense mais l'homme superficiel qui s'amuse donc *homo ludens* (Lipovetsky 1996: 214 dans Barroso 2019: 146). A vrai dire, selon quel critère, autre que l'emballage, pourra le voyageur faire son choix de l'huile d'olive à amener, puisqu'il s'agit des produits non vendus aux supermarchés? Donc la rhétorique de la publicité/des emballages réussit quand le consommateur s'identifie avec l'image créée par la publicité ou, le cas échéant, avec l'emballage.

5. Méthodologie

Le but de la présente étude consiste à expliquer la manière avec laquelle les mythes contemporains sont symboliquement représentés, verbalement ou optiquement. Notre étude concerne des marques (bouteilles et emballages) d'huile d'olive, repérés pendant 2021-2022. Nous avons sélectionné, sur internet, cinq bouteilles et emballages d'huile d'olive jusqu' à 700 ml, excluant les plus grands de 2, 4 ou 5 litres. Notre but consistait à examiner les mythes, l'idéologie cachée derrière ce type des marques d'huile d'olive.

Des paramètres tels que le volume des bouteilles, les couleurs, l'appellation, la taille de polices, la présence des images, etc. ont été pris en compte. L'intégration de ces paramètres était impérative, vu que «les lettres, le style et la coloration sont des porteurs des valeurs précises et des connotations» (Charaudeau 1991:56-57). En conséquence de quoi «le choix des couleurs intenses ainsi que la présence du font dans le message publicitaire iconique augmente la modalité (Sikioti et Zafiriadou, 2016: 604-605).

La description de ces détails nous permettra de nous prononcer quant aux valeurs culturelles, les mythologies attribuées à l'huile d'olive, comme décrites par Barthes (1957): «Ce que le public réclame, c'est l'image de la passion, non la passion elle-même». La primauté de l'image est incontestable car, comme l'explique Doulkeri (2001: 93) «l'avantage de l'image est qu'elle peut être lue de manière plus facile que les mots» et que «les images ont l'avantages de servir de ponts entre les civilisations qui ont des différences linguistiques ou culturelles» (Kernan & Domzal 1993), car, en dessous de toute différence superficielle, l'image de l'emballage vise à certaines illusions qui semblent être universelles, telle le confort, la joie, le succès, le statut social (Wharton 2013: 4 dans Barroso 2019: 144).

5.1. **λ /lambda/ Ultra Premium Extra Virgin Olive Oil** – The First Luxury Olive Oil (500ml, €70)[1]

[1] Il y aussi la possibilité d'acheter le produit avec une boite/emballage. Au site on voit : λ /lambda/ gift box Handcrafted gift box incl. one bottle of 500ml (16,9 fl.oz) - price €300,00 per box https://speironcompany.com/orders/trans.php

L'emballage: Il s'agit d'une bouteille en verre plat, de 500ml, rectangulaire, qui rappelle les bidons en métal où l'on met des boissons spiritueuses de poche ou les bouteilles d'eau de Cologne en plastique des époques antérieures. La boite est mise dans un fourreau en plastique, rectangulaire, arrondie vers le haut, pour que l'on puisse attacher la corde. Les schémas rectangles sont censés symboliser le compact, la fiabilité, la logique et le côté pratique (Chalevelaki 2010: 140). D'autre part, le cercle étant considéré comme le symbole de l'infini, de la protection et de la perfection, l'emballage arrondi assure la protection de la bouteille.

Le logo: La lettre de l'alphabet grec λ, en couleur noir, constitue le centre du logo dans un grand cercle blanc. Juste en bas de ce grand cercle, il y a un autre, plus petit, blanc aussi, qui contient la transcription phonétique du λ, selon l'alphabet phonétique international, fait qui vise à familiariser le consommateur avec le produit, ce qui n'est aucunement assuré par la seule présence de la lettre grec λ, vu que le produit s'adresse aux consommateurs de toute nationalité. On constate une tendance à opérer une ouverture dans le public non-initié, non spécialisé, de toute classe sociale.

Les couleurs: Le vert symbolise la stabilité, la prospérité, le développement, la nature, la santé et l'espoir. Néanmoins, le vert est une couleur ambivalent, car elle symbolise la vie, la chance, l'espérance, mais aussi le désordre, l'avidité/avarice, le poison, le malheur, le Diable et ses créatures (Pastoureau 2013). Elle est associée à la nature uniquement à l'époque du romantisme.

Toujours selon Pastoureau (2019), le jaune a été une couleur sacrée, symbolisant la lumière, la chaleur et la prospérité. Lors du Moyen Age, en Europe, elle devient ambivalente, car le jaune-vert renvoyait à «la bile amère et du soufre démoniaque (signe de mensonge, d'avarice, de félonie, de maladie/folie). C'est la couleur des hypocrites, des chevaliers félons, de Judas», alors que de l'autre côté il y a «le bon jaune, celui de l'or, du miel et des blés mûrs (signe de pouvoir, de joie, d'abondance)».[2] En Orient, le jaune est associé soit à la tenure de l'empereur en Chine Ancienne soit au bonheur/la joie/la félicité en Inde. Malgré ces données, il semble qu'en Europe moderne le jaune est une couleur discrète, pas très fréquente dans la vie quotidienne donc démunie de symbolisme, de fois associée à la haine et l'optimisme (Chalevelaki 2010: 140).

Dans la pratique sociale, l'or, représentation chromatique du jaune (à travers duquel il est signalé, selon Almalech 2011: 141 dans Kourdis 2014: 743), il renvoie à la lumière/soleil, la chaleur, le savoir, la richesse, le prestige et à la classe sociale supérieure. Combiner le vert et l'or dans la bouteille fait allusion à la *pureté* du produit, qui le rend bon pour la santé et de valeur importante et prestigieux.

Pour Pastoureau (2011) le noir fait allusion «aux Ténèbres, à l'enfer, au corbeau, à l'encre, au sable, au deuil, à l'élégance et la modernité»[3]. L'approche de Van Leeuwen (2010: 2 dans Kourdis 2014: 738) parait encore plus pertinente:

> [b]lack […] has not only developed to express severity and seriousness in the context of early Protestantism, it has also been used as the color of death and misadventure ('a black day'), of sin and dishonesty ('black market'), of provocation, hate and aggression ('blackskirts', 'black lags'), of sadness ('black mood'), of film (e.g. in film noir'), of authority (policemen, guards, etc.) and of elegance, opulence or modernity (black tuxedo, the little black dress, the art-house film, the program of a classical concert.

En conséquence, le noir qu'il y a dans le logo et l'emballage a beau renvoyer au chagrin et au deuil dans certains contextes, le cas échéant il est plutôt associé au pouvoir, la force et l'élégance, la modernité, le style sophistiqué, l'opulence et le luxe.

La combinaison noir-blanc dans la bouteille et l'emballage renvoie aux connotations de *clarté* (produit non falsifié), *de pureté, de santé, de simplicité,* (Chalevelaki 2010: 140), *de vertu et de perfection (le blanc) ainsi que d'élégance, de pouvoir et de luxe (le noir)*. Le goulot de la bouteille est blanc apparemment pour ne pas

[2] https://www.seuil.com/ouvrage/jaune-michel-pastoureau/9782021420579
[3] https://www.seuil.com/ouvrage/noir-michel-pastoureau/9782757887059

perturber le choix des couleurs en laissant entrer dans l'éventail le transparent. La combinaison noir-blanc (pouvoir et pureté) règne dans le côté extérieur de la boite, tandis que le noir dans le côté intérieur, afin d'entrer en contraste avec le blanc, le vert doré de l'huile d'olive de la bouteille. L'austérité du noir est modérée par le schéma de la bouteille qui n'est pas strictement rectangle.

5.2. **One – premium Extra Virgin Olive Oil** (500ml, €24)

L'emballage: On voit une bouteille en verre, courte, plus épaisse, en rectangle, donc les angles ne sont pas droits, mais présentent une légère rondeur. Ces schémas symbolisent la compacité, la fiabilité, la logique et le côté pratique (Chalevelaki 2010: 140). Le goulot de la bouteille est plus grand par rapport au cas précédent, transparent, en bouchon de liège en couleur marron naturel. L'emballage dans laquelle est vendu le produit est

- soit en papier blanc/orange ou blanc/noir
- soit en plastique transparent/blanc, transparent/vert, transparent/bleu, cette dernière option paraissant assez impaire, vu la non compatibilité du bleu avec olivâtre de la bouteille.

Le logos: Légèrement vers le haut de la bouteille, en caractères gros et blancs/orange et noirs selon le cas, apparaissent le nom du produit en anglais (one), preuve que le produit s'adresse à un public international, *non sophistiqué*, en se créant l'image d'un produit qui, sinon unique, au moins le numéro 1 dans son genre, selon le code verbal. A l'aide du nom vient le «sous-titre» *Premium*, Crete, etc. en caractères gras, signalant qu'il s'agit d'huile d'olive extra virgin. Une note artistique laisse une larme tomber du O, renvoyant à l'huile que tombe du fruit d'olive, donc à la pureté, tout comme un petit trait en haut du O, créant une image de la branche de l'arbre, afin de faire penser encore à la pureté du produit.

Les couleurs: Selon Pastroureau, le vert symbolise la stabilité, la prospérité, le développement, la nature, la santé, l'espoir, alors que l'or est lié à la luminosité, le savoir, la richesse et le prestige. La combinaison de vert et or dans la bouteille fait penser à la pureté du produit, le rendant de *haute valeur et de prestige*. La transparence de la bouteille, renvoyant à la pureté, constitue encore une preuve de celle-ci.

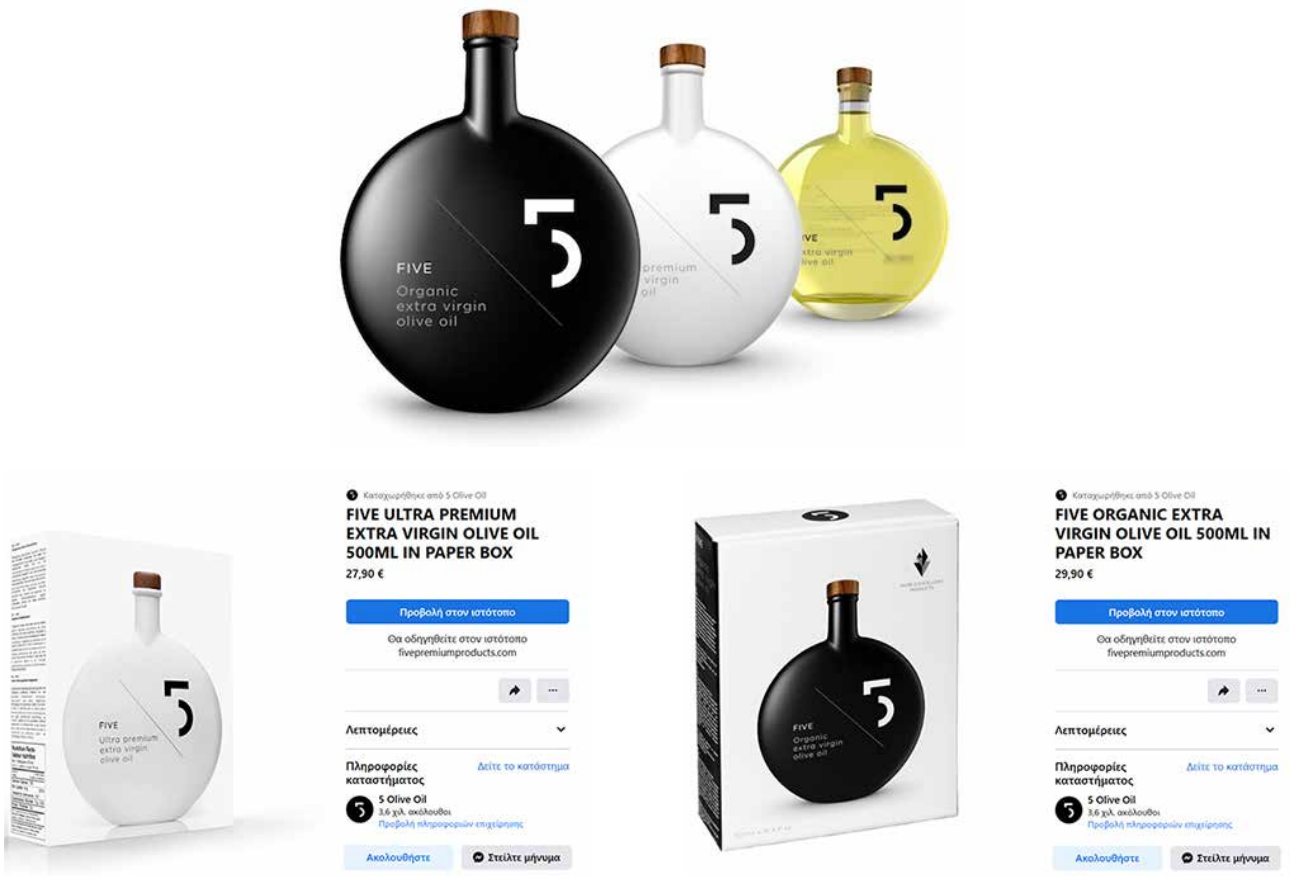
L'orange de l'emballage représente l'enthousiasme, la détermination, la créativité, l'attraction, le succès, la motivation et semble être une couleur aimée. Au contraire, le choix du bleu clair ne semble pas très compatible avec les autre couleurs, malgré le fait qu'il est associé à la santé, la guérison, la douceur, le calme, tous liés par le bleu du ciel et de l'océan, ainsi qu'à la paix, la logique et la technologie (Chalevelaki 2010:140). Une raison logique pour l'emploi du bleu dans une partie d'emballages pourrait être liée au fait que le produit s'adresse à un public masculin, qui, instinctivement se dirigera vers cette couleur. A noter que dans le cas d'emballage orange, le logos apparait également en orange. L'austérité du rectangle est contournée à l'aide d'aigles et des lignes plus arrondies.

5.3. **THE GOVERNOR - Premium extra virgin olive oil** (500 ml, €35)

THE GOVERNOR - Premium extra virgin olive oil s'inscrit dans la même philosophie: bouteille rectangulaire arrondie en forme en A, dont une bonne partie est couverte d'un suffixe en métal, de couleur argent, portant le buste du 1er gouverneur de l'Etat Hellénique, Ioannis Kapodistrias, en dessous duquel est placée en caractère capitaux, gras et blanc, formant une légère courbe, l'appellation du produit: *THE GOVERNOR*. Suivent des informations en caractère plus petits, en bas desquels il y a une bande en métal, suffixée. Du côté haut, le goulot de la bouteille et l'extérieur du bouchon sont en métal argenté, le goulot portant un cordon noir.

Les couleurs renvoient: Le vert à la stabilité, la prospérité, le développement, la nature, la santé, l'espoir, alors que l'or est lié à la luminosité, le savoir, la richesse et le prestige et la classe sociale supérieure. La combinaison de vert et or dans la bouteille fait penser à la pureté du produit, le rendant, ainsi, de haute valeur et de prestige. La transparence est un élément qui manque, n'incitant pas à penser à la pureté du produit, trait ne semblant pas être primordiale. Le noir du ruban dans le goulot, quant à lui, incite au pouvoir, la force, l'élégance, le style sophistiqué et le luxe, allant de pair avec la couleur argenté des éléments surapposés.

5.4. **FIVE - (Organic) (Premium) extra virgin olive oil** (500 ml, €22,90 le jeune, €26,90 le blanc, €28,90 le noir)



L'emballage: Des bouteilles en verre, courtes, rondes, le cercle étant le symbole de l'infini, de la protection, de la perfection (Chalevelaki 2010: 140). Un goulot, transparent uniquement dans une de trois bouteilles disponibles, le bouchon en métal marron. Les deux autres bouteilles sont non-trasparentes, blanche (*FIVE Premium extra virgin olive oil*) et noire (*FIVE Organic extra virgin olive oil*). Dans tous les trois cas, la bouteille vendue avec l'emballage fait monter le prix d'un euro, comme en témoignent les photos ci-dessus.

Le logos: Presque au centre de la bouteille (plutôt vers le haut), une petite ligne blanche sépare discrètement le cercle: à sa droite, l'appellation du produit, 5, en caractères gras, 1) en noir pour les bouteilles en argent et en or / transparente et 2) en blanc pour la bouteille noire. L'appellation 5 en gros est suivie des caractères plus petits, référant au contenu (p.ex. *Organic extra vergin olive oil*), pour ne pas attirer l'attention du titre un peu futuristique. Les détails sont donnés à l'autre côté de la bouteille, en caractères très petits.

Couleurs: Produit disponible en trois couleurs: blanc, noir, transparent. Le transparent concerne l'huile simple *FIVE extra virgin olive oil*, si bien que la couleur jaune dorée prédomine. Tandis qu'aux cas précédents prédominait le vert, comme couleur de la stabilité, de prospérité, de la nature et de l'espérance, maintenant prévaut le dorée, qui, outre la luminosité, le savoir, la richesse et le prestige, est associé à la classe sociale supérieure.

La ressemblance aux bouteilles d'eau de Cologne est fascinante. On constate, alors, *un déplacement des connotations du côté de l'axe nature/santé vers l'axe prestige/richesse*. Ce déplacement constitue, apparemment, un appel à ce que Dyer (2009: 101) nomme *arrogance sociale*, puisqu'il semble s'adresser à un besoin précis du public pour ascension et satisfaction de sa vanité. Ces mêmes connotations accompagnent aussi la bouteille noire, vu que le noir est la couleur du pouvoir, de la force, du prestige, de l'élégance, du luxe. En revanche, la couleur blanche de la troixième bouteille renvoie à la pureté, à la clarté et la perfection.

5.5. **Λάδι βιώ σας–High Premium Extra Virgin olive oil** (250ml, €19,90)

La bouteille: Ici encore, des bouteilles en verre, courtes, en forme rectangulaire, qui ressemblent à des bouteilles d'eau de Cologne, connotation qui renvoie à un produit de haute valeur, fait qui *justifiera son prix élevé*. De même, le rectangle est la forme de l'emballage dans laquelle se vend le produit de 250ml. Ces formes sont associées à la compacité, la fiabilité, la logique et le côté pratique (Chalevelaki 2010: 140).

Le logos: L'appellation est située vers le centre de la bouteille, en caractères plus grands, le mot λάδι 'huile' en gras, et en bas, en caractères moins grands, le mot βιώσας. Chaque lettre du mot λάδι est placée dans un rectangle blanc, alors que le mot βιώσας est situé dans les 2 premiers rectangles, divisé au milieu βιώ-σας. Cette appellation constitue un jeu de mots, formé par analogie à l'ancien dit du philosophe grec Epicure «λάθε βιώσας» (vis en passant inaperçu). Le recours à l'ancien dit constitue un effort d'inciter les gens à manger de l'huile d'olive quotidiennement, vu qu'elle a des propriétés thérapeutique pour l'homme.

Les couleurs: Le vert symbolise la nature, la santé et l'espérance, comme expliqué auparavant. L'or renvoie à la luminosité, le savoir, la richesse et le prestige et la classe sociale supérieure. La combinaison vert-doré dans la bouteille sert à renvoyer à la pureté du produit, sa valeur précieuse et prestigieuse. Le noir est associé au pouvoir, à l'élégance, au luxe. Combiner le blanc et le noir incite à la pureté, la perfection (le blanc) et à l'élégance et le pouvoir (le noir).

6. Analyse des données-Débat

a) *L'iconographie* n'est pas chargée: Il n'y a pas beaucoup d'éléments iconographiques, qui feraient détourneraient l'attention du consommateur (Frigkos 2010: 75).

b) Les titres et les sous-titres d'un produit, constituant l'endroit où tombe l'œil du consommateur, doivent attirer son intérêt, d'où la nécessité d'être bref et sans beaucoup de signes de ponctuation (Frigkos 2010: 75).

c) Quant au *code verbal*, il y a des informations que Dyer (2009: 101) appelle claires: qu'est-ce que c'est, ingrédients, poids, etc. Les renseignements plus concrets et détaillés quant à la nature des produits figurent en caractères très petits dans le côté opposé au côté de l'appellation, pour des raisons compréhensibles.

d) Quant à la *communication non-verbale, visuelle*, le mythe consiste dans le fait qu'acheter ce produit implique du succès, du luxe, du prestige. Dyer (2009: 104) expliquant que la communication visuelle fait appel «au sentiment de prestige associé à l'argent, la richesse, l'élégance, le luxe et leur démonstration sociale». Le dessin des bouteilles est analogue: ce qui prévaut est une différenciation absolue par rapport aux bouteilles dont on se sert dans la vie quotidienne, afin de signaler l'unicité du produit et, par conséquent, son prix élevé.

e) *La disposition et la synthèse des éléments de l'image* (cf. layout) suivent la règle de l'équilibre de Kleppner (1979), qui distingue ente équilibre typique ou symétrique et atypique ou asymétrique, en fonction de la distribution de la publicité selon un axe horizontal ou vertical fictif. Il semble que la plupart des produits s'inscrivent dans le cas de l'équilibre typique, ce qui confère de la stabilité, de la force et de la sécurité aux consommateurs. Seule exception est le cas de l'huile d'olive FIVE, où l'asymétrie est évidente, conférant un air plus innovateur et créatif (Zotos et allii [1985] 2018: 271-272).

f) Cette asymétrie est remplie par *le schéma rhétorique de l'addition*, voire de la multiplication des plusieurs signes dans l'image, afin d'attirer l'attention du consommateur, pour qu'il comprenne la totalité du message. De même dans le cas de One, où à titre indicatif, la larme tombée du O, renvoyant à l'huile que tombe du fruit d'olive, tout comme un petit trait en haut du O, qui renvoie à la branche de l'arbre et crée une image de l'arbre, renvoyant à la pureté.

g) De même pour l'ajout du buste du gouverneur Kapodistrias dans le cas de *THE GOVERNOR*, afin de faire référence à l'homme et, par extension, attribuer de la valeur à cette huile d'olive. Dans le cas de *λ lambda* l'asymétrie est repérée à l'aide de la transcription phonétique, située sous le λ.

h) Il y a des cas où prévaut le *schéma du contraste* (Monger 2012; Zotos et allii 2018: 281), comme le contraste de blanc et noir ou le contraste entre lettres plus grandes et plus petites, qui aident le consommateur à garder des informations plus importantes ou être influencé par telle ou telle couleur. *THE GOVERNOR, FIVE (Organic) (Premium) extra virgin olive oil et* ***λάδι*** *βιώ σας* en constituent une preuve éloquente.

i) Dans tous les cas règnent des *layouts* qui mettent en avant l'image, située en général vers le haut de l'espace disponible, ce qui sert la distinction inédite que toute information logique doit être mise en haut de la page, tandis qu'en bas de la page on trouvera des appels sentimentaux adressés au public (Zotos et allii 2018: 288-290).

j) *La modalité visuelle* (couleurs, dessins, taille de la police, etc.) prévaut. La rhétorique visuelle tend à provoquer des effets précis au consommateur, en s'appuyant à des moyens allant au-delà de la simple dénotation, établissant des liens plus forts que ne le fait la modalité verbale (Mulvey et Medina 2003 dans Zotos et allii 2018: 356-357).

k) Par contre, *la modalité verbale* (informations données) assure une double fonction: donner des renseignements quant à la nature du produit et servir la fonction poétique de la langue (côté sentimental), lorsqu'il s'agit de procéder à un jeu de mots -*λάδι βιώ σας* renvoie à λάθε βιώσας, ou se servir des traits artistiques comme dans one)

l) L'évocation repose en la ressemblance de la forme des différents schémas. Il s'agit du remplacement d'un objet par une image évoquée par le produit quant au genre du produit, à la couleur, au schéma ou tout autre élément qui peut être évoqué.

7. Conclusion

Le postulat de Dyer (2009:130) que «les publicités ne sont pas de porteurs secrets des messages ou des réflexions transparents de la réalité, mais des paroles verbales concrètes ou des structures des signes» semble être vérifié. Leur but consiste à convaincre le public, en se servant des techniques psychologiques concrètes, connues depuis des décennies, dont le consommateur moyen ne peut aucunement se rendre compte, se rendant, ainsi, proie facile des compagnies de publicité. La thèse de Williams (1978: 13) générait cette tendance: «Les publicités nous vendent quelque chose d'autre, au-delà des biens de consommation: en nous offrant une structure où nous et les produits en question, nous nous échangeons, on nous vend nous-mêmes». Cela est possible, mettant en évidence l'hypothèse de Forest (2016), que les publicités sont structurées comme des 'rêves'.

Les remarques précédentes se voient vérifiées lors des cas de l'huile d'olive étudiés. A vrai dire, nous avons constaté qu'aussi bien la bouteille, l'emballage que les couleurs, le logos, etc. convergent à présenter l'huile d'olive grecque pas uniquement comme un produit précieux pour la santé, mais surtout comme un produit ayant une valeur haute, car associé à la pureté et l'élégance, le pouvoir et le prestige. Le prix élevé est issu de ces caractéristiques et c'est à peu des gens d'y avoir accès.

La ressemblance avec les bouteilles d'eau de Cologne ne pourrait guère passer inaperçue. Il devient clair que sont visés les consommateurs aisés. Le piège est évident, puisqu'il y a beaucoup de produits dans des bouteilles de 1 ou 2 litre(s), qui pourraient facilement être emportés, sauf que ces bouteilles ne pourraient pas être caractérisées comme attrayantes pour le public visé. Or le but ne consiste pas de convaincre le consommateur à acheter un produit valable pour sa santé, mais plutôt de compter sur sa vanité, pour qu'il achète une quantité de produit à un prix apparemment élevé. Il semble comme si on avait des produits de valeur égale, ce qui induit un statut de luxe donc de prix analogue. La vanité étant visée, la rhétorique de l'image ayant joué son rôle avec succès, ce piège ne sera pas perçu, si bien que le consommateur pourra être conduit à l'achat du produit, influencé par le mythe qui associe l'huile d'olive à un produit élitiste, luxueux.

Pour conclure, on pourrait constater que les produits étudiés offrent les renseignements nécessaires quant au produit lui-même (nature, poids, ingrédients, etc.), assurant que le consommateur sache ce qu'il achète (Beaed 2005), comme le voulait la tendance de placement de produit. A part cette composante, il y a une deuxième qui consiste à établir un *lien sentimental* entre le produit et le consommateur, pour créer un climat psychologique qui pousse l'éventuel consommateur à effectuer l'achat. La combinaison de ces deux catégories de réactions, cognitives et sentimentales, assurera le meilleur résultat possible (Shimp 1981). En plus, toutes les associations concernant les couleurs utilisées vérifient le postulat qui associe l'huile d'olive grecque au mythe de produit de haute qualité, d'élégance, de pouvoir, de classe supérieure, etc.

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- λ /lambda/ Premium Olive Oil (500 ML) - World's 1st Luxury Olive Oil (gourmetgroceries.com)
- https://speironcompany.com/
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IN THE SIGN OF IMPERTINENCE. FASHION AESTHETICS AND FORMS OF LIFE

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1. Forms of life between mediation and immediacy

The notion of forms of life, from a methodological point of view, is as interesting as it is delicate. When we do not want to identify it with the concept of style, it takes us onto a primitive form of sense management that would work below a threshold of mediation and therefore makes it difficult for a strictly textual semiotics to circumscribe a plane of immanence and to define the *corpus* of research.

It is in fact something immediate that we would have to derive, somehow, from a form of mediation: we would have to infer it, and since we cannot make it an instance of enunciation, we would have to somehow register its effects on a level of expression and assume that it has some identity hold and some form. The idea of an unreflected life, which has not yet enunciated itself, which has not yet thematised itself, leads us to ask whether the form of life is not, in fact, a force, which *forces* us to make a leap out of a domain of objectifications, toward some ontology and toward another semiotics. In short, one finds oneself reasoning about how to deal with the discontinuity of the notion of form of life, in which a "material presence" is contrasted with a "cultural representation" (Perrusset 2020).

Focusing on forms, beginning with cultural objectifications of meaning, and reasoning, in a regressive way[1], about the forms of these forms, and about increasingly primitive and increasingly abstract ways of handling meaning, brings us onto an albore of signification whereby, often, one has the impression to that the generative path is reversing, in fact, into a genetic reflection, crossing the threshold of what is mediated.

The impression is that we are dealing now with a kind of metaphysics of forms in which increasingly fundamental "formal instances" are sought, and now with a transcendental idealism that has the appearance of a hyperdetailed phenomenology: categories governing certain semiotic ontologies are ordered, from primary to derivative, from lived experience in an antepredictive lifeworld to more structured organisations of meaning, with a shift in the principle of immanence.

The hiatus between material aspect and cultural aspect, between immediate and mediation, is resolved in a continuism of forms so that the path of analysis identifies categories that can be reversed in the progressive progression of an experiential synthesis, from the beginnings of meaning, with fields of presences, sights, prehensions, intentionalities, to meaning that is objectified in some form of observable mediation.

With respect to the idea of a process of integration of forms along the way from texts to strategies to forms of life and the management of meaning *in vivo*, we prefer to opt for a more interpretive perspective and redefine the plane of immanence in the direction indicated by Basso:

> La stratégie gouverne la syntaxe des pratiques mais elle a absorbé, dans le cadre théorique de Fontanille, la thématique goffmanienne du *framework* interprétatif. Par là la théorie sémiotique a révélé que ce plan d'immanence peut bien échanger la perspective de l'objectivation d'un plan de l'expression avec la convocation de l'activité de sémantisation orientée de l'homme engagé dans la construction d'un sens de la vie. (Basso 2010).

[1] Here, too, Basso's perspective differs from approaches such as Fontanille's, which, seeing the life-form as a way of managing meaning, make it a universal concept. Alongside this horizontal reading, Basso speaks of a vertical, individuating aspect of forms of life.

Regarding the issue of immanence, the author notes also how:

> Par rapport aux plans d'immanence de l'analyse sémiotique distingués par Fontanille, on peut remarquer que les pertinences extrêmes ont des fonctionnements sémiotiques aux antipodes: le signe est caractérisé par un maximum d'explicitation sémiotique (déterminabilité du plan de l'expression) et par un minimum d'individualisation énonciative (implication identitaire) ; en revanche, la forme de vie est matrice d'individualité (implication identitaire maximale), mais elle est une galaxie de production sémiotique difficilement contournable et fortement implicite. (Basso 2010)

The focus on the question of the determination/indetermination of meaning and on the individualising aspect of the form of life, in this perspective, gives the notion a primarily existential colour, in terms of opening of a *dasein*, authenticity and individuation.

The form of life, which we normally ascribe to an actor, indicates identity possibilities that have not yet been expressed in an existential trajectory, nor regimented within social practices: it is rather a narrative potential, a destinal horizon that escapes an immediately negotiable identity construction and that can reinitialise life projects. We can then reason about forms of life in archaeological terms, as conditions of (re)possibleisation of experience that underlie the stratification of meaning that animates culture and its manifestations.

The form of life does not lie upstream of some discursive strategy, neither as a way of handling forms, nor as a form, nor as a metastrategy, but lies beyond the linguistic games and the economy of valences of the various social domains and has, so to speak, a subversive function in relation to the hardening of systems or a *doxa*. On the other hand, the fact that the individuality[2] of the form of life, with its maximum identity implication, on the plane of expression translates into a minimum of determination accounts for the relationship between the dimension of linguistic games and that of the living of experience: the most concrete, in our mediations, becomes the most abstract and when we want to express the living richness of the immediate, we find ourselves with the vaguest of determinations (Hegel [1807] 2000).

The form of life, however individual, finds itself to be aspecific: in the volatilisation of a level of expression it loves atmospheres and, on this side of an identity projection of itself, it radiates and tends towards a decompartmentalisation of valences (religious valences can be extended to the totality of existence, the sceptical form of life spares no domain).

Its identity subsistence, which is rooted in the body, is then described as a codetermination of organism and semiosphere, in an environment, a lifeworld, in which mentalities also "breathe" in an unreflective manner. The form of life is then what ensures transpiration and convertibility between a psychological/material aspect and a sociological, cultural, discursive, mediated aspect.

The form of life becomes observable when it becomes irritated, when it reacts to a mentality, in expressions rooted in the body, such as that of disgust. But precisely because it moves between the economy of valences of social domains and a semantic ecology of the environment, the form of life could not subsist in *anomie*, in the total absence of normative frameworks: "l'enjeu sémantique de chaque *forme de vie* pour se tenir à distance de l'anomie n'est pas la résolution d'un manque, mais la réduction d'une *disproportion*; une disproportion qui commence avant tout avec la portée bien différente des *parcours d'individualisation* et des *parcours de reconnaissance publique*" (Basso 2012). It is within this framework that we will investigate impertinence, as something that makes explicit a *nomia*, and as the reverse of that pertinence that Prieto already addressed on ecological ground.

[2] Here, too, Basso's perspective differs from approaches such as Fontanille's, which, seeing the life-form as a way of managing meaning, make it a universal concept. Alongside this horizontal reading, Basso speaks of a vertical, individuating aspect of forms of life.

2. Fashion and forms of life

In this definition of forms of life, between the universality of a *nomos* and the need for individualisation, we see the interest of the domain of fashion, which offers [the simulacrum of] a distinctive and intensive presence in the constant monitoring of the social dimension.

Fashion, whether it is in the public eye, or is on display at haute couture shows, lives in a regime of second-order observations that opposes the immediacy that defines the world of life. But if it is true that a form of life cannot be posed (one poses who is conscious of being looked at), it is also true that a dress is something one must know how to wear, to know how, in some way, to incorporate. The dress is an interface in which the relationship between public representation and individuated corporeity is described, and fashion, which begins with the dress, is an industry that works, at a rapid pace, on the self that represents itself reflexively at the limit of posing in the social and on a bodily me that tends towards the unreflective world of life.

The many names that dress can assume, even in the Romance languages alone [we will consider Italian in particular], take us into a semantic field that explains several directions of this interface: the etymological family of the Italian word *abito* summons an environmental element [the etymological family includes *habitus, habitat, habit*] that codetermines itself with the organism and it also refers to a sedimented use; the Italian word *veste* [in French *vêtement*] refers us to a covering, thus envisages a role for external agents and opens up on a concept of social representativeness that finds further definitions in terms such as *tenuta, uniforme, divisa*; the *tenuta* enforces the idea of demeanour and self-maintenance; the *uniforme*, etymologically derived from "same form", has the semantic trait of union [of each in a collective actant], while the divisa contains that of separation [of a collective actant with respect to other collective actants]; *indumento*, in Italian, focuses on the act of wearing, putting on, with a figurative definition not found in the neighbouring French *mise*; in French we find *robe* which comes from the Old French term rober meaning to steal [*derober*, 'to undress']; *spoglie*, in Italian, has an etymon that brings us to the skin, bordering on the horror of flaying; and then we have *costume* [by which we designate the dress of peoples we consider exotic], ranging from the expression of a collective custom, or of a moral conduct, to the theatrical disguise.

Without exhausting the inventory of names we give to dress, we can observe how they reason, in terms of prostheses, on the functions of the bodyinvolvement [protection, containment, inscription surface], on its assimilation/dissimilation with respect to an environment, from the immersive habitat to the social space of dissimulation, on the use and iteration of practices that sediment in individual and collective identities [habits, conducts and customs], on the parts and the whole that define collective actors. A semantic field, in short, ranging from the osmosis of body and environment to the unbundling of identity in the role predisposed by social practices.

If already the dress, considered on a paradigmatic level, opens us up to a vastness of reflections that resonate with the question of forms of life, the fashion domain, more generally, is a circumscription of the social that follows the strictest regime of consumption, but at the same time aspires to an artistic emancipation. Its expressive making is described in the construction of simulacra of the self that find principles of distinction in a variety of pertinences, from the purest and most measurable economic aspect to the intensive constructions of a taste [individuation through a *bodyhollow*[3]] contrasting people and elites, cultures and countercultures, in the varied carving out of a social belonging.

From the point of view of value management, the domain of fashion, like forms of life, follows principles of decompartmentalisation that lead it to make repeated incursions into other domains, such as art, religion, science, with the irreverent theft of values that it places and disposes of in the course of a collection. The temporality of fashion does not follow a principle of progress, but has a cyclical aspect that holds together the natural rhythm of the seasons and the demands of consumption.

The identity simulacra that fashion invents are transient, evanescent presences that offer themselves in the brief time of a walk or on the catwalk, so that the narrative stakes of identity must be resolved in instantaneousness. These representations of self are devoted to vanity, in the double sense of a complacent

[3] FONTANILLE, Jacques. 2004. Soma et séma. Figures du corps. Paris: Maisonneuve et Larose.

consideration of one's own image in the mirror and an emptiness that accompanies this complacency. Fashion is not unaware, in its often lamented obedience to consumption, of the individual's relationship with corruption and death, of the vacuous aspect of existence, of existence as the realm of a representation (Leopardi [1827] 2014).

The hold that its constructions of identity exert on forms of life depends on this relationship with the ephemeral, in which one must consume one's social image, but it also depends on offering an intensive and distinctive presence that aspires, on the contrary, to the expression of a singularity, to be understood as an identity trait, but above all as "point at which a function takes an infinite value, especially in space–time when matter is infinitely dense, such as at the centre of a black hole" (Google, Oxford languages).

Also at stake in the collection, on the other hand, is the way in which the diversity of individual garments is embodied, from the limit of the jumble to the variety of forms in which the metamorphosis of a shaping principle is seen, in a creative move by the designer who draws himself against institutionalised and sclerotic diktats.

In the various formats in which fashion discourse circulates, there is no shortage of opportunities to reflect on representations of identity that come close to forms of life, and we could steer the search according to the expressive veins that a certain language favours: thus, a body of photoshooting may well illuminate, in the relations between figure and background, the various articulations of the relationship between identity, environment or social space, in styling we may find the totemic identity that results from a bricolage, while the fashion show, in its extensive multimedia, may reason in depth, as well as on the setting, on the being together of these distinctive identities, on the intersection of their paths, as well as on the relationship that the subjects on stage entertain with the various simulacra of enunciation.

The idea, instead of strategically selecting a corpus and trying to figure out how to draw a form of life from it, is to continue along a semantic path and look instead for a value that, somewhat like disgust[4], enters into a privileged relationship with these identity subsistences.

And so we have chosen to deal with impertinence. We have already seen how the subject of our intervention throws into turmoil the framework of the pertinences of a textual semiotics, which seeks to make order between planes of immanence: already at the level of method, the forms of life present themselves under the respect of impertinence. Beyond this, let us remember that the conceptual inheritance of the notion of pertinence we have already mentioned, along the lines of Fabbri-Prieto, takes us to that very scenario, ecological and social, of the emergence of meaning, the world of life in which subject and environment co-determine themselves.

3. In the sign of impertinence

Two meanings coexist in impertinence: one, apparently cognitive, refers to what is not pertinent, what is not relevant; the other, more centred on a practical scene, describes impertinence, in general, as a lack of respect. What is not pertinent, in short, translated into practice, comes to irritate, when it does not offend.

How a nonpertinence can assume a negative connotation is explained by noting a first fundamental aspect. What is pertinent, Prieto would tell us, is not neutral from a practical point of view, and even less so from a social point of view. Relevance is not something that rests in the object considered, in and of itself, but is a function of a practice and is related to an observer, a socio-historical subject who constructs it and makes use of it. Impertinence, then, is the questioning, and at the same time the disimplication, of a homologation that functions on a social level, of a point of view that believes itself, or rather, feels universal. And it irritates, it has a somatic effect, because this conformity is at the level of a life-form, it is a mentality that one "breathes", even if it is something that kills [are there forms of death, among life-forms?].

[4] The case of disgust is interesting, not only because it expresses the immediate reactivity of a life-form, but also because, like its opposite 'taste', it serves distinction: besides the fact that one who has taste is one who can discriminate well, taste is a principle of individuation. Individualisation, in short, is traditionally linked to the body, but in this case it is a cavernous body, the hollow body of the mouth theatre, a void of the flesh-body that can accommodate contents.

What irritates may be the violation of a maxim of communication [Grice's maxim of relevance], the fact that a discourse is interrupted. What irritates is the unexpectedness of the impertinence, which violates a system of expectations. But what also creates a reaction is that, from an external point of view, a certain intentionality is projected onto it and a certain complacency is seen in it: if it is not done on purpose, the impertinent person's gesture seems in the eyes of others to be an out of proportion, an out of place, guilty, at most, of blaming the boredom of conformity. Landowsky posits the difference between impertinence and insolence[5] here, along with the fact that insolence lacks jouissance (Landowski 2013).

And there is an aspectuality: impertinence loves the short form of *éclat*, it is a manner, generally striking, of manifesting a singularity in spite of what is common, of the homologous, of the norm. Impertinence gives itself by negation, works in the direction of a new discursive formulation, and yet leaves the horizon of a new pertinence indeterminate, so that it has an opening effect. And it is in this contrastive making with respect to what conforms and to socially negotiated identities, as well as to the points of view that unreflectively regulate practices, that it resonates with both fashion and forms of life, in the openness and manifestation, albeit negative, of a singularity.

What is interesting to research at this point are the ways in which fashion expresses not the form of life, but the impertinence that alludes to it, that indicates it as out of place. This allows us to move on the terrain of mediations, or at any rate of attestations, without, however, risking dealing with representations of lifeforms instead of life-forms.

It should therefore be understood as a device, a creative platform that has a certain diffusion in fashion: more marketable than transgression, it nonetheless renders identities a contrastive distinction, in a consumer world where it is trendy, and seems nonconformist, to express oneself.

An attempt will therefore be made to investigate the homologous point of view that is called into question by impertinence, in its disimplication from unreflected praxis, in a corpus of objects that does not claim to exhaust the theme, but offers itself as an exemplification. Besides, the ways of impertinence are infinite.

4. Impertinence, irreverence and outrageousness: points of view

It was mentioned above that fashion tends towards a de-compartmentalisation of the values regulated by the different social domains, so that conflict often ensues[6]. By consigning all values to the frivolous, fashion always has something irreverent about it. Leaving aside cases that take us to the thorny issue of cultural appropriation, we would like to discuss some incursions into the religious domain.

The relationship between fashion and the Christian religion, if we are talking about industry, begins at least as far back as the 1950s, and would describe an endless corpus[7]. A recent exhibition, held at the Met in 2018 and entitled *Heavenly Bodies. Fashion and the Catholic Imagination*[8], by itself, brings together a huge collection of objects under the rubric of the relationship between fashion, Catholicism and medieval art.

In the fashion reassumption of religious elements, where the transition from sacred to profane is at stake, the reaction of religious communities has been varied and illustrates different ways of handling the relationship between *habitus* and dress, between lived rule and dress codes.

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[5] Insolence, etymologically, refers to someone that doesn't do what he's used to. It has to do with the violation of a habitus determined in a syntagmatic of the social.

[6] "La *valence* exprime le "valoir" assumé par une valeur à l'intérieur d'un certain scénario actantiel. Si les valeurs mesurent les relations inter-identitaires, la valence estime la distribution toujours inégale de leur potentiel d'implication (on parle, par exemple, de valences *modales*). Les domaines sociaux s'autonomisent pour stabiliser et défendre certaines valences à l'intérieur d'espaces institutionnels dédiés." (Basso 2012)

[7] From the "pretino" dress, designed by the Fontana sisters and became iconic because it was worn by Eva Gardner in Fellini's Roma, we go through designers such as Versace, Dolce & Gabbana, Benetton, and pop icons such as Madonna, with memorable fashion shows such as Thierry Mugler's 1984, Chanel SS1994, Gaultier FW 1993/ SS 2007, Alexander McQueen AW 1996/ SS 2000, Dior FW 2000, Givenchy FW 2008/ man SS 2013, Christian Lacroix, bride 2009, Yves-Saint-Laurent FW 2010, Moschino SS 2014, we come down to designers less known to the general public, such as Anniesa Hausban 2016, Guo Pey SS 2017 or Dilara Findikoglu SS 2018; and the list would still not be complete.

[8] https://www.metmuseum.org/exhibitions/listings/2018/heavenly-bodies

Impertinence, as we have seen, is an explication of "homologous" points of view rooted in practices, of mentalities "absorbed" at the level of forms of life and thus also calls into question the question of observers. As a conspicuous manifestation of a singularity, as a misplacement of a form of life [one is impertinent, at most, out of boredom], impertinence is not, *in se* and *per se*, intentional.

But the various reactions show the extent to which impertinence is a relative value, which, depending on the point of view, can make a categorical leap and turn into irreverence [one sees an intention in it] or, with an increase in intensive and extensive valences, can take the form of an outrage[9].

In general, the Christian religion presents itself as the most tolerant with respect to the transition from the sacred to the profane, as long as the manner of reappropriation does not cross the boundaries of the sacrilegious and the blasphemous. Central is the way in which the letter and the spirit find repertinence.

Certainly blasphemous and openly provocative has been judged, on several occasions, McQueen, starting with the Dante fashion show AW1996 set in a church turned into hell, enunciatedly profaned, where emblematic elements such as the crown of thorns and the crucified Christ take on sadomasochistic traits; a subsequent fashion show of the designer, SS2000, equally provocative, in a Byzantine opulence, mixed Christian and Muslim elements, with a final intervention by Buddha, provoking religious reactions on all sides; but the same can be said of Galliano, with his FW2000 show, in which a model dressed as a pope appears, complete with incense, followed by a series of characters responding to the show's conceptual mandate of "fetish or Freud"; a tiktok trend, *christianchore*, on the other hand, variously interprets this fetish spirit of Christianity, compatible with the sinful imagery of sadomasochism, still hitting the point of a morality that, underneath, promotes a sacrificial form of life.

What is revealed, at the level of forms of life, is an *eroticisation of suffering*, very expendable on the markets of sexuality, which goes far beyond the path of religious eroticism that Madonna's *Like a preyer* had already, scandalously, indicated. On the other hand, even without the sadomasochistic element, Benetton's 2011 campaign, *Unhate*, in which Pope Benedict XVI and Imam Sheik Ahmed el-Tayeb kiss, in a photo that has the enunciational allure of gossip was seen as blasphemous.

In the cases mentioned, we are dealing with an intentionality that effectively turns impertinence into blasphemy, provoking a reaction from the religious community. However, the response has also been negative in cases such as Versace or Dolce & Gabbana, who were born and bred with the chrisms of Christianity and who import these chrisms into their design, with crucifixes, rosaries and saints everywhere, as Sicilian tradition would have it. Despite the fact that there is no subversion of the message, it is precisely the fact of maintaining its spirit, in the almost documentary truth of a popular tradition, that is the point of criticism, which this time focuses on the fact of selling religion and capitalising on its heritage of values, with an operation that Versace had already shown to be successful.

A problem of mingling with economic domination then presents itself, in other guises, in Dolce and Gabbana's FW2013, which brings stylistic and inconographic elements of Monreale Cathedral to the catwalk. The criticism, rather than undue appropriation, was this time about promoting a scandalous and opulent Catholic church.

When the appropriation of expressive elements has no religious connotations whatsoever, and no fundamental content or secular facts of the Christian spirit are at work, if the reference is superficial, as in the case of Gucci or Wang, the mingling with fashion is tolerated by the religious leaders, and cases of blasphemy are forgiven, even to the point of opening the doors of the church to the fashion shows - after all, don't fashion and the Catholic religion share a common sense of the grandiose?

But in these cases it is the community of the faithful that protests the profanation of a link between place, practice and spirit that makes up the *habitus* of the Christian. And a criticism with a Franciscan flavour rises up against a Benedict XVI who loves tailoring too much. At issue is the approach to dress, habit and, above all, *habitus*, which we have seen form part of the extensive character of a lived rule.

[9] The term "outrage" comes from the Latin ultra and does not, etymologically, have a negative connotation. The latter comes to it from the axiology that demarcates a boundary.

The criticism of Catholics goes in the direction of restoring that extension of religious values to the different aspects of life that gives belief an absolute value.

What is wrong with the community is that the official church interprets the popular saying "clothes do not make the monk", which sanctions the corruption of a clergy made of form and not substance, in the worst way: clothes make the monk when there are luxurious clothes to be worn [the pope's suit is of a shaved silk that only he can wear], and it does not do so when the Christian's home [the church in which one does not have to undress too much, the church in which there is silence] is lent to catwalks[10].

Gaultier's case is even different because it is a case of icons, images, and devotion. With a pop framework [famous collaboration with Madonna] that maintains Parisian roots, in the *Des Tatouages* SS1994 show the designer presents visions of spirituality ranging from Eastern mysticism to the wild anarchy of punk to the inspired heroism of Joan of Arc. Iconic figures of saint-warriors flow in an epic that also runs through the history of the fashion show, judged by Vougue to be one of the 25 memorable ones of the 1990s. Impertinence, this time, brings on an operation of fusion and bricolage of stylistic motifs that seems to reanimate what at the level of religious practices has become dead letter, worn usage, through a reconfiguration of the relationships between cognitive and sensible and between aesthetic, perceptual [*àisthesis*] and ethical levels[11].

Entirely dedicated to Christianity, the following SS2007 fashion show maintains a similar trend, presenting us with iconography that refers directly to primitive Christianity and Byzantine icons, with all their kit of imagery [haloes, bibles in hand, incense, and so on]. These are not literal references, as in the case of McQueen, or even a memorial aestheticization of costume, as in the case of Dolce & Gabbana, but a work of deconstruction and reconfiguration of expressive elements of ancient holiness into a new, and living, form of devotion. The pop icon seems more religious than the religious, with an intensive increase in valences that has strong implication effects.

Changing doctrine, again Gaultier remained memorable for his FW1993, entitled *Les Rabbins Chics*, inspired by traditional Hasidic men's clothing. Men and women wear religious symbols of the community, such as *Shtreimel* [large fur hats for the Sabbath], *Payot* [side curls], *Tefillin* [boxes worn on the head with Torah scrolls inside], mixed with typical designer elements. The rabbi's comment was.: "the whole thing is very offensive. To take men's mode of clothing and make that into a modish thing for women is extremely inappropriate in this community." [12]

What is interesting, from the point of view of a form of life reaction, is that the criticism touches not so much on taking symbols of religion, but on using them in an extremely inappropriate way, on subverting the practice. And this impertinence, which becomes extreme inappropriateness [outrage], makes explicit the point of view and salience of the practice: at the bottom is the mushrooming categorical male/female distinction, which in the rabbi's discourse becomes the mode/modish opposition, moreover with contextual seeds that make men's and women's relationship to dress profoundly different: for women it is reduced to a thing [to have got, to own], for men it is a manner [of being].

The impertinence of fashion, then, with respect to an encroachment of the religious, works in different ways: now it unimpllicates a profound way of being that has to do with a drive dimension [eroticization of suffering], now it explicates a lived mentality [introjected categorical systems], or again it shows how the religious message, without too many variations, lends itself to marketing, or how the new evangelization must be the prerogative of the fashion domain, which alone knows how to restore the spirit of a custom.

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[10] And when the line is crossed, the Church finds itself apologizing for lending itself to the secular: another case of desecration of a church, in the wake of McQueen, is described in an article in the online Christian magazine Premierchristian, which presents the epilogue in the headline like this: *Church apologizes for hosting satanic fashion show* [the fashion show in question is Dilara Findikoglu's SS 2018, in which models wear inverted crosses, devil horns and vampire costumes], https://premierchristian.news/en/news/article/church-apologises-for-hosting-satanic-fashion-show

[11] "His Postmodern sensibility is always to transform, surrendering cognitive command of the past to an intuitive sensibility for the present" (Martin 1998).

[12] DEGAN, Pener. The New York Times. August 1993. "Fantasy or Affront?" *The New York Times*. V4.

5. Homeless chic

A completely opposite case is what we can find in the trend of homeless chic, or haute homeless, brought to the runway by Galliano SS2000 and, following by Weastwood FW2010, or by Daisuke Obana FW2017. Although the roots of this trend can be found in a fascination with poverty that goes back to the time of Marie Antoinette[13] and in fashion that goes beyond the realm of fashion [from the *Canterbury Tales* to the film *Zoolander*], Galliano's runway show, along with the trend's sequel, did not fail to have a disruptive effect, with a diffraction of critical reactions that shows the vacillation of a principle of relevance, with respect to what is proper and improper to the fashion domain.

Impertinence, in a direction that grunge or hobochic had already traveled, reaches a paradoxical outcome here, in the contradiction between luxury and poverty in which the shadow of fashion is shown. Clochard shows, in the various interpretations of haute couture, bring into play a redefinition not only of the field of fashion's relevance, but of the more general relationship between an ethical/ethological dimension and an aesthetic/perceptual [àisthesis] dimension.

Regarding the boundaries of the fashion domain, the operation has been seen now as the manifestation of a "commitment" of the fashion system with respect to the social, noting how "the glass of fashion is mostly a reflective device"[14], now as an aestheticisation that, on the contrary, has the effect of anesthetising with respect to the seriousness of the problem, in the search, beyond all reality, for a form of poetry in the condition of the homeless. But criticism has also moved on the perception level [àisthesis], denouncing a lack of taste and sensitivity[15] and on the economic level, where it has been noted how "it's hard to imagine a couture client shelling out $25,000 for a dress just so she can look like a bum."[16]

After Galliano's fashion show, inaugural with respect to the theme, groups of homeless people had bodied in front of the Dior fashion house stores, picked up by the paternalism of activists. But the impertinence did not go so much to irritate the form of life of the homeless as to irritate that of the fashion system: the lack of a shared principle for the interpretation of the creative move depends on the very marginality of the homeless who, outside any system, disrupt the compactness of systems and, in particular, in the fashion system, pose the problem of how to understand its sensitivity with respect to the social and forms of living together.

It is interesting, then, to take a closer look at the way in which, at the level of clothing design the fashion veering of the homeless theme is accomplished. Among the many creative solutions, in particular, we would like to dwell, comparatively, on those of the aforementioned Galliano, Weastwood, and Obana to observe the ways in which this "totally other" from fashion can find a pertinentization in the fashion system.

Figurative elements that directly convoke the world of the homeless appear throughout the collections: shopping bags instead of handbags, oversized dresses, shrunken sweaters, garments held together by safety pins, survival objects integrated into the clothing, dirty makeup with freezing effects.

Compared to a figurative focus on the theme, however, the artistic reinterpretation leads in different directions and articulations of content and responds, to a large extent, to the different aesthetic sensibilities of the designers: disturbational in Weastwood's case, histrionic and crossdressing in Galliano's, and more realistic and materialistic in Obana's.

Beginning with the Japanese designer, the creative work leads mainly on the layering of the different garments, which disrupts their use and has the effect of making them redundant: double sweaters, double pants, jackets worn over over coats, pants that tuck into socks, sweaters used in place of scarves disrupt the

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[13] For a reconstruction of the history of the trend and its various onomastics see COLE, Daniel James. 2018. Dumpster Chic and Haute Ho-meless: Placing Brother Sharp in a fashion Industry continuum. *Critical Studies in Men's Fashion* 5 (1+2). 25-39.

[14] Guy Trebay. 2017. The New York Times. https://www.nytimes.com/2017/02/01/fashion/mens-style/dissent-on-the-runway-new-york-mens-fashion-week.html

[15] https://www.hollywoodreporter.com/lifestyle/style/homeless-inspired-fashion-collection-sparks-debat-at-mens-fashion-week-new-york-971135/

[16] HORYN Cathy. 2000. New York Times. https://archive.nytimes.com/www.nytimes.com/library/style/011800spring-couture.html

order, distinction and categorical destination of the garments. The look becomes a haphazard wardrobe that gives voice to the materiality of fabrics that must first and foremost defend against the cold and immediately summon, rather than a form of life, a form of survival. The designer's interpretation first and foremost captures a practical aspect, showing in the garment its use, while the aesthetic element seems to supersede only at a second glance, when attention is brought to the plastic level of the composition of the collection's garments. In a color palette that tends toward grey and desaturation, there is some regurgitation of color, far too garish (the bright red of socks, the orange of a sweater), like a jarring that nonetheless enhances the holding of a principle of elegance. The silhouette that the clothes draw now conceals now deforms a body alienated from any kind of seduction and which tends, even in movement, to become an indistinct mass. The clothes seem to weigh, rather than fall. Daisuke Obana's discourse around the homeless takes us to the edge of fashion categories, beyond which there is no seduction, no second-order observation, no lifestyle, but a dress-over-life that both protects the body and suppresses its sensuality.

Opposite, however, is Galliano's solution, because of the clochards staged in 2000, everything could be said except that they lacked a component of seduction. The designer said he found inspiration walking the streets and suburbs of Paris, but another important inspiration is surely madness, a matter of alienation that goes with this form of life on the margins.

What is interesting, when interpreting a theme such as the homeless, is the fact that, in general, in order to restore a certain veracity to the staging, the designer should make his or her own, as in Obana's case, the way in which the homeless themselves "create" their own styling, elaborate a principle of clothing. If in the case of the Japanese designer the fashion component seems to detect from chance, as if the homeless person, accidentally, matched garments with impeccable aesthetic balance, and thus justified their appearance in the fashion circuit, in the case of Galliano the aesthetic factor seems to come from the madness of that form of life.

In the fashion show, which unfolds the collection, model-dancers appear at one point, half-mimes, a painter's palette, figures who call forth an expressiveness that is all the more disruptive the more outside of a system. The models' own movements, from the beginning of the show, are exaggeratedly expressive and different from one another, in constant questioning/provocation of the audience. A sense of precariousness hovers in all the garments: scraps of fabric that seem on the verge of falling off, objects of all sorts hanging, chains, large cross-stitching, so coarse that there seems to have been no time to do better, frills indecisive between ornamentation and chaotic juxtaposition, the triumph of dissymmetry, as if at some point in the creation of the garment the fabric was missing, or as if symmetry was not, on closer inspection, a criterion to be followed. Yet this mad creative immediacy proves to be studied: overall and especially from a distance, the collection's silhouettes draw a voluptuous, living and expressive body that is rightfully part of fashion history, with references and quotations that wink at the expert audience. Clochards are presented, the framework of fashion is questioned, provoked, but, after all, we get back on track, for an aestheticising vision of even the saddest realities takes care of fashion.

The case of Weastwood is still different. Partly because marginality is not a theme foreign to the punk designer, partly because showing homeless people is perfectly compatible with a disturbing intent, and partly because a certain [counter]cultural engagement is expressed there, it could be expected that the trend would be ridden by the British designer. On the engagement front, sweatshirts with writing referring to climate change also appear in the collection, while in the fashion show a trolley works as a synecdoche for a production system.

In general, at the level of the creative platform, the homeless theme here becomes the motive for pushing the limits of the eclectic, both in the variety of garments, the variety of cultural references, and the extremism of juxtapositions. The starting ground of creative elaboration is thus a kind of chaos: there is not, as in Galliano or Obama, a defined color palette, just as there is not a simple bricolage of fabrics, nor a repurposing of garments from a wardrobe. There are definitely wrong sizes, and there are forced cohabitations, among tattered furs, navy jackets, pinstriped pants, belts, suspenders, plaid skirts, paper crowns, each garment with a history and style of its own, and living together in an equally varied reformation of body silhouettes. And a same argument can be made at the plastic level, where we find every variety, between lines, colors and fabrics.

In the fashion show, on the other hand, we see models colliding, along with models walking in pairs giving hands, one model falling, another helping him up, while the designer, at the end of the show, presents herself on a stretcher, after a few garments alluding to an emergency, to the ambulance personnel.

The theme then leads the designer to reason about what may be a kind of extreme synthesis of the heterogeneous, which disrupts a fashion culture to foreground on the one hand a wild, anarchic, individualising aspect of dress, and on the other hand the way in which this complete diversity can stand together, both at the level of the individual garment and at the level of the collection. Central, in short, is the relationship between the parts and the whole, in the disqualification of a homogenization, and in a conflict of alterities that in fashion seems to be able to, if not resolve, noisily compose itself.

6. Forms of life, anomie and cyborgs

If in the representation of the homeless we come to terms with a chaotic factor, an out-of-system that brings on the ethical and aesthetic principles of fashion, on the edge of a norm and thus of the subsistence of a form of life, the case we ultimately want to deal with is that of the much-discussed Gucci Fall 2018 ready-to-were fashion show.

We will not deal here with the fact that the fashion show has received harsh criticism with respect to the question of cultural appropriation, although, by way of introduction, let us say that it is characterised, even at first glance, by an explosion of cultural references that create the effect of an interpretive vertigo, in the disqualification of any relevance to which analysis can be clung. The reason we want to deal with it, in addition to this impertinence of interpretation, is that the concept of the show in part summons the concept of the life form we have taken it up in our work, so that the creative mandate becomes to express that which would escape all forms of mediation. So let's begin with the fashion note[17] from the 2018 show, entitled Cyborg, which begins with a reprise of Foucault's thought:

> The challenge of the disciplinary power is to impose a precise identity on the subject. This operation is carried out placing the subject inside binary fixed categories, ad the normal/abnormal one, with the specific intent of classifying, controlling and regulating the subject. The regulative strategies prove so alluring that the subject voluntarily chooses to stick to that particular categorisation, claiming its positioning inside a given social structure. In this frame of reference, the regulation of the living body uses the concept of identity as a device of bio-political control (M. Foucault).

There is here a synthesis of Foucault's thought, in which we find the opposition between what is a living body and a categorical, culturally elaborated system that criticism must disempower: it is the device of an instance of power[18]. A precise identity is imposed on the subject in a classification system that is functional for control[19], so that voluntary choice turns out to be an appearance [appearance vs reality].

> Identity, though, is neither a natural matter nor a preset category, which can be imposed with violence. It's not an immutable and fixed fact, rather a social and cultural construction and, as such, it's a matter of choice, joining, invention. Identity, thus, is a never ending process, keen on new determinations each time. The consciousness of how everything is socially built, even who we are, opens a field of fresh possibilities to perfomatively explore. A field of liberty and responsibility in which anybody can become who he/she really wants to be, getting social expectations and personal desires back in the game.

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[17] http://www.metro-society.com/en/fashion/gucci-cyborg

[18] It is worth, again by way of introduction, mentioning the fact that Gucci has, worldwide, more than three hundred official stores, that it is the most valuable Italian brand, that it has an extensive network of collaborations, from artisans to artists, from brands to museums, and its empire, beyond fashion, extends to interiors; all in a communication that takes the contours of a culture.

[19] "At the collective level, a culture pertinentizes relevant semiotic units and chains of interpreters with their perspectival angles, establish-ing institutional legitimacy and symbolic power-on the basis of its own practices" [translation ours] (FABBRI 2018).

Here, beyond forms of life, and beyond Foucault, we find a rhetoric of living and practiced freedom [*fresh possibilities;performatively explore*], along with a rhetoric of authenticity [Who we are; become who he/she really wants to be] that are articulated, without much explanation, with the concept of responsibility.

> The subjectivities embodying Gucci's pluriverse move in this field, which is ethic and political at the same time. They represent the invitation to diverge, not conforming to univocal and otherdirected identity models, and the encouragemment to spread other ways of thinking about ourselves that are able to violate preset categorisations. In this regard, what can seem atypical, abnomalous, flawed to a normalising eye, acquires a new legitimacy. A new breath. The courageous affirmation of the self and its singularity.

Modalizations in terms of power are then introduced [*able to violate*], with a shift from not having to be/to having to be [*violate; normalising eye; new legitimacy*] the sanction of self-affirmation as an act of courage, and, again, an isotopy on a vitalistic theme [*new breath*].

> The collection goes further beyond, taking the shape of a genuine Cyborg Manifesto (D. J. Haraway), in which the hybrid is metaphorically praised as a figure that can overcome the dualism and the dichotomy of identity. The Cyborg, in fact, is a paradoxical creature keeping together nature and culture, masculine and feminine, normal and alien, psyche and matter. Conflicting with any category grid, the Cyborg is the expression that blends different evolving identities. Hybrid and shifting identities, built on multiple belongings, that transgress the normative discipline.

Reference is made to the manifesto of the feminist D.J. Haraway (Haraway [1985] 1991) which represents the pars construens of the fashion note: the Cyborg is a paradoxical creature in which everything would blend together, beyond any categorical definition. A kind of total *anomie* that has to translate somehow on a figurative level: and in fact the continuation of the manifesto brings up some elements that we will find in the fashion show.

> Gucci Cyborg is post-human: it has eyes on its hands, faun horns, dragon's puppies and doubling heads. It's a biologically indefinite and culturally aware creature. The last and extreme sign of a mongrel identity under constant transformation. The symbol of an emancipatory possibility through which we can decide to become what we are.

Life, transformation, escape from hetero-determination, emancipation, and cultural consciousness would then figuratively translate into the pursuit of generalized impertinence with respect to the rubrics that organize our encyclopedia of knowledge. This post-human being who continually transforms himself thus has eyes on his hands, faun horns, a baby dragon, a double head.

These are figures that we find such and such in the catwalk, whose expressive elements have an isotopic trait in the adjective "nightmarish", which has appeared several times in the criticism: beginning with the parade setting, which is an operating room, we find models walking around carrying a duplicate of their own head, others with a third eye, now on their forehead, now on their hands, or with a baby dragon or a snake in their arms, a balaclava man appears, a model with a pagoda instead of a hat, several models are wearing a translucent dry-clearing bag, there is a creepy reinterpretation of a David Bowie look, many faces entirely covered and several dresses layered, in an overall mood that has something scary about it. The ninety looks on the runway are indeed each a Frankenstein of disparate references:

> The show radiated cross-cultural meanings, a clashing of symbols by a brand that has markets to charm across the globe. There were Russian babushka headscarves and modest, covered-up folk-costume dresses next to spangled, '20s showgirl chain mail and jewelry; a pagoda hat and Chinese pajamas; English tweed, Scottish plaid, and a Fair Isle sweater; Italian '80s vintage beige businessman suiting; a glam power-woman ruched dress and gold leather peplum jacket.

> Gucci logos were everywhere, of course, and there were branded love letters to Sega, Major League Baseball, manga, Paramount, and Russ Meyer. In other words: A zillion billion clothes and accessories guaranteed to stoke Instagram commentaries for weeks to come (Mower 2018).

And we find the *tifoso* [italian masculine for 'supporter'] bag, carried, however, by girls, the Rajah line, whose iconographic reference seems to gather, in addition to the lion, a 1920s film [*The Young Rajah*] and a kind of butterfly [whose plastic features we also find in a collar], a reference to the Scandinavian ski mask of the 1960s and the Chinese tiger of the new year, and probably the list is not yet exhausted.

We can imagine that some elements, such as the heads carried by the models, express the concept of self-determination or self-creation that appears in the fashion note, while the operating room describes the designer's process of deconstruction and reconstruction, conducted on a material that makes the rounds.

Beyond a general multi-culturalism, however, any attempt to find something to hold this variety of references together is doomed to failure. Impertinent is the juxtaposition of the garment elements, impertinent, or irreverent, has turned out to be the use of some garments [the *Sikh* turban, which appears in the show, had to be taken off the market], impertinent, finally, is trying to trace this fragmentation back to a discourse.

These new identities, propitiated by the fashion note, are constructed through free associations of expressive elements that, emptied of their content [religious, cultural], obey plastic and com-positional balances that nonetheless make the Gucci style recognisable and identifiable: a certain way of handling the contrast of colours, a certain way of reasoning about the whole and the parts, a certain way of constructing the silhouette or of using printed fabric.

From the point of view of our discourse on impertinence and forms of life, Alessandro Miche-le's operation, from a creative point of view, actually takes us, through the disqualification of any interpretative relevance, to a dissociation of level of expression and level of contents whereby it seems that each and every look confronts us with a singularity, a fully individual manifestation of some form of life, which is offered almost in a regime of *monstration* [and which in fact, in more ways than one, appears monstrous]. It is also difficult to find a coherence or koiné for the entire collection: it responds to an anarchic mandate that describes as much the togetherness of different looks as the togetherness, in one look, of different garments. The collection, so variously assorted, seems to place itself out of time and in every place, in a kind of post-modern smoothie in which the differences, untethered from any cultural system, are flattened and give the impression of an erosion of memory: a repeatable operation, in the cyclical time of fashion and consumption.

On the other hand, with respect to all this liquidity, this fluid and seemingly vital aspect, it should be noted that the brand, solid, inescapable, appears almost everywhere, is the constant isotopic background of the collection [it has been said that among other things, the logo of the rajah line is inaugurated in this collection].

And the fact is precisely that a coherent interpretive reading is there, and it is only achieved by moving to the marketing level. The catwalk presents many garments that, beyond their composition in a specific look, are shown to be self-contained, can be bought separately, and are available for new assemblages, depending on the tastes of the customer, having cleared the rule that everything can be safely put with everything. Then there are many accessories, including fashion show props, for fashion enthusiasts: this way of constructing the garment while leaving ample autonomy to the part with respect to the whole is an admirable solution from the point of view of the balance between brand recognition and the possibility of customisation, between nomos, fashion diktats, and forms of life. A solution that, precisely, gives the subject the impression of having freely expressed himself - while instead every single word of his freedom speech is sold to him at a high price, in the law of the market.

7. Conclusions

In our investigation around the relationship between fashion, forms of life, and impertinence, the cases we have considered take us onto an extra-demeaning impertinence, with fashion's incursion into the realm of the religious; onto an impertinence internal to the fashion domain, which questions its frames

with respect to the representation of the homeless; and onto a smaller-sized impertinence, with a fashion show that seems to disqualify any interpretive relevance.

In the case of religion, impertinence is a principle that disrupts the solidarity between ethical, aesthetic and perceptual [*àisthesis*] levels found in the religious *habitus*. In the general subversion of the relations between letter and spirit of a *grammaticalised* domain, it is a matter of disimplicating now a cognitive aspect that is "breathed" into the lived rule [as in the case of *Rabbis chic*], now a passionate set-up [eroticisation of the suffering in a sacrificial form of life, as in McQueen], or again it is a matter of reviving worn iconographic codes that have become dead letter [Gaultier].

As far as the homeless are concerned, what happens is that the relationship between fashion and culture is called into question, with what could be the last, and derelict and marginal, form of counterculture. What is in question is the possible engagement of fashion, its ideological velleity, consigned as it is to economic domination. Central here, too, are the ways in which the relationship between an ethical and an aesthetic plane is configured, from an aestheticising doing to a disturbing doing in which a taste for screeching is expressed. On the other hand, the issue of the homeless brings fashion to a [lower] limit of the wearable and dress, to a survival dress [this is the case with Obana] that seems to make a *tabula rasa* of the categories of the system.

In dealing with the homeless, then, it emerges how this complete otherness to the system, luxurious, of fashion, results in a kind of creative delegation with respect to styling, when reasoning about the homeless subject's use of dress [as layering, change of use, transformation of newspapers into dress] - the indistinct mass of the homeless then forces the designer to reason about a creative principle that must lie completely out of fashion.

Perfectly fashionable, perfectly successful from the point of view of the market, on the other hand, is Gucci's fashion show, which shows us these subjectivities at the edge of singularity as at the edge of a display, the extreme outcome of an anomie that manifests itself in the staging of paradox. But as it turns out, the lack of a rule is apparent and, in fact, all of this is explained in the functioning of an economic system.

What works and sells, on the other hand, is that the anarchic and individualistic, and out-of-culture subjectivities we find in the parade offer themselves to us as maximally appropriable identities, precisely because of their fund of indeterminacy, their impertinence. And the more open the interpretation remains, the more the "dress function" presents itself as unsaturated and begging to be worn.

The life effect and the form of life effect of fashion rest on this open character of dress, which is drawn under infinite pertinences and yet, always, demands a bodily anchorage and must be incorporate. The Gucci fashion show we covered is not the only case in which impertinence is in regime, whether, on a macro level, as an invasion of other cultural fields, or, on a micro level, in the construction of the look and the individual garment. And sometimes it seems that impertinence is a kind of new pertinence: it is trendy to juxtapose the greatest heterogeneity of expressive elements, to disqualify the search for interpretive coherence, to put interpretive categories in turmoil.

But the Gucci case is emblematic because, more than a life effect, it makes a scary effect: there is something monstrous, it has been said, in what is presented outside any form of pertinentisation: in the parade of these individuals, who are as much individuals as we do not know how they can be together, the *monitum* of the monstrous leads on the dissolution of all forms of life, in a regime of complete anomie that corresponds to the exaltation of singularity.

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PACKAGING SEMIOTICS. PRODUCTION OUTPUTS AND CONSUMER BEHAVIOUR

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Introduction

The packaging discourse is based on a semiotic model, activated by the commercial brands system. It supports the whole growth of modern economic industry, using new advancing industrial technologies for protecting products from damage and loss. Constantly, it directs consumer choices and convictions to prefer product value from over another. Moreover, it provides an effective financial solution for every economic function in use. Also, involves the brands representation as a specific reasoning knowledge pattern, to control surplus production, and adjust the quality of the social community development.[1] Thus, it enables packaging products to be free from the closed ceilings, aware to observe the process stages of manufactured packaging from the raw gibberish of perception.[2]

Figure 1. Modernist market covering globally food products

Pace production

The packaging began with the industrial revolution as a pivotal economics system. It preserves sectoral products (varieties and types) from the destructive effects of viral contamination (foodstuffs and others). Packaging ensures safe food microbiology. it's summarized by sterilization and sanitary welding technology. It determined Its value by using preservation with aluminium and glass materials, exchanged for tin and other metals. However, its inclusion with the products range is manufactured by the plastic industry, some are classified as hazardous waste, such as metal materials, opposed to other materials such as paper and cardboard.[3]

The modern economists and nutritionists (early 19th century) have developed techniques for packaging a complete products range, from carbonated liquids to sterilisation and thermal energy; fruit juices, oils, perfumes, substances, and semi-liquid; edible ice cream, coatings, medicinal serums, etc, until the discovery of ethylene packaging (approved in 1944). The packaging industry has accelerated both development and diversity, has increased with flight, maritime travel, and spaceships. Packaging also helped communities to live away from sources of food and sustenance, to urbanize and expand in the early industrial growth.[4]

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[1] Tomascikova, Slavka. 2021. Semiotics of Food: Postmillennial Media - Discourses, where Global and International Meet National, Regional and Local: academic textbook / S. Tomascikoa - Samara: Samara University Publishing House, p.20.
[2] Mike Featherstone. Consumer culture and postmodernism in: Arthur Asa Berger. 2010. The objects of affection, Marketing theory and semiotics the objects of affection, U.S.A, Palgrave Macmillan, P. 55.
[3] Dipak. K. Sarker. 2020. Packaging technology and engineering, pharmaceutical, medical and food applications John Wiley & Sons LTD, p.4 -5.
[4] Jane Bickerstaffe and Elaine Barrett. Packaging's rode in society in: Geoffrey M. Levy. 1993. Packaging in the environment, Carnaud Metalbox international NV, Brussels, Belgium, Springer, pp.36-37.

In addition, packaging multiplies product into countless copies varieties; caliber cuts, dairy products derivatives, mineral water bottles, separate cap system (open top), (plastic bottles...), computers, hi-fi laser discs, microelectronics, physical media - digital (bank chips, digital packaging sheets (credit and loan cards) ... etc.[5] Each packaged product is categorized on its consumption needs, and confined determined priorities. It refers to several product types, according to their importance; uniqueness, size, purchase frequency or consumption, cost (relative or absolute), scalability (frequency of product or packaging updates) and so forth within variety and value[6]. Therefore, packaging of industrial creates a specific semiotic difference in terms of identity, ownership and differentiation, as defined by the manufactured products forms such as electronic devices and mobile phones.[7]

Figure 2. Traditional packaging food and the modern market tastes

Perform identity

Packaging is a marketing protocol system, for its function is to define commercial positions and guide consumer behaviour. It reduces not only the product identity, but rather a logic constituting a productive company with a declarative notice form, and for a large distinctive advertising program. It is designed to develop an innovative and effective image of a business company, expecting to influence sales positively and improve its reputation.[8] Packaging patterns, shape industrial identities, enhance the presence product in consumer communities and increase the value of its assets. The product identity was doubled by diversifying appearances, raising concerns about the economic marketing, circulating among the industrial bodies, items for are included, and the rest follows; food is stored in tins, clothes are kept in bags, vegetables and fruit reserved in bins, microelectronics maintained in shells or foil, etc. what should be noted sensitively, is that the packaging role started to decline due to physical products disappearing. The market was equipped with products that have no name or identity or those have been stripped from their physical characteristics or that character is fictitious, void of content and lacking tags... etc. This has occurred alongside remarkable technological advances, since there is no longer anything guaranteed the value type or form, given the many distortions packaging in nature. The types of structures are some production units; digital technology, manufacturing environment, etc. Most of the fundamental product meanings are dissolved components by internal disintegration of maintaining quantity rather than quality.

Although, the products dematerialisation was illusory and symbolic, covered up by a certain production and consumption category. They were categorised within a system of pragmatic measures, justified by the marketing- economic system itself. It is inconceivable to release a specific product for marketing

[5] Andrea Semprini. 1992. Le marketing de la marque : Approche Sémiotique, Liaisons, P.6.
[6] Benoît Heilbrunn. 2015. Market Mediations: Semiotic Investigations on Consumers, Objects and Brands, US, New York, Palgrave Macmillan. P.10.
[7] Andrea Semprini. 1992. Le marketing de la marque : Approche Sémiotique, Liaisons, P.6.
[8] Pierre Martineau. Sharper focus for the corporate image in: John M. T. Balmer and Stephen A. Greyser. 2003. Revealing the Corporation Perspectives on identity, image, reputation, corporate branding, and corporate-level marketing, London and New York, Routledge, pp. 191- 192.

arbitrarily, without specifying and signifying name and identity of packaging, without the contractual character and the restrictions system that frame and regulate, ensuring product safety, packaging integrity. Simply put, it's the infinite variables production and consumption, emerged products into obscure signs (for electronic devices), and make their physical state identical and indistinguishable.

The marketing discourse emphasises the establishment criteria necessity, to distinguish products through packaging, in order to preserve their manufacturing validity and impoverish brand character, and strip economic, civil, and cultural significance. Whatever, the packaging features have to be beyond any physical definition, being clear and specific, not only as a mode of communication, but as a tool of knowledge that describes self-identity objects-subjects, correlated with packaging discourse.

Figure 3. Packing industry Covid-19 Products

Satisfaction Signs

The packaging discourse breaks into the production- consumption sphere, revealing a sign system structure, laden with economic significances, related to cognitive and social implications. Then incentivizes product acquisition, consumption, and even acts organisation, according to effective and efficient marketing exchange activity. It involves the entrepreneurship soul to strengthen its services, achieving "satisfaction" and "efficiency", imposing the "balance" and "discipline" values in structures and themes. Although, it keens to improve product and appreciate consumer, using a sensory system of sign and codes, that investigate cognitive perceptions about marketing process, as a persuasive marketing medium connected to daily situations (restaurants, shopping, visitors, etc.), also to economic, social and cultural rituals (factories, products, exhibitions, etc.).

Packaging urges to evaluate conscious and unconscious social activities of products as signs, whose meanings are measured not only by the physical products nature, but also by codes and symbols. It metaphorically conceals the content, inspired by the same representative characteristics, in a sense, of creating a veil hiding the past reality (the reality of large quantities). More importantly, communicatively reveals a new reality by rendering a marketing brand a significant sole proof of the origin and the criteria for the optimal choice possible.[9]

The sports brands "Adidas" and "Nike" - far removed from systems and laws of representation- convey the physical form meaning that has been conceived and created externally (through certain plastic media), in order to recognize the production subject, and consumption sensation, etc.[10] Thus, consumers

[9] Benoît Heilbrunn. 2015. Market Mediations: Semiotic Investigations on Consumers, Objects and Brands, US, New York, Palgrave Macmillan, p.2.

[10] Some products may be subject to labelling indicating the properties of their ingredients. This may also include visual indicators if the product contains flammable or toxic substances, may cause infection or discomfort, is a sunscreen, or should be kept out of reach of children. Dipak. K. Sarker. 2020. Packaging technology and engineering, pharmaceutical, medical and food applications, (Eds) John Wiley & Sons LTD, pp.16 - 17.

recognition of a product is no longer dependent on what marketers imply to communicate, but rather on the product within inherent characteristics: stability, consistency, guaranteed quality up front.[11] It is merely a term that must be recognized in its essence. Packaging reproduces conditions for perceiving subjects through codes and symbols, for the semiotic reality comes through cognition. There is, therefore, a systematic brand for a return to the packaging state, produces both direct and implied meanings, transcending the reference to the sign system itself.[12]

Figure 4. Specific brand packaging character

Exposure form

The packaging concept entails establishment and reinforcement of meaning within a specific model, articulated through two primary manifestation modes. The first, is the present one, defining the hypothesis of meaningful connection surrounding the existing object- product as it is recognised in its natural state. The second, is the absent one, concerned functional systems associated with production - consumption conventions, that is, the packaged product. A semiotic substitution occurs through coherent significance perception about packaging form, wherein the packaged product functions as a representational system of storage and preservation. This system is characterised by a network of conventions and terminologies, that activate relational meanings among its formal counterparts, such as, rectangular shape, framing, opening closing mechanisms, model positioning, sample, arrangement structures. These formal attributes are further complemented by thematic analogies in actions and values, including processes of concealing and containing, as well as bestowing and distributing. The overarching system purpose anticipated a cumulative set of emotions and knowledge, associated with real goods production and consumption. This dynamic reflects an underlying desire to exert both material and ethical control over product, situating within the relational context between producer and consumer.

The signed packaging template for the product "Kiri cheese" establishes a plastic brand for framing the acts of incitement and stimulation. Meanings related to production and consumption are organized within the pictorial calligraphy of the subject, forming a semiotic unit that separates the constituent formulaic intersections. These correlations are available within the sphere of marketing messages, carrying with them the context of historical, social, economic, and cultural dimensions.[13]

Accordingly, to the semiotic structure value, packaging design can be analysed through two primary rules:

The commutation rule that enables the isolation of significant visual units that define the sequential organisation of "iconims" and thus establish the image's overall meaning. The following semiotic elements are identified: the image of the animal; the indication of a high-quality, imported breed; the depiction of a child; a piece of cheese; a breadcrumb; a traditional pottery jar; a spoon filled with Kiri cream; green natural scenery symbolizing spring; trees; red, yellow, and purple flowers; the box shape; and the product name and type (Kiri Cheese). Additional features include the easy-open and close technology, the hook,

[11] Benoît Heilbrunn. Market Mediations: Semiotic Investigations on Consumers, Objects and Brands, Palgrave Macmillan, US, New York, 2015.p.2.
[12] George Herbert Mead. 1934. Mind, self and society, Translator Charles W. Morris, United States, University of Chicago Press, p. 232.
[13] Sandra Semprini. 1992. Le marketing de la marque : Approche sémiotique, Paris, liaisons, p.7.

the dominant blue colour scheme, and spatial references to France and Tangier (Morocco). The correlated foreign-language text reinforces the product's message, describing Kiri as "the wonderful soft cheese, as wonderful as life itself." These linguistic and visual units may be further reduced to graphemes, which allow the product to be identified through its brand name, pronunciation, and visual representation. The significance of the packaging process reveals a semiotic signature comprising three essential identifiers: product (cheese), brand name (Kiri), and place of origin (France, Tangier, Morocco).

The deviation rule establishes a basis for identifying variations and transformations within the visual text. It enables the detection of literal forms and graphemes that can invert or subvert the initial meaning. Thereby generating new interpretive possibilities within the semiotic icon field. The overall design meaning is organized within the can-icon, structured through units of content representation, embedded in pictorial and graphic composition. These visual arrangements connect the formal intersections, governing the material and symbolic production dimensions, within this optical space- closed at the level of its iconic lexicon but open in its semiotic potential- the design operates as a visual metaphor, both figurative and iconic.[14]

This visual metaphor of icon cheese encourages a contemplative engagement, transcends literal reading, and invites viewers to explore the aesthetic, cultural, and ideological values embodied in packaging. Ultimately, the "Kiri Cheese" packaging constructs the product as an ideal food- one that symbolizes complete and healthy nutrition, aligning with the parental aspiration to provide their children with the best possible sustenance.

Figure 5. Procession and passion

Symbol tool

Packaging takes an in-depth approach to semiotics and symbolic mediation systems. The signification is produced by the symbol, defined as a discursive message, transcends its actual utilitarian value (what it 'does') to be positioned in the structure of signs and meanings. It is a symbol of a fundamental vehicle meaning, underpinned by the complete transparency characterising codes and position of the audience, whether producers or consumers, diversified topics, and enriched symbols. This provides packaging with a higher degree's level of inclusion and pampering, simplifies fiction and recognises symbols. Thus, some companies adopt registered trademarks in relation to the production, distribution and consumption of products; signs, symbols and codes, adapting the market needs, by diversifying range and customising packaging techniques, product sizes and materials. That sensitises cognition of the economic value and cultural symbolism of productive-consumptive material.[15]

Otherwise, the packaging discourse experiences are not purely commercial. The reality that it perceives is not limited to appearances; the substance exists, but its visible presence cannot obscure the profound depth. The representations reveal what is fictional and symbolic in order to impart meaning - the

[14] Claude Cosette. Communication & Langages. 19 /1973. Vers une grammaire de l'image publicitaire, p. 96.
[15] Laura, Oswald. 2015. Creating value, the theory of practice of marketing, semiotics research, United Kingdom, Oxford University, p.16.

value that characterises the product.[16] It may be tangible in nature; for example, a perfume box evokes a sense of pleasure before the perfume itself, hotels are spaces that bring comfort and reassurance, their value determined by star ratings, and cars are a status symbol and a tool for luxury, marked by types, models, and even colours, etc.[17] In result, packaging can also be a mental realm information, transcending practical value itself, such as digital or sensory services, that stores effectiveness and dynamism as energy products or from a symbolic social system that deserves appreciation, for instance when the bride measures her position to the size of the diamond in her wedding ring.[18]

Figure 6. Food packaging symbol

Digital mode

The packaging discourse is revealed as an iconic-visual unit that conveys the values, meanings and significances of digitisation. It creates an educational brand sign linked to cognition, achieving a productive environment (production material optimisation programmes), establishing a healthy consumption pattern (health monitoring of consumption). This demonstrates the digital characters with no sense, but placing them in the visual context of a symbolic communication which can index productive marketing dimensions. The brand itself is furnished with symbols of intellectual and economic objects, evoking the connotations of cognitive indoctrination phrases, using productive marketing discourse techniques; price, shelf life, value, etc. A cognitive structure specific to the digital system is formed, which expresses meanings through messages that argue the significance of the two poles of the economic relationship: production and consumption.

Packaging restricts the subject matter of the production and regulates the consumption timing, whereby the digital code is significantly nourished by communicative sign structures, embodied in an interactive digital link between the media production tools and the consumer application. It's evident, therefore, that the digital packaging is an acquired economic signifying system (not something pure) conditioned by internal recognition of the object-signifier, as the basis of excitement based on the neutralization of the canning pattern meanings, according to production-consumption concept, in which the product takes form and consumption acquires meaning through.[19]

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[16] Claude Lévi-Strauss, for example, shows how the raw-cooked dualism is linked to the nature-culture dualism in society. He also argues that social behaviours, kinship relations and economic transitions, it is through which products acquire symbolic meanings that can be interpreted, and its role in organizing and sustaining the cultural system of production and consumption. Laura, Oswald. 2015. Creating value, the theory of practice of marketing, semiotics research, United Kingdom, Oxford University, p. 17.

[17] Laura, Oswald. 2015. Creating value, the theory of practice of marketing, semiotics research, United Kingdom, Oxford University, p. 17.

[18] We recommend the following example as evidence: when a unique cookbook stored by a grandmother contains a collection of family memories and recipes that are useful for her grandchildren. It can be said that the symbolic and sentimental value of cookbooks has surpassed their practical value for families. Similarly, brands are recognised for their symbolic functional value, because brand meanings are recognised among competing marketers and target the symbolic needs that are not being met by consumers' desires.

[19] Janes Bickerstaff and Elaine Barrett. 1993. Packaging in the environment, Brussels Belgium, Springer, p.35.

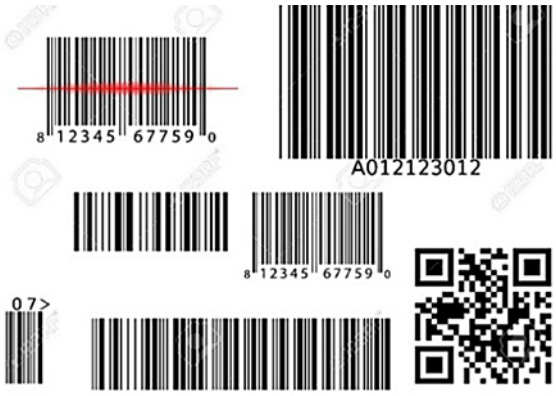

Figure 7. Packaging and the digital

Language Mould

The packaging discourse follows, in its language system, a signifying mode of coding which it undertakes to decipher some specific codes about productive transactions, social relations, interaction values, consumer culture. It conveys the signs and codes of production, and adapts consumption messages. Thereby prints the diversification of variables gender, commensurate with content, explored by language and its ability to focus and execute (language in use). Often, language that deviates from grammatical rules to normal semiotic comprehension, it signifies capacity augmented by suggestiveness.[20]

The packaging forms a common reference base for a linguistic and visual field that describes the product position and its condition. focuses knowledge on revitalising a culture that conveys the meanings and product connotations in a practical way, whose semiotic meaning is the action associated with the "utterance" in relation to what the producer (manufacturer) represents. It differentiates between food product packaging in terms of cognitive patterns, regarding the characteristics and advantages of the product, which is subject to supply and demand; "Kiri cheese" and "electronic devices", not only through their appearance, but also through linguistic indicators and clues, revealing a semiotic selection model about something vital and effective between sign and subject (the representative), rather, between the frame / packaging and the idea / theme.

Packaging demonstrates the economic evidence for reaching sensory desires, cognitive goals within motivated consumption. That is, what the individual consumer feels when he perceives that he speaks the language of his possessions and all aspects of his life: food and clothing, decorations and ornaments, home and furniture, etc. It generates an emotional response inviting him to prefer a particular product over others, and a particular category over its counterparts. The references comprehension to previous experiences enables him to interpret and classify products in terms of language; performative utterances.[21] In addition to sensitivity of taste and awareness of the existence of value-based legislative systems, appreciate the meanings and implications of the current experience realities towards production and consumption. In other words, language alone captures the reality of the thing represented, do not specify only the characteristics and properties of the production category, but rather, it reflects a pattern of consumer behaviour; we do not purchase packaged products for their content as much as we do for their brand appearance name.

The mere presence of a transparent box bearing a brand indicates that it contains something authentic, the meaning of which is lost on the surface. We read signs and learn what this thing really is, so

[20] Arthur Asa Berger. 2010. The objects of affection, Marketing theory and semiotics the objects of affection, U.S.A, Palgrave Macmillan, p.15.

[21] The idea of performative utterances goes back to J. L. Austin, who believed that, with regard to illocutionary acts, a sentence can be either true or false. Conversely, the phrase 'happy' can never be a substitute for the phrase 'unhappy' Therefore, when codifying a particular element of language, it is necessary to take into account the inevitability of the performative exchange of linguistic speech.

the process of understanding meaning and decoding signs as is follows: The first things we notice are the box and the brand (the representative). This conveys cognitive perception, indicating something (the subject) is inside the box. We recognise the packaged product content, but we do not know what its value represents. The signifier does not resemble the signified in the sign - the box - but refers to it suggestively and implicitly by evoking similar sensations in cognition, such as the equivalents of "box" and "container" and the meanings and concepts of "containment" and "concealment" etc. However, without including its literal meaning, there is no connection to the physical box representation, that has no place in sorting components and determining patterns.[22]

Figure 8. Iconicity and the language packaging

Consumption contract

Packaging has become an integral persuasion tool for what companies want to sell to consumers; craftsmanship and innovation, to instil consciousness, evoke competitive forms and interest conflicts. Hence, deduces from packed signs the possibility of inoculating messages with a combination of ideas, emotional reactions and values. Emerges as a motivational communication marketing ritual (buying and selling), intended to fulfil the target customer's needs, according to specific economic, social and cultural contexts, promoting market contractual relationships in between consumers and producers.[23]

Also, packaging deepens on consumers perception, those who have been trained to view products as brand items, content to the concept of viewing, contemplating, examining, desiring, admiring, but insist on the act of touching, tasting, feeling , constantly engaging their senses (the colour of the product, the texture of the material, the smell of the product, etc..).[24] The pictorial word reference of "packaging" implies the mental ideas and conscious, the subconscious consumers emotions. The producer tends to satisfy their visual perception, whereby, packaging seems to be in part a symbolic activity that defines their identities and organises, their social reality and cultural production.[25]

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[22] Iconic materiality finds its meaning, reminding us of Saussure's hypothesis that a sign does not combine a name and a thing, but rather a concept and an acoustic image. This image is not the physical aspect of sound, which is something physical that purely constitutes the psychological imprint of this sound, i.e. the representation that our senses make of it. It is sensory, and we sometimes consider it physical, but only in contrast to the more abstract concept.

[23] Philip Kotler, John Bowen, James Makens. Marketing for hospitality and tourism, second edition, in: Arthur Asa Berger. The objects of affection, p.56.

[24] Benoît Heilbrunn. 2015. Market Mediations: Semiotic Investigations on Consumers, Objects and Brands, US, New York, Palgrave Macmillan, pp. 7- 8.

[25] Individually packaged goods such as perfumes, medicines, wine and gunpowder were expensive commodities, packed in distinctive bottles marked with symbols specific to wine merchants and wealthy individuals. Janes Bickerstaff and Elaine Barrett. Packaging's rode in society in: Geoffrey M. Levy. Packaging in the environment, p.34.

The sovereign customer has become the goal, it is no longer just a matter of serving external consumers, but also of redefining internal relationships within the social market, economic and cultural organizations, and the situations that arise from them. What they refer to in the case of a sovereign customer, is the contemporary need for management that asserts meaning in imposing the consumer-supplier relationship model on internal relationships, which is the results of the administration's actions, as if they were market actors, workers treat each other as if they were consumers, then customers treat each other as if they were managers.

Packaging directs structure and significance within a semiotic system that frames the relationship between the product and the consumer, draws meanings from the individual's behaviours within social groups, and tries to explore consumer choices (preferences).[26] otherwise, endorses the consciousness of what the perceptual perceiver has written or established, in terms of conceptual constructs, touches upon the thing's essence, fundamentally linked to the material-product textual counterparts. This requires an intervention of a cognitive activity, in what allows for the and perception cognition of the interactive effects, the typical semiotic process oscillation between the material and technical codes, the formulas production and the functional field of consumptive transformations.

Thus, the production and packaging of cigarettes engage in a discursive symbiosis transcends the terms of prohibition and danger, temptation and pleasure, to be defined in terms of the existing contradictions stipulated by the sum of desires surrounding the physical form of product, which is often delineated in the stimulating packaging indicators used by the manufacturer (wrapping, tobacco, smoke markings, flavour colour codes, etc.). Then describe it in terms of value within a productive system of cognitive signs, that allows the message to explore the experience of what is felt and perceived. The implicit significances of the consumer's subconscious are revealed: sensuality and pleasure, communication and encounter, magic and life, etc. The expressions of forbidden smoking signs are the hypothesis coherent semiotic connections between the visible material reality (the cigarette as we know it) and the symbolic action that goes beyond itself (the cigarette as we conceive it). The difference between them is that the present one praises the artificial sign, associated with the meanings of production and consumption, while the absent one praises the educational sign associated with the meanings and significance of the health risks and threat of death.

Figure 9. Cigarette packing healthy and pleasure

[26] In ancient times, packaging was simply a means of containing products and fresh food, then preserving them by drying, salting or smoking. Spices and herbs were also used to mask unpleasant tastes and Odors. However, little was done to prevent microorganisms and animals from contaminating food, which could cause illness or death. Humans first learned to make containers from animal skins, bamboo and reeds, which hunters used in ancient times to store their catch. After learning about Phoenician, Greek and Roman civilizations, and before that the development of agriculture with the Egyptians and Europeans (food and perfumes, etc.), trade gradually developed... Then pottery, glass, metal, leather and wood became mechanisms and were transformed into pots, bags, baskets and barrels, widely used as packaging, and containers were often decorated to identify their contents. Janes Bickerstaff and Elaine Barrett. 1993. Packaging in the environment, Brussels Belgium, Springer, p.34.

The packaging discourse represents not only the individual responsibility towards consumers, but also society's responsibility within products and their packaging as an essential value related to manufacturing and a transformative energy, benefiting consumption. It is not merely a given tendency or desire for acquisition and natural, biological exchange, but rather an influential value linked to good use or the rational logic of consumption. Nor is it an issue that politicians can deal with simply by legislating and launching initiatives. The product (whether food or otherwise) is not only the state responsibility or the company manufacturing, but also the individual responsibility on his or her conscious behaviour. In other words, it is an active cognitive and cultural choice value in both nature and knowledge, which acts as a deterrent to all that is negative and motivates people to acquire the ability to control situations and issues, thereby changing consumer culture and its values.[27]

Values criteria

The packaging discourse is trending as an effective motivational marketing demonstrates positive preferential behaviour to acquire cognitive value of a specific consumption. It is defined not merely as a means of buying and selling, limited to recognising concepts of price value, type determinants, consumer validity, etc. Rather, it is a tool for cognitive transfer for argumentation and persuasion. It covers up Legal value (intentions) and material value (effects). It seeks to bring fundamental change in the structural elements of the social and economic environment (belief systems, rules of conduct, rituals, etc.): preserving the environment, preventing corruption, beauty of presentation and excitement, etc.).[28]

Thus, packaging is almost a discourse of caution and efficiency for function to achieve and valorise significant values, used for a pro-social purpose in motivational experiences, both productive and consumptive. This has had a profound effect on consumerist societies, which expressed the need for the implicit, subjective and intangible product values, where the desire be associated with the consumption pleasure; Self-reflection, and recognise internal conflicts and uncover masks.[29] By mean, packaging reinforces the will to behave consciously, preserving the significance values of production and consumption system, and organizes that elements by integrating components into economic, social and lifestyle practices. All parties (regulatory and sectoral institutions; contractors, companies, professional bodies, consumers, etc.), risks economic and social stability, by securing the implications of cognitive and ethical education on the material value of need, the intrinsic consumption value, and the preferential investment value.

Therefore, brandling products with standardised packaging regulations ensures the significance, the connection between objects and values. Often, legislative laws are enacted to regulate buying and selling, legitimising production within certain limits and consumption within a specific period. This covers all types of products that describe the different stages of manufacturing, from processing cows to packaging mozzarella cheese, from all unspecified parts to the ready car.[30] These values are reinforced and stimulated by supply and demand equations linked to the dynamics of productive offerings, the infinite variability of consumer behaviour, with tastes changing and the material value of acquisitions fluctuating, the impetus of economic and the commercial activity, revealing with complexities of social norms and the chaos of calls to satisfy consumer desires.[31]

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[27] Tomascikova, Slavka. Semiotics of food: Postmillennial Media - Discourses Where Global and International Meet National, Regional and Local: academic textbook / S. Tomascikova - Samara: Samara University Publishing House, 2021, p.19.

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[31] Sandra Semprini. Le marketing de la marque: Approche Sémiotique, Paris, Liaisons, pp.6 -7.

Figure 10. Packing industry Covid-19 Products

Conclusion

The study demonstrates that packaging discourse is not merely a sequence of techniques for constructing signs that serve marketing messages functions. Rather, semiotic discourse that constitutes a productive system, transforms signs, symbols, and codes into an aesthetic and investment-oriented discourse, which aims to generate profit, enhance market value, and improve product quality through persuasive indicators and cues that are internalized by the consumer's subjectivity according to context and intent. Packaging discourse thus operates as a complete semiotic universe reflecting mentalities, attitudes, and entrenched values, which govern the interactive relationships between the producing and consuming subjects in connection with their economic commodities, commercial definitions, social environment, and cultural objects and subjects.

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FROM BRAND ARCHITECTURE TO BRAND ASTRONOMY. SEMIOTICS OF BIALETTI'S NEBULA

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1. Introduction

This is not the place to archaeologically reconstruct the appearance and use of the locutions, *brand architecture,* and *brand portfolio* in the marketing literature from a management perspective. I merely record that the two expressions seem to have parallel lives in developing branding models. Already in the early 1990s, one finds Kapferer's typology of six brands, which in fact reflects on the link between the complex internal structure of a brand and the strategic opportunities for brand management (Kapferer 1992). Aaker (2004) devoted himself to brand portfolio strategy and canonised several examples. The opposition between house of brand and branded house, with standard examples such as Intel, Disney, or Microsoft, is also inflected along an ideal continuum into which other expressions, such as endorsing brand, sub-brand, etc., fall. Hence, the idea of a *spectrum*, i.e., a continuum in the distribution of brands within a larger container. Aaker & Joachimsthaler introduce the brand architecture as a discipline that "deals with relationships and structures not unlike those facing an architect who must design the structure and layout of rooms, buildings, and cities. A coherent brand architecture can lead to impact, clarity, synergy, and leverage rather than market weakness, confusion, waste, and missed opportunities" (2000: 8). The perspective of and for the management is evident; still, having to do with marketing intentions, the semiotic translation and relevancy of those concepts must be reconstructed.

Indeed, some attempts to develop a better inter-definition of architecture and portfolio can be found in more recent literature, for instance, in Sousa Santos Junior (2018), who starts with a lamented absence of academic reflection and shows a plurality of definitions that from time to time seem to shift the semantic background of the definition itself. A common point in the literature is the observation that the two concepts respond to the need to think, again in a managerial key, of multi-branding as a new normal condition for a manager, faced with a geo-politics of new brand acquisitions on one side and the proliferation, within a brand, of sub-brands on the other side[1].

2. From architecture to astronomy

As a first point, I would like to discuss the inadequacy and paradoxicality of the metaphor of architecture when talking about branding, within the framework of a semiotics of cultures, bringing into play Fontanille's recent proposal of a topology of culture, that is to say of a semantic space in which to place dynamics of signification (Fontanille 2021).

The difference between product and brand, or between company and brand, is rather clear to all marketers, where the brand, to simplify, is a purely communicative identity, which can be variously reinterpreted[2]. On the contrary, when it comes to architecture, conceptual logics typical of products are applied to brands, as if to deny that qualitative discontinuity between the two sets of concepts.

Indeed, the goods conceived as cultural objects are part of a market and belong inevitably to a conceptual architecture, that is, of historically situated categorical hierarchies, derived from differentiation dynamics whose pushes come either from innovation or from social or cultural changes. Therefore, each product virtually stands on a categorical shelf, close to its competitors, within a hierarchy of hypernyms. As an example, within a supermarket it is possible to find the shelf of pasta and

[1] See also Chalian (2009).

whole-wheat pasta, within which we can choose between spaghetti, penne and other types of pasta. The introduction of the opposition between an unmarked term, durum wheat pasta, and a marked one, whole-wheat pasta, happened in Italy at a certain point in recent history and is now part of a socially negotiated categorical architecture, i.e., it is the background that allows the consumer to move in a readable, comprehensible, relatively stable product space in which he/she can recognise the specificities of the product.

From the point of view of a topology of culture, these categories are part of a *paratopic space*, a *they-world*, the result of a process of objectification of distinctions. In that case, it is easy to see how the architectural metaphor is entirely appropriate, since we are faced with classes of classes, a socialized paradigm, grasped in slow but constant redefinition. With respect to this categorical background, what do brands represent instead? We could say that the ambition of the brand is to propose, as opposed to the product, a trajectory of access to a utopian space, the space of realisation and conjunction with values that make that brand unique. Utopisation, the access to an irreversible *it-world*, a space "other", is a way to relocate the singularity of brands in the topology of culture. It is hence possible to recover the Deleuzian opposition between a striated, ordered, regimented categorical space of cultural life and the smooth space of the brand that seeks to absolutize itself (Deleuze & Guattari 1980), i.e., to remove itself from any possibility of commensurability with other brands, as an intensive singularity[3]. To say that the brand is a communicative identity is in fact to observe how the transition from a space of experience to the utopian space of specifying values takes place thanks to the languages adopted by the brand itself. The communicative mix is finally the space of conversion from experience to existence and vice-versa, regulating the dynamic processing of the brand identity. The fact that each brand is a singularity coexists, in a perspective of cultural ecology, with the constant attempt of marketers to reconstruct, typically through practices of creative interpretation, possible mappings. Semiotic applications to marketing are aimed at reconstructing, each time in a copyrighted way, possible interesting relative positioning. The semantic chosen space (i.e., the categorial tensions) becomes part of a decisive competition among analysts themselves, the point being the "maneuverability" of the conceptual tools and their effectiveness in differentiating and supporting strategic thinking (Oswald 2015).

In the literature on brand architecture there is of course the recognition of the need to manage a heterogeneous plurality of identities, in which to the two series just evoked, brand and products/lines/ranges, a third series is added, that inherent to the market and its internal segmentation, according to the different criteria that marketing knowledge brings into play, implying either socio-demographic traits, or lifestyles and consumption patterns. The tripartition of the series allows to grasp the emergence of an object of value for marketing, a management optimum, the idea of a faithful mirroring or overlapping between the three series, in a balanced distribution. This is equivalent to say that a complex, thick and segmented market finds an answer in a multiplicity of products articulated in a competing plurality of brands.

In the light of what has been semiotically stated, we can place the concept of brand alongside that of branding as a process. We know that branding can operate at any level of the socialised conceptual architecture: a product can be autonomously branded, the same process potentially being applicable to a product line or a wider range of products. The result of these phenomena is to generate an inevitable tension between the two parallel series, whose tensions must be managed at some level of communicative decision-making: one series has to do with the differentiation and socialisation of distinctions, a second series undermines the order of the first, opens imaginary spaces through communication, and emerges as a possible subversion. Branding proliferates in a potentially chaotic way. At this point, the expression brand architecture is misleading because it does not capture the singularity of brands in relation to each other.

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[2] For a theoretical semiotic discussion, see Basso Fossali (2009, Ch. 5).

[3] This subtraction to comparison is historically associated to the luxury markets (Teil 2004), but it can be also found in a general market interpretation like the one recently proposed by Callon (2017).

Indeed, architecture is a totality of parts of different kinds, bound together[4]. The metaphor of brand architecture is placed in the literature both from the point of view of the company and the final potential customer. On the first side, it is typically about the strategies of affixing logos or giving names to products, while on the other the side, the end user, it's about his/her re-understanding of the brand's structure, which starts, inevitably, from its manifestations. Finally, the semiotic issue here is the way of managing a cognitive ergonomics of the brand, its social legibility. The architecture metaphor could finally be replaced with others that better capture the friction between the two sets of concepts, in between socialized products and singular brands. The way in which brands coagulate in some relational form, starting from their manifestation could benefit from a metaphorical or rather figural platform[5] of an *astronomical* kind, knowing full well that the brand's aspiration is to make itself a star, to be present in the cultural firmament. The astronomical metaphor allows to play with different relational forms, starting from the *galaxy* (think about brands like Procter & Gamble) or the *constellation* (for instance, the branded houses). The constellation preserves in an effective way both singularity and relationality: the emergence of a Gestalt, often reflected in the name of the constellation (e.g., the "big dipper"), as an invisible iconic structure of connecting lines, only depends on the point of view of the observer, not being finally related to the starts themselves. The constellation-effect, hence, works on contiguity. Sometimes, that system of relationship pushed towards the concept of hierarchy, in a more gravitational perspective. Moreover, this metaphorical platform allows to work on very different scale compositions, as normally happens when speaking of brands (from the potentially huge house of brands to the restricted product-brand). Among the interesting astronomical formations are *nebulae,* whose heterogeneous composition superimposes star plasmas in a continuum that is not easy to decipher. The arriving case of study seems to perfectly fit with this figure.

3. Belonging to a collective

After the metaphoric substitution of architecture with astronomy, a second conceptual development is now possible. Indeed, a multibrand is not only an aggregate of brands, but a totality of parts in peculiar relation to each other: it represents the *conversion or not* of the plural into a collective actant. This transition is at the heart of *Ensamble*, the latest work by Jacques Fontanille (2021), in which he takes up a work by Zilberberg (1985), to juxtapose the opposition /singular vs. plural/ with the other opposition /individual vs. collective/, where a *logic of similarity* (identical roles that can be substituted) stands along with a *logic of contiguity* (which presides over the aggregate). It is their interaction to determine the construction of collectives. The reinterpretation of the idea of collective actant, originally promoted by Greimas, leads toward the observation of the collective alterations and metamorphosis. Finally, Zilberberg's resumption allows Fontanille to typologise the relations between the individual and the collective, where both are grasped according to a double possibility.

> Le collectif serait pris dans une tension entre deux pôles, le pôle "hiératique" (transcendant) et le pôle "commun" (immanent), et l'individu, dans sa relation au collectif, aurai à choisir entre le repli sur soi-même, sur le " privé " et la simple "particularité" qui le met en marge du commun. (Fontanille 2021: 39)

[4] See the notorious definition offered by Bordron (1991) in his proposal of a mereology of objects.
[5] On the concept of figural platform, see Basso Fossali (2009, Ch. 3).

If we replace "individual" with single brand, we can project the consequences of this idea into the space of branding. Indeed, it is possible to specify the different types of interaction between individuals and collectives, with a double-entry table.

Table 1. Types of interaction between individuals and collectives (from Fontanille, 2021: 41).

	Intense individual (private, ego)	**Extended individual (singular)**
Intense collective (hieratic)	*Confrontations*	*Integrations*
Extended collective (common)	*Reconfigurations*	*Compromises*

When Apple developed the AirPods, the chosen name dismissed the adopted format of I-something (I-earphone, for instance) and the Apple logo is missing on the product itself. It's a case of *confrontation* between a very exclusive collective (the Apple world) and the newborn that elaborates its own peculiar identity. Contrary to the AirPods, the Apple Watch maintains a strong continuity and dependency with the mother brand, not only in the name but on every dimension of its own communication: it's more a case of *integration*, which seems the case in the organized brand extensions. Nevertheless, when Barilla launched the new brand Alixir, the Barilla logo was changed, according to the new visual language of the brand, in a more techno-futuristic way. It's a case of *reconfiguration*, also in terms of valorizations: the functional food clearly entered the Barilla universe, requiring a complex adjustment of the communication, whose final failure remains an exemplar case of study.

When Unilever acquired Grom, between the peculiarities of Grom in terms of authenticity and craftmanship of traditional method of ice preparation, organic farming for the fruits used in the ice-cream and the general values of Unilever, a form of compromise seemed to be present, since the Unilever logo is marginalized, if not invisible (ghost brand). The global, industrial, mass-oriented dimension of Unilever can be in conflict with the very local values of Grom.

4. The Bialetti case

To explore more in detail brand astronomy (instead of architecture), the Italian company Bialetti will be taken as a case of study. Protagonist of a long-lasting history which started in 1919, it had a turn with the design of the iconic Moka coffee pot in the 30ies, during the fascist autarchy period, where locally made and relatively cheap materials, like aluminum, were preferred to imported ones. The Moka was exactly the case. That invention became later popular in the country at the end of the 50ies, thanks to the carousel, a peculiar advertising tv format, depicting the "gentleman with the moustache", a cartoonish version of the company founder Alfonso Bialetti, that has later been migrated in the logo.

Bialetti Group, owned by Bialetti Industry S.p.A., is today one of the major operators in international markets for the manufacturing and marketing of coffee machines and capsules, also present in the market of cookware and small appliances. In 2022, the Group owned the following brands: Bialetti, Rondine, Aeternum and CEM [6]. As far as their internal differentiation is concerned, the proper Bialetti brand is active in the production and distribution of traditional coffee pots, electric coffee machines, a wide range of coffee capsules and coffee grounds as well as cooking tools and accessories for confectioners. Aeternum, Rondine and CEM brands are oriented towards the segment of cooking tools and kitchen accessories. It is also worth knowing that Bialetti Group is engaged in the retailing activities with more than 100 internationally based Bialetti Stores. The brand suffered a first big crisis in the 1980s, in the 90ies was acquired by Rondine, changing the family ownership, with a subsequent resurgence of strength. After a constant growth, Bialetti went public in 2007 and immediately began a period of deep financial crisis from which it is slowly recovering [7].

I would like to take up the previous theoretical developments to discuss and interpret some of the problems of this brand reflected in the communication of the different identities that make up its plurality. The Bialetti's issues can be positioned at different levels:

i. the communicative management of the relationship between brands and sub-brands;
ii. the management of the relationship between products, lines, ranges and the overall branding strategy;
iii. the handling of the naming of individual products;
iv. the extension of ranges and lines as a strategic response to criticalities in its reference markets.

4.1. **Brand nebula**

From a methodological point of view, the reconstruction of the brand astronomic morphology entirely depends on the concurrent communicative materials: website with texts and photos, commercials, print advertising, packaging, apposition of the logo, naming, design elements, etc. The semiotic tenant that the cultural object is a primary way of stabilizing an interpretation remains here valid, the major point being how to reconstruct this kind of transversal and integrative observation of the diverse communicative elements (the mix, in marketing terms). That corpus allows us to finally conceive the brand media manifestations, at least initially, as an inverted image of the cognitive competence of the brand's potential consumer. It's a matter of coherence, clarity of distinctions and finally effectiveness in depicting a system of relationships. A few images are sufficient to witness the "plasmatic" confusion of traits among the brands that make up the Bialetti Industries portfolio. It is not just a list of mistakes in brand management: we are interested in the inscription within actual communication of the relationships among the brands of the same company.

In the following webpage of an e-commerce service devoted to kitchen accessories (Fig. 1), the Rondine cookware set is presented as a "series" under the brand Bialetti and not really as a brand in its own. On the contrary, on the pan (Fig. 2), the Rondine logo is highly visible, while Bialetti is absent. If Rondine is a brand in its own, this is not appearing on *madeincucina.com* while the relationship between Rondine and Bialetti is hidden in the product selling unit. This is different from what happened with Aeternum (Fig. 3), that clearly presents itself as a Bialetti sub-brand, both in the naming (Bialetti Aeternum Energy Stone Padella) and the visual distribution of logos, where a hierarchy is recognizable.

Aeternum, unlike Rondine, had its own website, its own world of communication. The grill in the picture (Fig. 4) does not have the Aeternum logo but the Bialetti one, repeated two times: it is not clear to whom it is finally linked, Aeternum or Bialetti? These ambiguities can be conceived as part of a nebulous brand.

[6] This was true at the moment of writing the first version of this communication for the IASS Congress. It happened at the end of 2022 and in 2023 that Bialetti sold both CEM and Aeternum brands. Some of the following examples refers to the 2022 situation.
[7] For an articulated reconstruction of the company financial history, see Bertoncello (2016).

Figure 1. Screenshot from the website madeincucina.com (accessed in June 2022).

Figure 2. Screenshot of product presentation by Rondine

Figure 3. Screenshot of product presentation by Aeternum

Figure 4. Screenshot of the online presentation of the Aeternum grill product.

Bialetti is also using another version of its logo, without the man with the moustaches and branded in the wood part of the grill, approaching the logo to a material (wood) that has never been part of the brand history, uniquely associated with metals, like aluminum or iron steel. The astronomical metaphor can finally become interesting in terms of semiotic consultation with an eventual brand client, since the figure of the nebula, in our case, involves an uncontrolled circulation of fragments of visual or textual identity (plasma effect), something that inversely could be efficiently handled on the marketing-company side.

4.2. **Wild range branding**

Urban Jungle is the name of a range of products (Fig. 5), crossing different categories (coffee cups, coffee pots), like a collection that finds its meaning in a purely aesthetic concept, communicatively relaunched through the headline "Immerse yourself in nature" (Fig. 6). It is rather simple to understand which kind of ongoing trends are associated with this choice by Bialetti, proposed in 2022. The mostly utopian valorization of the nature coexists with the ludic aspect of immersivity. The *jungle* supposedly expresses "evasion and freedom" (see the text in Fig. 7), with the exoticism (another escaping valorization) of the imaginary journey, rhetorically emphasizing the coffee consumption as a moment of evasion from the duties of the ordinary, daily activities.

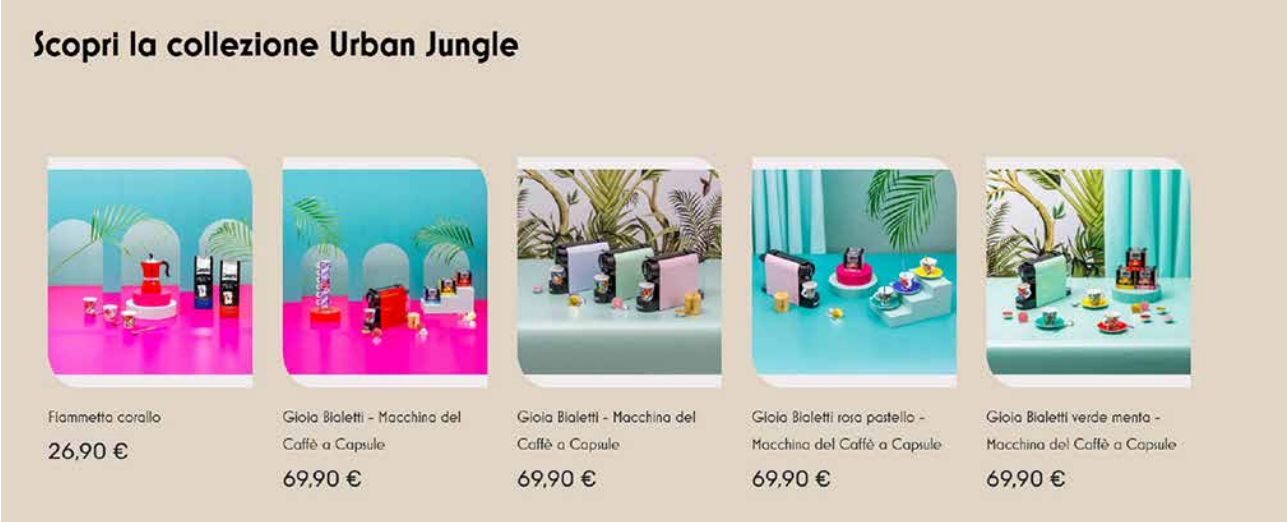

Figure 5. Screenshot of the Bialetti website presenting the Urban Jungle collection.

Figure 6. Cover of the Urban Jungle collection online presentation (Bialetti website screenshot).

Figure 7. Content page for the Urban Jungle collection (Bialetti website screenshot).

Figure 8. Screenshot of the Bialetti webpage presenting *Fiammetta corallo* as part of the Urban Jungle collection.

As it can be seen, Fiammetta only appears in the verbal text as part of Jungle (Fig. 8), an otherwise unmarked connection: not on the product or in the packaging. The coral color does not communicate anything related to nature or to wilderness. We should at this point mention that Fiammetta already existed, independently, within the Bialetti space: its web presentation is a trace of an operation of redetermination of categories, whose effectiveness is questionable. Therefore, the management of the lines as potential brands remains problematic from a cognitive/ergonomics point of view and doubtful from a communicative one. The existing social trend (the urban jungle) is recovered quite literally, without any peculiar variation: a sort of uncreative application of it to update the brand offer, solely attached to an aesthetic option and not able to build a brand in terms of form of life or of a more complex identity process. In the astronomic figural platform, the Urban Jungle is like an alien comet, that crosses the galactical brand space not leaving traces after the passage (the next trend, in 2023, developing a collaboration with the fashion brand Dolce & Gabbana, supposes the entire oblivion of the previous proposal).

4.3. **Questions of names**

In the catalogue of Bialetti products, it is possible to find what we can establish as *hapax legomenon*, i.e., isolated, out-of-line products with peculiar or unique names, sort of secondary product-brands in themselves. Among these, the Mokona, which is an all-in-one product, combining the traditional coffee powder preparation (the Moka one), with an electric machine using new generation capsules and with the mechanical arm that allows using the flat capsule (the *cialda*). The name plays with the augmentative logic, the Mokona as a big Moka, which is the case in terms of pure dimensionality. Still, the Mokona is bigger also in the sense of combining different ways of preparation, beyond the Moka, integrating the more recent options. So, the Mokona is the attempt to integrate the market novelties within the traditional flag product, with a logic of addiction. Nevertheless, the Mokona combines three different modes of generation of coffee (alternative functioning) and not three successive or complementary phases implied in the process (like mincing the integral coffee beans or even roasting them). As part of a collective inclusive brand, the individual Mokona seems to perfectly fit the position of *compromise* in the relationship with the brand itself. The logic of compromise is visible both on the side of Bialetti (the Mokona suffered a process of going in and out of production, probably since Bialetti started producing its own coffee electric machines), and on the side of the product itself, that needs a compromise between the metallic parts and the plastic ones required by the electric side of it. That compromise proved being problematic in the consumer reviews accessible online: the vibrations of the machine causes movements in the cups, the arm with the filter is hardly tightened, the coffee comes out only from one spout when you want to prepare the double cup, etc.

Another example of hapax is Brikka whose "K" is a reference to the phonetics of Moka, while the sound of the name recalls the Italian "bricco", a small metal container to boil coffee or milk. The specificity of the Brikka, according to its presentation, is to recreate the typical creaminess of coffee made at the bar. Again, it is possible to reconstruct from the product the marketing strategy: the Brikka is the traditional Moka supposed to compete with the ongoing electric machines, who already imitate the coffee cream of the bar. That said, the name does not help in any way to understand this specificity, since it has more a milky connotation. Moreover, as far as the product itself is concerned, it is sufficient to explore user comments to the product to see how the Brikka requires a modified usage practice, particularly strenuous, to obtain the promised foam ("do not forget the Brikka on the fire, it sprays coffee"; "you have to switch it off at the right moment"; "the water has to be precisely measured, otherwise you risk the spillage of the product", etc.). It looks like a traditional Moka with an extra function, when in fact it demands a different usage practice. The logic of compromise is still present, on the side of the consumer practices: an adaptation with new modes of action is required.

4.4. **Relaunching the brand**

The financial general crisis of 2008 was amplified for Bialetti by the arrival on the market of Nespresso machines and capsules. Bialetti tried to handle the complicated situation through a twofold strategy, that followed or even copied what old and new competitors did, both horizontally (line extension) and vertically (new products along the coffee chain of value). On the one hand, it launched coffee machines like Nespresso and Lavazza did, essentially copying Nespresso design, calling the machine Gioia, name already associated to a coffee powder brand (Caffè Gioia, branded since the 80ies).

On the communication side, the machine is presented with a purely aesthetic enhancement: nothing seems to support a technical-technological discourse similar to the historical innovation of the Moka. In that sense, it results as a form of buffer that allows Bialetti say "we also make coffee machines like the others". Bialetti decides not to focus on the difference between the Moka and the electric machine: the consumer doesn't know why he/she should prefer the electric version to the Moka, out of the simple evidence that the two processes of production of coffee are rather distinctive (one immediate consequence, for instance, is the inferior quantity of caffeine in the capsule made coffee in respect to the traditionally Moka-made one). We could finally observe that the necessary compromise has not been resolved on the communicative side: a mere logic of juxtaposition is adopted, not thematizing the inevitable conflict between the two objects.

As a second macro-strategy, Bialetti operated by vertical extension, launching a ground coffee (traditional blend of coffee powders) suitable for the Moka, named Perfetto (a name which had already been adopted by a Lavazza line). Bialetti never roasted coffee in its history: the competence in the bean selection and roasting is far from being established. The several texts on the website, insisting on the quality, do not really clarify how much Robusta or Arabica are used in the different proposed blends.

These two combined strategies eventually start from an analysis of the market, according to a mostly quantitative mode, which has been unable to grasp a more qualitative dimension, namely the incredible fact that the homeland of coffee has been silently colonized by Nespresso, with the consequence of witnessing the replacement of the Moka pot with the electric machine (now for one third of Italian households). From a semiotic perspective, Bialetti failed to grasp the great opportunity to come out of pure brand management praxis and play a cultural role in a changing society. For instance, Bialetti could search for new ways of revalorizing the coffee preparation with the Moka as part of a way of living the temporal and the ritual dimension: consider the slow preparation of the Moka as opposed to the nearly instantaneous coffee machine working, the last implying the disappearance of the polisensual components of the traditional preparation, like the iconic boiling sound and the long-lasting aroma. Bialetti became an effective collective brand in the field of coffee, covering every point of the domestic scenario, from the tools of preparation (coffee ground, capsules, machines, Mokas) to the tools of consumption (cups), still detached from societal transformations. As a collective, the brand could better reconsider its own being part of another collective: the heterogeneous composition of people, coffee, machines or tools, practices of preparation and inscribed regimes of meaning and value experience.

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THE RHYTHMS OF KNOWLEDGE: A SOCIO-SEMIOTIC INVESTIGATION OF 21ST CENTURY EPISTEMOLOGICAL FASHION CYCLES

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The dance of continuity and discontinuity, in dress and behaviour as much as in the production and dissemination of knowledge, is the foundation on which the movement of history is built. The complexity of fashion changes and its rhythms find a perfect representation in Lotman's (2004) image of the explosion as that which fractures the constancy of a prevalent mode of existence, followed by gradual changes that, across diachronic sections of time, reverse the explosion fragments into the new accepted status quo. In addition, such a perspective permits insight into the importance of examining change beyond its visual, superficial levels—which I associate, in my works on Semiotics of Fashion (Jardim 2014, 2021a, 2021b), with the variations in the plastic expression, or the discursive level of the generative trajectory (Cf. Greimas 1983; Greimas & Courtés 1993).

A problem of *translation*, it can be addressed both from Lotman's standpoint of the collision of different spheres or as the multi-step reinscription of elements creating poetic structures examined by Roman Jakoson and reoperated by Jean-Marie Floch (1995) in his study of the emergence of a *bricolage* style in brand identities. Furthermore, the present analysis of the deeper structures of fashion changes emerges from Eric Landowski's (2005) model of the regimes of interaction, alongside Ana Claudia de Oliveira's (2013) model of discursive interactions, supporting my articulation of the subjects involved in the production and dissemination of fashion rhythms transposed to relations in which meaning is made.

While my model of fashion rhythms emerged from synchronic sections extracted from a diachronic corpus of feminine silhouettes (Cf Jardim 2014, 2012a), the present investigation proposes a similar approach, resorting to a secondary analysis of the diachronic sections of Foucault's "Histories of Knowledge" (1966, 1969). Rather than proposing a re-reading of a history of epistemology, the present article interrogates whether there is a rhythm in the emergence of new forms of knowledge—in other words if there is a fashion system governing the movement of epistemic and epistemological discourses. The examination of the emergence of new knowledge discourses and their transformation from one mode of interaction to the other will be described through the transposition of the same operations in sartorial fashion, with the aim of arguing that a similar logic governs this fundamental aspect of Western culture.

1. Description of the model

This section will present a description of the model, inventorying the generative levels of each term with a focus on the different roles and competences embodied by different forms of knowledge and, consequently, what interactions are possible (or interdicted) by each position. The resulting model slightly deviates from Landowski's (2005) original proposition: unlike his perfect representation of the logical relations of the semiotic square proposed by Greimas, in the present case, the meta-oppositions formed by the positive and negative deixes are not "true" oppositions. Similar to Lotman's (1990) postulation of the enantiomorphism established between the "normal" and "infernal" forces of culture, the vertical sections of my model are governed by relations of mirror symmetry that overcome logical oppositions: the terms forming the base category are not opposing terms, but two sides of the same value. While this conclusion seemingly deviates from generative semiotics, it could be argued that it presents a more literal reading of the criteria of "mutual presupposition".

Unorthodoxically, because this article describes a process of discovery, I start in the first subcontrary: an intentional utilisation of the dynamic transit between values depicted in the semiotic square as a representation of an infinite movement—which Landowski grasped through the use of an "ellipsis"—and, hence, an appropriate representation of the cyclical character this proposition refers to. Furthermore, such a possibility is recognised by Landowski (2005), as he asserts his model can be read from any starting point.

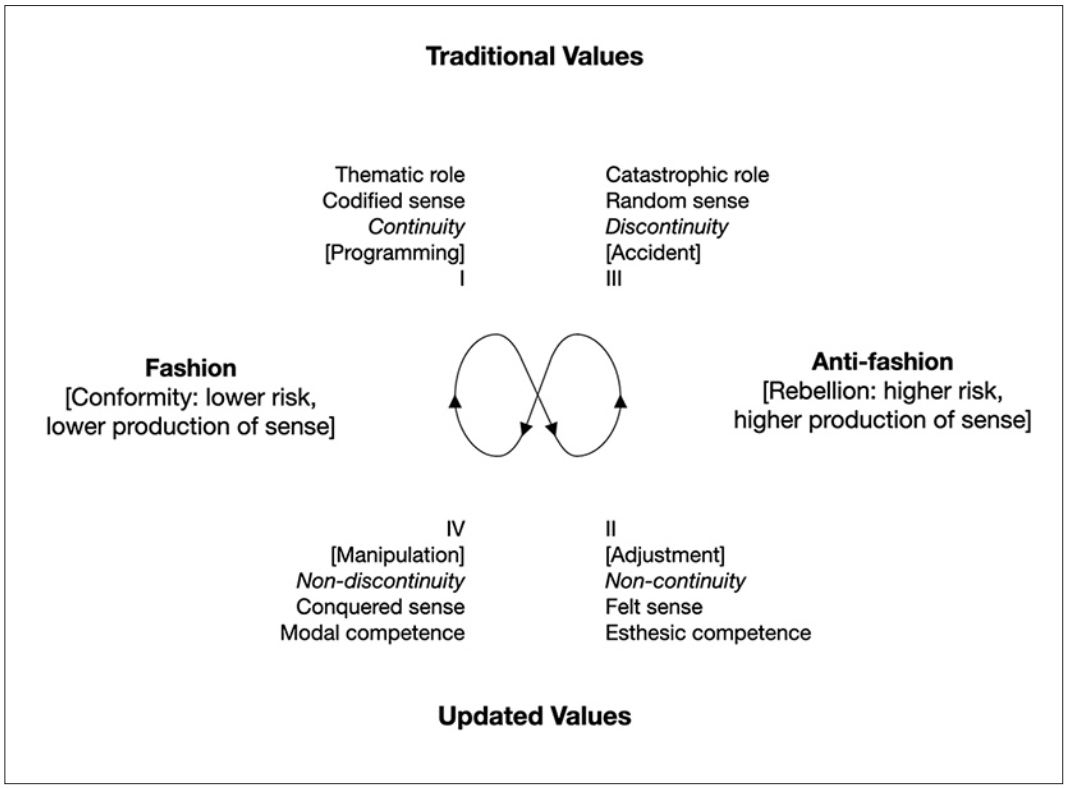

Figure 1. Model transposing Landowski's regimes of interaction and Oliveira's discursive interactions into relations of knowledge production and dissemination.

1.1. *Gnosis*: the experience of knowledge

If a linear logic must mark a knowledge production trajectory, its first position would be subcontrary: the result of an operation of denial, every search for knowledge emerges from a contradiction. In the macro, it can be the negation of an established system of accepted ideas and forms of knowing constituting a given *status quo*; in the micro, the negation emerges from an individual contradiction of an embodied set of ideas, giving rise to a new manner of knowing: the insight that there is more to be explored beyond the limits of what is currently permissible.

While the Greek-derived term "gnosis", at least in the English language, is specifically associated with *mystical knowledge*, in its origins, the word simply means "to know"—in his analysis of epistemic and epistemological discourses, for example, Badir (2022) acknowledges that *gnoseology* would be a definition preferable to *epistemology*. Unlike ways of knowing that are already systematised, gnosis is a "previous" knowing occurring before insights can be sufficiently organised so as to constitute a system. Gnosis is also connected with the origins of the word *philosophy* as love of wisdom and the idea of an *embodied* knowledge that emerges from *participation*, which invests this form of knowing with an *affective* (or *esthesic*) value. Thus, gnosis constitutes a highly experimental form of knowledge "production", one that *cannot* be scripted, guided, or programmed since it has no objective –except for the eternal "search for truth". It has no "purpose", no "utility": it only exists in the desire for *contact* with that which one wishes to know.

A form of knowing beyond systematic knowledge, gnosis is the space of (spontaneous) insight, as well as what is today popularly described as a "flow state": a mode of experience in which the subject is completely engulfed by the present experience, causing the (temporary) suspension of their existence in the world –Greimas' (1987) understanding of the suspension of all aspectual markers triggered by the aesthetical emotion that "captures" the viewer. The same symmetrical, mutual capture of knower and known is present in gnosis, occasioning either the actants' mutual accomplishment or their mutual annihilation.

Defined in Landowski's (2005) model as the *adjustment*, this mode of interaction defined can be homologated to a form of *direct knowledge*: it is not (yet) mediated by epistemology, myth or even language and, because of that, it cannot be put into intelligible forms—the realm of discursive interactions where sense is *felt* in situations of reflexivity where positions of addresser and addressee can change (Oliveira 2013). Because gnosis dissolves the hierarchies between the participants, this way of knowing is often persecuted: experiential knowledge is considered a form of unorthodoxy, posing a threat to existing structures. Unlike knowledge that is passed onto the subject, gnosis cannot be manipulated or corrupted, creating a space of higher risk –for both the knower, knowledge and the existing systems—in which there is no control over the outcomes of this contact, facilitating the emergence of actants invested with the esthesic competence in horizontal interactions with their "object" of knowledge that acquires, in this regime, an equivalent subjectal actantial status.

The occurrence of non-continuity as the denial of continuity is, for Lotman (2004), the act of explosion which, in Greimas' (1987) postulation of esthesis, is the moment in which existing discursive markers are dissolved in the encounter with a "pregnant object". This resolution of oppositions, the (re)conciliation of dichotomies, occurs in pure co-presence of actants in which knowing is *embodied* by the subjects: the moment of insight that cannot be orchestrated but only occur from the pure relation between participants in a non-mediated interaction. Despite the rejection of intuitive ways of knowing, they are fundamental to an authentic production of knowledge: without the embodied experience, there can only be a transfer of value governed by a regime of junction, in which it is not knowledge that is passed on, but *formulae*: the distinction Lotman (2004) makes between the explosion and its "replication" that, in reality, aims at preventing subsequent explosions—a simulacrum of knowing.

1.2. **Heresy: organised rebellion**

The esthesic chaos of gnosis finds its first resolution in the attempt to organise through bringing the sensitive into the intelligible: a process that disjoins the subject with the existing forms of consolidated knowledge into the creation of what can only emerge as an "anti-epistemology". The resulting contrariety will take the form of dissent against the status quo and its dominant ideas –thus entering a relation of mutual reciprocity, which, in Lotman's (1990) terms, manifests as a "reading in reverse" of the dominant epistemology.

In Landowski's (2005) schema, the *accident* is marked by a disentanglement of the narrative programmes of two actants (in this case, of the idea with the dominant system) which creates the conditions for co-incidences to occur. The entanglement of subjects that marked the gnosic interaction is lost as adjustment "degenerates" into accident, giving place to a fully expressed *contrariety* that, nonetheless, still emanates the original *contradiction* occurring through gnosis. However, the desire to systematise (even if as an "anti-system" that is governed by a catastrophic role) necessarily means a distancing from gnosis, also expressing the highest regime of risk: since gnosis can only exist between the two actants involved in it, the attempt to structure it causes the emergence of random senses, in which the positions of the actants, as well as the meaning that will emerge, becomes unpredictable.

Heresy is defined as that which is profoundly at odds with what is generally accepted, illustrating the idea of the heretic as the opposer of a dominant institutional way of knowing: a fundamental value that can be manifested by any epistemology, constituted as an anti-institution entering a relation of mutual presupposition with an existing dominant system of knowledge. While the existing system struggles to maintain its own power, the epistemology invested with the catastrophic role aims to make occur [*faire survenir*] a reversal of existing structures which, for Oliveira (2013), can also mean a reversal of who utters the meaning.

The space of heresy is the space of "dangerous ideas" shaped as a direct attack on the status quo, creating conditions in which knowledge invested with this regime must be attacked, suppressed, censored, destroyed. The manifesto is one of the many characteristic forms heresy can take, as a genre in which the contrariety to a dominant system is outlined both in terms of *opposition* and in the proposition of a new *tradition*. While some of those forms have the potential to become fashionable, others

have the power to remain heretic, sustaining their longevity as anti-epistemologies which, through the course of history, can come to be considered as a form of "obscure" or "occult" knowledge: an eternal reverse reading of the dominant forms of culture, no matter what the dominant comes to be. However, such is a rare occurrence: the dissent to dominant ideas means that whenever dominant ideas change, whatever embodies the role of "anti-ideas" must also change at the surface level so that its rebellious semio-narrative level can remain intact. That links heresy to the principle of *unpredictability*: it is not possible to foretell what the new ideas will be or what effects they will enact in the world. The destiny of such forms of knowledge cannot be gauged by the knower, which also brings us back to the problem of the accident –Virilio's (2005), not Landowski's!– and the extent to which every new knowledge unleashes its (undesirable) opposite as a collateral effect.

1.3. **Fashionable knowledge**

When discussing the emergence of a "bricolage style", Floch (1995) defines a two-step process: (1) the integration of an occurrence into the language system, which causes the appearance of automatisms; (2) the selection and exploitation of usage occurrences to create a significant structure. In his words, an "emergence of the syntagmatic over the paradigmatic" followed by a "withdrawal of the paradigmatic from the syntagmatic" (Floch 1995: 172). This process can be interpreted as a defragmentation that is followed by a reorganisation that ends up with what originated the process –the fragment or paradigm– exiting the significant totality from which it emerged.

Floch's analysis of the plastic signifier can describe a similar occurrence when knowledge changes from a syntax of union (and its anti-system characteristic) to a syntax of junction, where subjects and ideas can be manipulated and operated. What transforms heresy into fashion—sartorial or epistemological—is a complex mechanism of "reorganisation" into a form that is beneficial (rather than destructive) to the dominant system: a core feature of capitalism, in which critique is absorbed through transformation, "reinterpreting" its demands in ways that don't jeopardise the continuity of the system (Boltanski & Chiapello 1999). The emergence of a "bricolage style" is the mechanism enabling this incorporation to take place by operating a series of semio-narrative translations that transmute the highest risk into a regime of lower risk.

The first translation, the arrangement of fragments into a totality, is the passage from gnosis to heresy: a reordering that permits a crystallisation of chaos into a form that can be communicated, shared, and opposed. Secondly, the withdrawal of the paradigmatic from the syntagmatic is a process of refragmentation through the selection and exploitation of selected paradigms –the unit retracts from the totality, becoming *decontextualised*. The emergence of the style is then followed by a new emergence of the syntagmatic from the paradigmatic, or the construction of a new significant totality (Floch 1995: 172) that is the fashionable object: it shares discursive fragments with the heretic object, but the process of defragmentation and reorganisation occasions the construction of a semio-narrative structure contrary to the "original" gnosic knowledge. In Lotman's (2004) terms, the process described by Floch is the gradual development that follows the explosion, in which a new significant structure emerges from the exploitation of the fragments of the structures which have been destroyed: any system exists in and through the incorporation of a variety of elements resulting from collisions with other cultural spheres –a process he associates with the "random element", a form of external influence that coexists with the immanent cultural structures.

In knowledge, this process is about simplification, removing fragmentary ideas from a set of complex, entangled statements that constitute a context, and reoperating the simplified fragments into new significant systems that no longer attack the dominant system. If repeated sufficiently, this process enacts a simulacrum of change that, in its turn, enacts a simulacrum of *progress* –even if, at the experiential level, no improvement is felt by the subjects. Here, the dialogue with Marxist Sociology is significant, in which, as much as in sartorial fashion, anti-fashion is almost without exception a countercultural movement with marked class struggle connotations. When it comes to epistemology, it is not different: the organisation into a heretic anti-epistemology can cause parallel narrative trajectories to coincide around

countercultures' common goal of (socio-economic) emancipation. However, the saturation of counterculture as a plausible competitive force against the status quo triggers a system response, which culminates in a translation of dissent into novelty: a form of "domestication" of rebellion into a manageable form. Furthermore, this dynamic is in correspondence with possible "corruptions" facilitated by translations: the partial mutual untranslatability of systems creates potential collisions of spheres that can be read as naïvété of the copier but, often, are used as a feature to support the main system's aims. As a system of constant novelty, fashion must be endlessly supplied with ideas it can incorporate to maintain itself. As a result, the fashionable is a destructive force: the more dissent is produced, the more fashion must translate and incorporate to avoid its own destruction. Contradictorily (in the ordinary sense of the word), the more dissent (quantitatively), the more the system triumphs.

In terms of knowledge, the passage from accident to manipulation is marked by an increase of certainty by transforming the logic of hazard into a logic of value exchanges that permit relationships to be manipulated –and meaning to be *conquered* (Oliveira 2013). One of the manifestations of this process is the increase in *certainty*: after multiple processes of fragmentation and translation, knowledge can be "exchanged" and become "useful", supporting commodities, informing policies, and even transforming itself into a commodity. Although, on the surface, fashionable knowledge appears as a multiplicity of applications, on the semio-narrative level, this phenomenon enacts a shrivelling of possibilities: a "pre-thematisation" which starts to consolidate roles and programmes that can subsequently be crystallised (as dogmatic), while also propelling a further fragmentation into "specialisms" as well as "industry-oriented" forms. A mechanism of *adaptation*, the transformation of heresy into fashion gives dangerous ideas the *permission* to become part of mass culture, existing as a *negotiated* role. As a consequence, not only is meaning lost but so is the ability to authentically oppose, which is replaced with "prescribed indignation".

Fragmentation, simplification, and specialisation are grounded in intentionality, constructing "effects of knowing" in which an addresser governs the addressee in a logic opposed to the horizontal experience of gnosis. When we enter manipulation's lower regime of risk, gnosis is discouraged as a form of unstable, uncertain, "non-rigorous" (pseudo-scientific…) knowledge, encouraging subjects to stick to existing formulae invested with higher "certainty"—especially the ones that are "the latest" or "trending". As a result, the continual renewal of trends manifests as an illusion of constant novelty when, in reality, the goal is *conservative* of broader systems (even if specific trends are allowed to die).

While knowledge governed by this regime produces a simulacrum of progress and quantity of production, fashionable knowledge is –like wearable fashion– stuck in a loop. As put by Lipovetsky (1994: 147), "...fashion makes things less real; it takes away their substance…through the homogenous cult of utility and novelty." In knowledge, this cult creates an artificial acceleration that doesn't allow for new ideas to emerge, utilising fashion's potential for "infinite translation" to simulate, rather than enable, more knowledge. As a result, as much as wearable fashion has now started to reference itself, so has fashionable knowledge, creating manifestations that are more and more diluted, simplified, totalising the retraction of the paradigmatic from the totality—any relation with heretic knowledge is severed, marking the complete incorporation of everything into the system of commodified fashion.

1.4. **Dogma: the end of knowledge**

Each new idea has the potential to come full circle, from denial to crystallisation as a new *continuity*. The movements of organisation followed by fragmentation, translation, and emergence of a "corrupted" (thus, "new", from a certain standpoint) significant system are fundamental steps to enable ideas to become dogmatic as they go through a series of semio-narrative processes priming them into forms that are compatible with programmed, algorithmic realities.

Dogma is defined as "a principle or set of principles laid down by an authority as *incontrovertibly* true": the characteristic space of a fixed sense (Oliveira 2013) which, in the digital era, can become *algorithmic sense* that can literally be programmed from a source code with predictable outcomes attached to it. In the realm of knowledge, dogma is invested with a modality of "fixed truth" governed by binary

notions of right and wrong, and true and false (or "pseudo"). Through a rigid application of those categories, dogmatic knowledge permits the implementation of operated knowledge that ceases to be a tool for liberation, becoming a mechanism of oppression through imprinted notions.

In the passage through fashion, knowledge acquires an increased degree of certainty which, in the realm of dogma, achieves its maximum, becoming *incontrovertible*. Rather than liberating the knower, unquestioned unquestionable facts are a source code: their "uploading" into subjects constitutes the sharing of a common framework of givens that will enable that subject to enact a socio-cultural programme from an inventory of permissible behaviours –a thematic role. Because the sense is fixed, the relation established between "knowledge keepers" and knowers also constitutes a fixed actantial schema in which the addresser has the knowledge, and the addressee does not. Besides "transmitting" this inventory of truths, the addresser also has the role of deciding what is and isn't knowledge by rejecting "truths" from outside of the system while holding the internal dissenters in check, barring the emergence of "dangerous ideas" in the immanent space of an epistemology. As a model emerging from thematic roles, such relations are and must remain unidirectional.

On the one hand, the prevalence of dogma in the contemporary research and education landscape is a sign of our progress in existing disciplines: fragmentation, reductionism, specialisation, and the pressures of the economic system have pushed knowledge forward, enabling the emergence of multiple "incontrovertible truths". Nevertheless, this space also perpetuates the desire to become the *professor* of the next dogma, also creating a forceful response from knowledge systems to prevent future explosions from destabilising existing structures. As such, dogma creates a maximum shrivelling of what can be shaped into knowledge: the "limits of a discipline" or the borders the system creates for itself to sustain its ability to profess "definitive truths". Needless to say that such false totalities can only breed incomplete truths since they are produced in an artificial sphere that aims at *absolute immanence*.

Because what enables ideas to become dogmatic is a destructive process, knowledge cannot be created from or within dogma: enabling ideas to become programmable means destroying until something fits in with the algorithmic structure of programming. However, the finished unit that can integrate a thematic trajectory cannot *make sense* when it is separated from the parts: it can only make chaos. That is the paradox placed by Landowski (2005) in the regime of programming: maximum security, minimum production of sense. Consequently, the minimum production of sense becomes an opening through which the security of the system is threatened: the search for *sense* breeds endless possibilities of dissent.

Conclusion

The model presented aimed at a semiotic description of sequences of organisation/disorganisation processes suffered by ideas, causing changes in the roles and competences embodied by those paradigms which, consequently, effect transformations in the modes of interaction permitted (or interdicted) by each regime. An abstract model concerned with the deep structures of discourses, the positions and trajectories can be used to read the production and acquisition of knowledge: in the macro, they describe the processes of one epistemology dethroning the other as a dominant idea; in the micro, it is a model of individual trajectories from our initial encounter with an idea, through the desire to critique, the pressures to "please an audience", and the consolidation of "personal dogmas".

While this piece focused on the description of the four main positions, we follow Landowski's (2005) understanding of his model as a typology of "logics" of each regime rather than static positions: each term of the ellipsis can be unfolded as the passage through all regimes, indicating the possibility of modal confrontations (Greimas 1983). In my works on fashion (2014, 2021a, 2021b), this exercise enabled the mapping of specific relations between body and dress, which appear as the engine of fashion rhythms: it is in the contrariety and contradiction that collisions can occur. Besides this possibility, finding modal confrontations in the realm of epistemologies and the production of knowledge plays a second, urgent role: finding where sections overlap, identifying the possibility (or not) of dialogue.

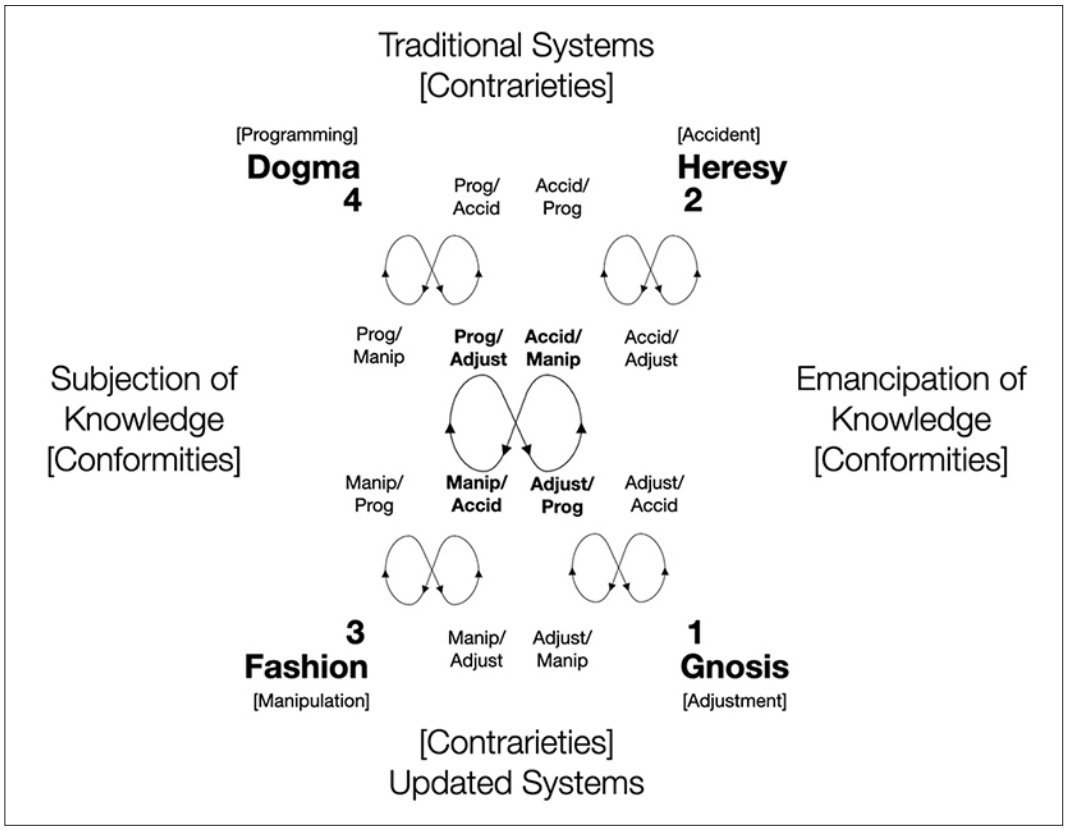

Figure 2. Model of possible modal confrontations in relations of knowledge. Outer bold: complementarities; positive and negative deixes: conformities; contraries and subcontraries axes: contrarieties; inner bold: contradictions

The above sections focused on the pure manifestation of each term—the complete complementarity between S1 and S2. The conformity of those subjects, a situation where S1 and S2 are invested with different regimes, but the regimes belong to the same deixes, continues the low regime of risk where, although there is difference, dialogue becomes a "confirmation bias", producing an *illusion of plurality* in which there is an ingrained compatibility between perspectives. On the other hand, in the contrarieties –situations where S1 and S2 embody regimes and values located in the axes of contraries or subcontraries– subjects form meta-oppositions where the *continuity of tradition* contrasts the *production of novelty*. Such relations possess the highest regime of risk, in which views are irreconcilable: their confrontation is invested with the goal of "annihilation" of the other side, as novelty destroys the old, whereas tradition "aborts" the new.

Thus, it is in the contradictions that a second, central ellipsis emerges: although the values embodied by subjects are denials of one another, this contradictorily creates spaces where they come closer to one another. The dance of denial through internal contradictions permits the boundaries of each logic to touch, becoming invested with the esthesic quality of gnosis: a defiance of dogma that exposes the cracks in worldviews. As such, the contradictions are the only space where authentic interdisciplinarity is possible: the space where one episteme is "open" to receive another, to be invaded, as Lotman (2004) would put it, and to produce new significant structures that can be hierarchical or not, as well as fashionable.

Today's obsession with the programme breeds the addiction to *optimisation*, facilitating the emergence of fragments that can create narrow specialisms that will secure a career. That obsession can be described, in our terms, as an attempt to create knowledge *from* a regime of junction, bypassing the processes occurring in the logic of union altogether. Such a desire reflects a naïveté (which is institutional but also part of the zeitgeist) in accepting that everything can be programmed. However, as I hope to have demonstrated, so that something can be programmed, it needs to be "discovered" first – not by others, but by each cognisant subject.

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THE CONTEMPORARY INTERSPATIAL MUSEUM EXPERIENCE: THE CASES OF CENTRE POMPIDOU AND MALBA

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1. The transformation of the museum experience

Before 2020, museums started using social media to attract potential visitors, but most institutions maintained unilateral institutional communication. Social media were at the service of physical visits, promoting them and offering information for planning them. Visiting the museum was not synonymous with being its "friend" on Facebook. Even if there were already cases where the two categories coincided, i.e., visitors who followed museums on social media, positioning strategies did not imply "conquering" the virtual space. Today, overlapping these two categories (visitor and follower) is fundamental for these institutions since it means maintaining daily contact with them.

The use of social media platforms by museums was heterogeneous. Creating content (and even profiles) on Facebook, Instagram, YouTube, Facebook, and Spotify was crucial for some institutions, such as Tate Modern, Malba, and MoMA, but was ignored by others. The more common strategy was to propose a hashtag post in the exhibition hall to invite visitors to share their photos on Facebook and, more recently, on Instagram.

Nevertheless, the massive closure of cultural institutions in 2020 foisted the reformulation of communication strategies imposing upon museums the necessity to use all kinds of social media platforms, as well as content that would allow them to maintain contact with their audiences. Thus, the battle for audiences became even more challenging than the battle for the top positions in the rankings of the most visited museums in the world.

However, this challenge has changed the way of conceiving of visitors and of their roles. Thanks to a gradual institutional reorientation towards symmetrical and bilateral communication and towards the use of social media, visitors have become active participants, that is, co-creators of knowledge, content, and experiences (Romanelli 2021). To this end, museums implement strategies both on social media and in the physical space by encouraging audiences to create content that museums sometimes repurpose.

The production of images by visitors on the esplanade, in the entrance hall, and in the spaces offering panoramic views became the primary institutional communication strategy as photos of the open building attested to "the return of the museum". Thus, visitors' photos of city views, of installations in the entrance halls, of the buildings, and even of cups of coffee enjoyed in the museum began to be exploited by official profiles as celebrations eager to be shared.

Given the positive response of visitors to the museum's "new proposal," the institutions exploit the use of mobile phones and the motivation of the public (online and physical) to produce content and to "do things" in, with, and for the museum. Thus, since 2021, the museum visit has been *mediated* and *mediatized* by mobile devices connecting physical and virtual visits and establishing new bonds between institutions and their public that resemble what Oscar Traversa (2014) calls *paradoxical bonds*.

2. The museum's materiality

The framework of this research is based on the mediatization studies conducted by Argentinean semiologists Eliseo Verón and Oscar Traversa, mainly their works on bonds built by mass media with the audience. Verón's (1985) theoretical proposal on the *reading contract* and Traversa's (2017) theoretical proposal on *intermediary discourses* allow us to understand the construction of bonds between museums and their visitors. The first notion implies the enunciative regularities that build and reinforce the

bonds between mass media and their readers. The second one, focused on art critiques, describes the complex processes of artwork mediatization, especially with respect to films. By studying those bonds, Traversa (2014) has reflected on the involvement of *devices* in the mediatization of arts, which is at the core of this paper.

In 1983, Eliseo Verón (2013) defined the museum as a *mass medium* characterized by one specific dominant order: the metonymic one. According to this definition, it would be possible to apply to the museum his concept of *reading contract* (Verón 1985) – in this case, a *visiting contract* that designates the *bonding* between a medium and its public, built by the enunciative regularities of its global discourse. In the case of museums, the visitor's body materializes the museum's global discourse and functions as a resonance space for discourse indexes that define the subject's contact with the spatiotemporal materiality of the discourse.

Thus, the visitor's body expresses the écart between the discourse's conditions of production and its conditions of recognition, which means that visitor trajectories materialize the negotiations between the museum's proposal (production of the discourse) and the decisions made by visitors in the space (recognition of the discourse). By analyzing such negotiations, Verón developed a typology of visitors that manifests the bonds between the Centre Pompidou and its public.

The works developed by Oscar Traversa on the implications of the notions of enunciation and of devices allow us to deepen the notion of *bonding* as he analyses the relational scheme operating between the instances of discursive production and recognition. Traversa (2001) conceives of the (media) device as an entity in charge of managing the contact between the agents and the multiple signal configurations of social discursivity through activating a condensate of media and techniques and a specific institutional configuration for its application.

In other words, devices mediatize the contact between agents and the supports of discourse (their materiality), managing social practices and constituting reiterated and shared social habits and behaviors. It is about considering the accumulation and reciprocal determination of the biological techniques (touching, walking, talking) that operate on the materiality of discourse while requiring other techniques or socially regulated mediations (i.e., the museum, the cinema, the theater, even a book) that make possible and modulate the contact of the subjects with such discourses.

This way of conceiving of the device highlights the centrality that Traversa assigns to the materiality of discourse and upholds Verón's proposition (1998): the beginning of any empirical study of the production of meaning always finds its starting point in the observation of sets of sensible materials whose configurations are identifiable in their support, whether auditory, visual, olfactory, tactile or a combination of these – all of them being fragments of semiosis identifiable through analysis.

Traversa's device comprises specific supports and particular conditions of access, integrating the conditions of discursive production and the cognitive and behavioral exigencies of its reception instances. In this research, the museum is understood as an ensemble of devices that establishes different modes of contact for the bodies of visitors with the museum's materiality. The museum involves physical and virtual experiences deployed on social media platforms and different material supports such as architecture, furniture, screens, artworks, and virtual reality headsets, allowing visitors to appropriate the physical and virtual spaces through their bodies and cellphones.

2.1. **Devices, enunciation, and bonds**

The interest in analyzing the phenomena of media *bonding* lies in the location of the discourses in a precise *relational circuit*, especially the discourses about art. The relational circuit modulates the functioning of the deixis in cognitive terms and defines the horizon of expectations and the limits of discursive interpretation. For example, a "No entry" sign is a device that can regulate multiple public bonds depending on its location. Near a door, the sign will assume the value of prohibition thanks to the fact that a co-enunciator assigns it the value of present (a value is conferred through an operation of actualization). In contrast, the indicated prohibition to enter will expire in an art exhibition so as to emphasize the graphic design and materials.

Thus, the sign, the construction technique, the graphemes, and the material support do not change. However, the sign's articulation with modalities of social agency does change: the orientation of the passage of people (installed next to a door) or the illustrative modality (if it is part of an exhibition). The signage is finally a medium, with several subspecies that regulate multiple public bonds. Thus "the recognition of the relation of the linguistic with something else becomes inevitable to the reading; it opens towards the possible variants of positions of the co-enunciator (from the establishment of pertinence/non-pertinence)" (Traversa 2009).

This is why it is necessary to pay attention to the primary component that operates in *bonding*: the enunciation, insofar as it defines a relational place inscribed in the source (the texts in production) concerning the possible universe of recognition (Traversa 2009). Thus, the *bonds* express a particular type of social relation between conditions of discursive production and recognition.

Traversa's notions of *bonding* are fundamental since they involve the distinctions between the attributes of the acting bodies in different situations of discursive circulation and the techniques at play in each of them. The technique indicates the implementation of procedures to achieve a relatively homogeneous result (walking, talking, looking, touching, photographing). Traversa (2009) thus distinguishes four types of links:

I. Complete bonds: they include the actors' bodies in their presence, and the techniques used are bodily – walking, looking, touching, and breathing during the visit; they involve both temporal and spatial coalescence.

II. Semi-restricted bonds: they reduce some bodily dimensions of the actor after mediation through some technical resource, for example, a live video on Instagram; they also include temporal but not spatial coalescence.

III. Restricted bonds: one of the bodies is absent, and the other is in front of a text, a unique object (a painting, a sculpture) or different forms of repetition techniques (theater, cinema, music) or of reproduction (book, photography, engraving, disc); they do not include spatiotemporal coalescence.

IV. Paradoxical bonds: they imply a sum of technical procedures inclusive of all technical solutions from the 20th century until today, from radio to mobile screens. Several variants of bodily exercise can drive the devices, and the spatiotemporal coalescence is variable. This is the case of applications and social media that use the resources of the three precedent categories: users can watch a movie, produce texts, chat, and share photos, but it is also the case of current museum experiences.

If one applies the notions of *bond* to the museum as a medium (following Verón's proposal), the contemporary visit highlights the overlapping of devices that enable different types of bonds with visitors. Thus, the study of the museum visit has to consider the multiple materials that organize different practices: the physical and the virtual.

It is a sort of "script" that must merge the two spatial experiences. Studying exhibitions today includes analyzing, for example, the room paratexts and the podcasts posted on Spotify accompanying them, accessible by means of QR codes. Nonetheless, even if some institutions conceive of the two levels as forming a continuum or as a transposition (from the physical to the virtual curatorial discourse or vice versa), the devices will configure different bonds with visitors. Traversa (2011) argues that even if the substance of what is said could be very close in both situations, the device will fashion the saying differently.

2.2. Having a bond with the museum: the visiting contract

Applying Traversa's concept of devices to museums allows us to observe the visiting practices that enable these diverse sets of signifying matters that the devices manage. However, every practice is historically and socially determined. Hence, the concept of *reading contract* proposed by Verón (1985), modified here as the *visiting contract* (to express our object's specificity), crystallizes the enunciative regularities that, sustained over time, can establish strong relations with visitors manifested in visiting practices.

Verón (1985) explains that reading contracts imply a set of enunciative regularities that allow the medium to differentiate itself from others within the same thematic universe. In this way, the media

constructs its own collective, or readership, manifesting its success (or survival) over time. Therefore, it must establish its readers' specificity in order to find its own. In our case, the Centre Pompidou displays enunciative regularities that position it differently within the universe of modern and contemporary art museums, not only in France, but across the world.

This positioning implies specific ways of presenting itself as a museum and certain ways of approaching the history of art and of conceiving its program. These actions of self-identification involve the configuration of its *model visitors*, expressed not only in its schedule of activities but also in how the museum allows people to inhabit its spaces. *What* is allowed to be done, *how* to do it, *when*, and *how much* to do it states the museum's relationship with its public. Those who choose to be part of the membership program or who regularly frequent the museum value those ways of "being a museum" and of "telling" the history of art, but also the ways of "being themselves" and of "doing things" in or with the museum.

Accordingly, Verón (1985) explains that such contracts require stability and recurrence since they emerge from the reiteration of specific modes of contact with the museum's materiality, establishing specific expectations among the public. They are observable over time (at least two years), by examining not the contents of the program or the offering in terms of activities, but rather that which remains relatively stable: the enunciative pact. Thus, the museum visit should include something relatively invariable: enunciative instances that are quickly recognizable for visitors before entering the exhibition rooms.

Studying the enunciative pact between museums and followers is not about analyzing the contents on social media but the way institutions talk to them. Many users "follow" the museums' profiles because they value "something" that remains stable and enjoyable over time – although some of the followers do not often visit the museum's building, have yet to visit it, or never will. The phenomenon of "following but not visiting" is fundamental to understanding the enunciative turn of the institutions, initiated around 2020, that modified their bonds with visitors.

Valuing something about the museum that exceeds its exhibition proposal leads to rethinking Traversa's (2017) notion of intermediary discourse. The concept describes a subcategory of discourse connecting a product (cultural or consumption product) with its potential users. These intermediary discourses are advertising, posters, art criticism, and reviews. Likewise, we would add architecture and social media.

Traversa (2017) characterizes *intermediary discourses* as forming part of a relationship between three machines: a) the textual machine; b) the spectatorial machine; and c) the machine that performs the bond between the two, that is, the intermediary discourse. Applying this notion to the museum, this would take the form of: a) the set of activities that includes the museum's programming; b) the complex that articulates the desire for "art or culture" with the alleged satisfiers – the museums; and c) architecture and social media.

The author indicates that intermediary discourses configurate their object as a triadic entity that exposes "differences" and "novelty" that the public accepts and enjoys (Traversa 2017). However, intermediary discourses respect the enunciative regularities established by the contract. This way, the museum experience circulates as a cultural experience that periodically displays differences, as *a double announcer of those differences*, and as a *consumable experience* that implies specific (regular) modes of access: buying tickets online or on arrival, standing in line, going through security.

This double announcer, which we have called the *experiential promise*, is concerned with exposing both the novelty of the experience and its stable qualities, and is materialized in architecture and social media. Thus, the significatory role of the intermediary discourses is their function of passage from some *experiential promise* (Rosso 2022), something people expect from the museum experience, to the *visiting contract*, a *bond* maintained through time.

The proposed methodology consists in analyzing the museum space (virtual and physical) according to the following points: a) analyzing the enunciative strategies through which the museum proposes and regularizes visiting practices in both physical and virtual spaces, b) studying the bonds with visitors configured through the proposition of an enjoyable novelty (experiential promise) that is capable of being experienced both in its physical and virtual spaces (visit contract), which leads to c) studying the social practices that the museum mediates, observing how, as a set of devices, the museum manages its visitors' contact with its complex materiality.

3. Malba and Centre Pompidou: the interspatial and multimedia visit

Since reopening their doors between the end of 2020 and the beginning of 2021, the museums have implemented different communication strategies that modified the development of the visit. The post-pandemic spatial design had to include behavioral rules that, in some cases, were very strict.

Most museums communicated indications about mask use and the distance visitors should keep between one another. Some others restricted the number of visitors per exhibition or established visiting schedules. These changes also included modifications to the circulation of visitors in the exhibition rooms (absence or reduction of seats, for example) and, foremost, in the intermediary spaces. Institutions such as the Centre Pompidou marked the "correct" routes with lines on the floor of the entrance hall.

The challenge for the institutions was to design an enjoyable physical museum visit when it included a whole set of new rules to respect. The challenge was even more complex since this restrictive or regulatory attitude of the museum differed from the friendly and approachable attitude they maintained for months on social media.

However, the problem is even more profound than the contradiction between the enunciative pacts established in the in the physical instances of the museum visit and those established in its virtual instances (hypothesizing that both instances are part of a single experience or even a sort of transposition). During those months, the device that managed the access to the multiple materialities of the museum experience was the screen – smartphones, computers, and tablets. Nevertheless, these devices were more than mediators; at the time, they were the window to the world (a forbidden world) and, simultaneously, a prosthesis of the human body.

In 2007, Oscar Traversa reflected upon a conference he had given as part of a semiotics and communication study group with Marita Soto, Oscar Steimberg, and Eliseo Verón. The subject proposed in 2004 was "Theories of the screens." Traversa returned to this text a few years later to reflect upon the need to study this object and its appearance and to use it to "denaturalize" this "mediation towards the world as a necessary contribution to the cognitive processes of execution" (Traversa 2007: 32).

The author argues that screens do not complement the actions and procedures that can be executed using them but are "the very space of their execution." This phenomenon can give rise a posteriori or simultaneously to effects or to chains of effects on other artifacts that, in turn, give rise to actions in the world. As mediator, the "screen" would thus become an extension of our bodily effectors (Traversa 2007: 32).

The way to appease certain physical discomforts and spatial restrictions imposed upon the physical visit was to incorporate the prosthesis into the experience. Thus, museums applied enunciative strategies to "expand their space" by configuring the visit as a physical-virtual experience mediatized through social media and mobile applications. This situation established visiting contracts based on what Traversa (2009) calls *paradoxical bonds*, overlapping devices that enable different types of bonds with visitors.

To discuss this hypothesis, we will briefly present some observations regarding the physical space and social media profiles of the Centre Pompidou in Paris and the Malba Museum in Buenos Aires, which provide possible future perspectives of analysis that would allow us to outline some answers.

One of the ways to fulfill the promise of interactivity and participation that social media configured in the profiles of museums was to highlight (even more) the habitability of the *intermediary spaces* (Rosso 2022) of the buildings. Thus, the most Instagrammable museum activities took and continue to take place there. Even the cafés, gift stores, libraries, views, and the facade of the building form part of the visit.

In the case of Malba, the museum proposes activities and installations on the esplanade, in the square adjacent to the building, and in the museum's cafeteria. These include fairs, concerts, and social events. The museum opened another cafeteria at the exit of the exhibition halls and in its internal terraces. The Centre Pompidou also proposes artistic and interactive activities in the intermediary spaces, especially in its esplanade and facade areas. Between November 2022 and February 2023, the event carried out with Snapchat, entitled *Playing Pompidou*, and launched on the occasion of the exhibition of works by artist Christian Marclay, transformed the museum's facade into a musical instrument.

But what about the exhibition rooms? After its reopening, Malba proposed different tours through its collection that converge its physical and virtual spaces: its curatorial discourse included material posted on Spotify as well as YouTube institutional profiles. During the *Latinoamérica al sur del Sur* exhibition, the museum proposed a series of virtual tours accessible by means of QR codes located on the walls exhibiting the museum's collection. One of them was a set of ten Spotify playlists, based on the exhibition's topics, created by professor and researcher Eugenio Monjeau.

The YouTube series *Hable con ella* was a series of videos in which artists discussed artworks from the Malba Collection. Finally, the museum proposed the *Itineriario Brasil* tour as part of the centenary of the Modern Art Week. A series of QR codes indicated the works that were part of this itinerary through a selection of pieces from the Malba Collection made by Brazilian artists. These circuits were conducted online (on Zoom), and then in person. Even if these contents were part of the exhibition discourse, visitors could scan the code, and then listen to music, or watch videos inside or outside the museum.

The Centre Pompidou developed a chatbot entitled *Suivez le guide*! accessible via a QR code in the collection rooms. Using this chat, still on display, the visitor can upload photos of specific works designated as VIP (by means of icons in the display room) and start a scripted conversation with the virtual "guide." Throughout the chat, the guide provides information about the artworks and the authors, offering text, YouTube videos, and Spotify podcasts. The visitor can also scan the code and use it later outside the museum by uploading images taken of the exhibition. If the works are part of the VIP selection, the visitor will be able to receive the same information as if in the museum.

The Malba Tours and Centre Pompidou chatbots enable certain behaviors for the visitor's body through overlapping devices that enable different types of bonds with the museums. Those bonds, or visiting contracts, operate at different spatiotemporal levels depending on the moment of the visitor's reaction to the museum's proposal: producing social media content or not, doing so during the physical visit or later, accessing or not the social media content made available through QR codes during the visit or after having left the museum. The bonds can also involve temporal but not spatial coalescence or temporal and spatial coalescence.

It is essential to consider that each platform (chatbot, playlist, YouTube video) involves different modes of contact with the museum's materiality, constructing different enunciative scenes. This means that the bonds or visiting contract between the institutions and their visitors depend today on recognizing the different enunciative games staged during the physical and virtual visits.

To put it briefly: the complicit, friendly, and informal enunciation seen on Instagram is absent from the YouTube videos from curators. Furthermore, the informal tone of the chatbot, following from the speech tone and the use of emoticons such as hearts or smileys, contrasts with the enunciation of exhibition rooms' paratexts, even if they present similar information that could be in both places. The same can be said of the Instagram posts. As in the case of the "No Entry" sign, even if the different platforms replicate the institutional discourse, the devices are responsible for displacing the statement to the enunciation.

4. Conclusions (or new questions)

After the pandemic, the bonds between museums and visitors have changed due to the possibilities offered by social media and mobile devices. The inclusion of not only hashtags but also of QR codes that direct towards contents published on YouTube, Spotify, and SoundCloud, among other platforms, has changed the manners in which visitors enter into contact with the materiality of the museum experience.

Even if they sometimes work as a complement to or even as a transposition of the curatorial text, the contents circulate in the institutions' digital communication universe and occasionally match with curatorial discourses. Curators must accept the embedding of resources such as the QR code, which is the most used nowadays, and which adds another material and temporal dimension to the exhibition proposal. The situation is more delicate regarding exhibitions of contemporary artists who oppose institutional positioning strategies that promote using mobile phones in the exhibition hall.

The physical-virtual museum proposal has expanded the limits of the museum's territory and the temporality of the contact one may have with it. When visitors access the virtual contents and activities after having left the exhibition, they are able to prolong the time they are in contact with the institution. However, what happens when the institutional social media proposal is to get visitors to photograph the museum building or, even further, to publish on social media views of the city as seen from its terrace, thereby omitting almost any indication of the museal space?

Before the incorporation of the QR codes in the exhibition room, the curatorial discourse displayed in the physical space, already in tension with the institutional one and with that of the artworks themselves, mediated the visitors' contact with the artworks. Even with the provision of the printed program (with text), it imposed a way of behaving in the gallery. Today, the screens connect visitors with the artworks and the experiential promises by means of visiting contracts. Underlying these proposals, we find the removal of the museum experience from its central materiality: the physical space and the artworks.

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LEVELS OF VISION AND PSYCHO-SEMIOTIC DIFFERENCES OF COLOUR CODES

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1. Semiotics of colour and near disciplines

Colours are studied by different sciences: physics and physiology, psychology and cultural anthropology, theories of painting and design, etc. The *semiotics of colour* interests in norms of their connections with something else represented by them. It includes researches of verbal colour designations without any their visual manifestation – for example, the mentions of "the red", "the green", etc. as signs of political parties. These thinkable meanings of colour nouns are a subject of *linguistic semantics*. However, an important part of the colour semiotics deals with visible colours capable to evoke their meanings without words. This part refers to *visual semiotics*, which differs from studies of colour meanings in linguistics, from art studies or from the psychology of vision.

At the same time, the experience of these disciplines is important for the semiotics of colour. In particular, it can use the concept of vision introduced in *art theory* by A. Hildebrand, who compared it with reading (Hildebrand, 1901: 93). In a similar way, H. Wölfflin (1915) considered various "forms of vision" comparing diverse art styles with different languages. The *psychology of vision* researching infralogical levels of psychical activity (in terms: Piaget, Inhelder [1959] 1963) is also important for *psycho-semiotic studies* of visible colours.

2. Levels of colour vision

Vision is not identical to the reception of optical information, which is available for a photo camera or similar devices. Unlike the optical processes between physical objects, it is always a psychical action performing by a subject of activity and has certain purpose, means and result. Depending on cognitive task solving by the subject's visual system, different levels of vision are distinguished. As a psychologist states: "Vision can be performed on three levels: sensorial, perceptual, and apperceptual" (Ananiev 1977: 127).

The vision at the *sensorial level* fixes a mosaic of colour spots of diverse forms, sizes, brightness, saturation and other features. At this level, a multiplity of colour nuances are distinguished and embedded into a stabile structure of the subject's visual field correlated with the scheme of his body.

The vision on the *perceptual level* creates subjective images of coloured objects, which belong already to the external "visible world" extended in front of the subject (cf. Gibson 1950). The hues of colour come together in perceptual images, where they are interpreted as shades and halftones of whole things that are seen in their geometric and physical qualities.

There is also an *apperceptual level* of colour vision, where a viewer *recognizes* the known coloured objects. A number of recognized colours is less than in perception, because the vision at this level is limited by evoking of ready visual units – as is especially clear in case of colour emblems (see fig. 6). A "vocabulary" of such units is stored in memory and can be actualized independent on using of words. Purposeful operations with colour images at this level generate even non-verbal colour thinking, for example, in activity of painters or designers (cf. Arnheim 1969).

Figure 1 a. G. Richter. The window in Cologne Cathedral. Stained glass. 2007; **b.** R. Delaunay. *Window on the city Nº. 3.* 1910-1911. The Guggenheim Museum, New York; **c.** A. Bosschaert. *Vase of Flowers in a Window.* 1618. Mauritshuis, The Hague.

The art works at the fig. 1 help differ these levels of vision. The window of G. Richter (1a) contains a mosaic of colour spots as if exteriorizing elements of a visual field from the sensorial level. A translucent "Window" by R. Delaunay (1b) helps to seen literally a transition from the sensorial to the perceptual level, where some objects from the visible world are gradually breaking through the "veil" of paints. The picture of A. Bosschaert (1c) gives a clear perceptual image of depicted objects with certain qualities and relations: permeability and impenetrability, transparency and opacity, proximity and remoteness, etc. Moreover, it permits also to recognize these objects up to particular cultivars of tulip involving units of the "visual vocabulary" from the apperceptual level.

3. Levels of colours interpretation

Of course, the perceived and recognized objects may be categorized at the next conceptual level of cognition, where they can be named and included in certain logical classes. At this level, for example, the colour categories "red", "yellow" or "blow" can be included in logical thinking, which proceeds without any visual images. The verbal language gives the means for denotation and interpretation of the visible colours at various stages of logical generalization.

However, the same levels of vision also are the ways of their interpretation. Indeed, the colours can not only be fixed at them but also included in already existed experience and obtain certain senses in it – even if their meanings are formed on infralogical levels of mental activity.

In particular, *recognition* of perceived objects using ready schemas from the apperceptual level of vision is an interpretation of perceptual images and gives them a *visual meaning*. At the same time, the *perception* itself can be treated as an interpretation of colours from the visual field. The vision of colour spots as the "figure" or "background" can serve as an example of such perceptual interpretation (fig. 2a). Moreover, one can speak even about *quasi-sensorial* interpretation of the colour sensations in cases of their synesthetic associations with some sounds, smells, tastes and other modalities of feeling. For example, a yellow spot is interpreted usually as "warm" unlike a blow one treated as "cold" (fig. 2b). It is known also that "warm colours are outgoing, cold ones draw back" (Arnheim 1974: 370; cf. also Kandinsky [1911] 2001: 87; Itten 1961: 122).

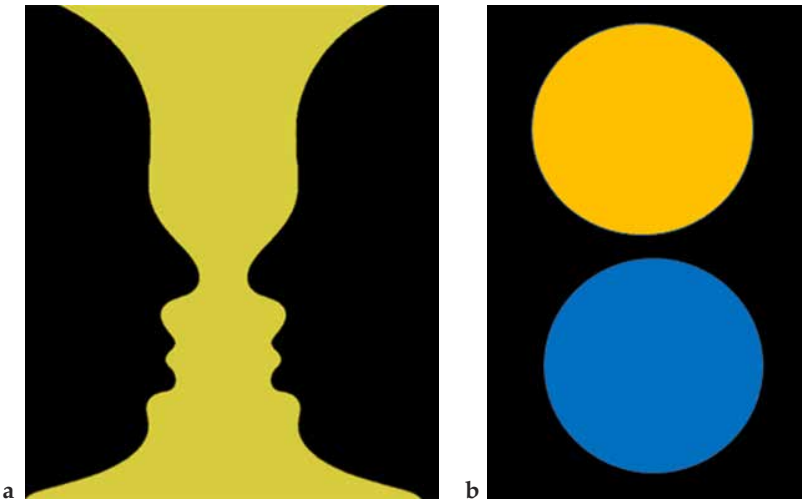


Figure 2 a. "The vasa or two profiles" as an example of alternative interpretation of colour spots on the perceptual level of vision; **b.** The "warm" and "approaching" yellow versus the "cold" and "receding" blow as examples of colour interpretation on the quasi-sensorial level.

4. Shifted interpretations of colours at distinct levels and their functional diversity

There is a difference between direct and indirect, or shifted, comprehension of the colour images formed and interpreted at diverse levels of psyche (see Tchertov 2018). Visible colours are comprehended *direct*, if they are connected only with presented objects and do not refer to anything else. But, if colours represent some other objects, their comprehension is *shifted* on them.

The direct comprehension of colours at various levels of vision belongs to process of knowledge independent on inter-subject communication. Unlike it, the shifted interpretation of colours as means representing something else is usually connected with communicative processes.

In particular, colours interpreted at the *conceptual level* can signify abstract notions or classes of objects. Diverse colours on political maps denote certain countries, like they do the same by another way on their state flags. The relations of only three basic units – white, black, and red (with which all other colours are identified) can serve as a classification system that orders many natural and sociocultural phenomena (see Turner 1966). The colours can be recognized and indirect interpreted also at the *apperceptual level* of vision – for example, in iconographic ways to attribute depicted persons through their colour "emblems" (see fig. 8). The shifted interpretation of colours is possible at the *perceptual level* too. So, various colour nuances and contrasts on a canvas surface serve as icons and indexes of coloured objects in the depicted space (fig. 1c). At least, the same colours can be synesthetically interpreted on the *quasi-sensorial level* (fig. 2b).

Depending on levels of shifted interpretation, colours perform different psyco-semiotic functions. They may serve as *colour ideograms* – conventional signs of objects or logical classes. They can be colour pictograms of represented objects evoking schemas of their recognition on the apperceptual level. The combinations of colours can form also *perceptograms* stimulating developed perceptual images of depicted objects. There are gradations between both the latest ways of interpretation depending on details of images, and a pictogram can be considered as a more or less reduced perceptogram. At least, there are *colour sensorograms* – visual stimuli of colour sensations evoking quasi-sensorial images of other modalities.

One the same colour object can perform several of these functions together. For example, the red circle (fig. 3a) can be interpreted as a sensogram evoking a feeling "warm". It can be interpreted also on the apperceptual level as a colour pictogram denoting "the rising sun". Both these meanings remain, if the same red spot at the Japan flag is interpreted on the conceptual level as an ideogram denoting "the country of the rising sun". An emoji (fig. 3b) can be also complexly interpreted – as a pictogram denoting "the smiley face" on the apperceptual level, as an ideogram signifying "greeting" on the conceptual level, and as a sensogram stimulating a quasi-sensorial image of warmth. These examples do not still contain enough features of the represented object for evoking its more developed perceptual image. They increase in the picture by P. Klee (fig. 3c), which can be considered as a short perceptogram. Comparing with it, a fragment of the famous Rembrandt's work (fig. 3d) is a developed perceptogram evoking more detailed perceptual image. Of course, both last examples also can serve as symbols interpreted at other levels of vision and understanding.

Figure 3 a. The read spot using on the Japan flag; **b.** The emoji *Smiley face*; **c.** P. Klee. Senecio. 1922. Kunstmuseum, Basel; **d.** A detail of Rembrandt's *The Night Watch*. 1642. Rijksmuseum, Amsterdam.

5. Connections between levels of vision in different colour codes

Thus, the *levels of colour vision* are, on the one hand, the stages, where colour images can be *highlighted* as objects of special attention. On the other hand, they also are the ways of direct or shifted *interpretation* of colour impressions received mainly on the lower levels of vision. There are various combinations of levels, where the visible colours can be highlighted and interpreted.

These combinations are regulated by codes of distinct types. Each *colour code* is a system of norms, which regulate the connections between forms of fixing colour impressions at the *expression plane* and forms of their interpretations at the *plane of content*. Both these planes can be formed on sensorial, perceptual and apperceptual levels of vision. The content plane of several colour codes can belong also to diverse logical levels of verbalized concepts.

These semantic connections between fixed colours and their logical or infralogical meanings can be specified in syntactic constructions – the *colour texts*. They can be semiotically homogeneous, if only one code participates in their formation and interpretation. They are heterogeneous, if several codes together are attracted for this (cp. the concept "rhetorical text" in Lotman 2000: 197).

Diversity and joining of the colour codes can be seen in examples of painting. In particular, the colour texts formed at the expression plane on the *sensorial level* contain as their units spots of colours fixed in visual field. Their interpretation belongs to the same level of vision, if their meanings are the

synesthetic images of other sensorial modalities. For example, by W. Kandinsky, the red is associated with sounds of flourish, the blow – with cello, etc. (Kandinsky, 2001: 92, 99; cf. fig. 4a). An interpretation of the colour text is regulated in this case by the *synesthetic codes* connecting *sensorial images* of colours as units of the expression plane with *quasi-sensorial images* of various modalities in content planes of these sensographic codes.

Figure 4 a. W. Kandinsky. *Composition VI*. 1913. The Hermitage, St. Petersburg; **b.** K. Petrov-Vodkin. *The Violin*. 1918. GRM, St. Petersburg.

The picture at the fig. 4b can be interpreted using also such sensographic codes connecting the colours with sounds of violin, feelings of warm and cold, balance or imbalance and other quasi-sensorial images. However, its heterogeneous colour text can be interpreted also with the codes of another type connecting *sensorial* and *perceptual* levels of vision (cp. fig. 1b). The codes of this *sensorial-perceptual type* stimulate a developing of this "mosaic" to perceptual images of coloured objects in the real or depicted "visible world". In case of depictions, the colour spots on its surface exteriorize the artist's visual field and evoke perceptual images of the visible world with means of the *perceptographic code*, various versions of which are elaborated in culture. A colour text formed by these means can be called a "*perceptogram*", which express perception of an artist and stimulate its replica by a viewer (see Tchertov 2005).

The colours of expression plane in such text can be not similar to colours of depicted objects in content plane. Two landscapes at the fig. 5 evoke direct sensorial images of paints on canvas unlike their colour meanings in shifted perceptual images: the "green grass" is represented with a minimal green paints, as well as the "white walls" of houses are represented by pinkish and greenish paints. These colour texts of the perceptographic code are formed not so much by iconic qualisigns (in terms Peirce 1960: 147), but rather by indices of the colours depicted.

Unlike the perceptographic codes, the *codes of recognition* have the perceptual images of real or depicted objects in their expression plane. Their content plane is formed already on the *apperceptual level* of vision by schemas of recognition. For example, the chess figures made from wood, metal, ceramics or other materials can be perceived in various colour nuances and painted in a still life by many different colours. However, a chess player has to relate all these hues to one of two visual categories: "white" or "black". He uses thereby a recognition code, in which the variety of perceived colours remains at the expression plane, and the content plane is limited only by two possible meanings.

Figure 5 a. C. Corot. *Oak in the valley.* 1871. The National Gallery, London; **b.** A. Kuindgy. *Evening on Ukraine* (detail). 1878. GRM, St. Petersburg.

In cases of shifted comprehension, the codes of this type regulate interpretation of *colour pictograms* – such depictions of represented objects, which contain minimal marks for their recognition and distinction from objects of other kinds. For instance, two units of such *pictographic code* have enough colour features for representation of *red* or *white* roses (fig. 6a, b).

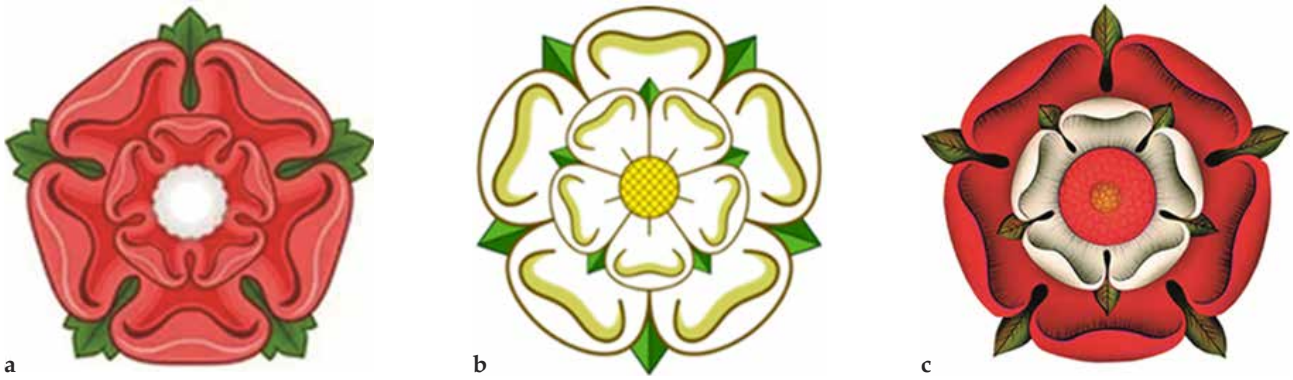


Figure 6 The colour pictograms: **a.** The red rose of the Lancaster House; **b.** The white rose of the York House; **c.** The red-white rose of the Tudor House.

However, these pictograms can represent not only roses, but also houses of Yorks and Lancasters, accordingly. In this case, they serve already as *ideograms* – conventional graphic signs of logical classes. Corresponding ideographic codes connect perceived and recognized colours with the verbalized logical concepts.

As the example shows, these emblems can serve as *signs-nominators*, like proper names of verbal languages. In a similar way, a set of state flags functions as a "visual vocabulary" of a code connecting recognizable colour combinations in the expression plane with the concepts of states in its content plane. The colour ideograms can function also as *sign-significators* – like verbs or logical descriptions. So, the *white* as a sign of truce or the *black* as a sign of mourning are used in this function. The colours can be used also as *signs-prescriptors* (cf. Morris 1946: 83–86), for example, in the traffic code, where the green, red and yellow are recognized on the apperceptual level of vision and interpreted as prescriptions of certain actions.

The colour ideograms can denote also signs of other semiotic systems. There are in the history of music the codes connecting various colours with definite musical tones (see Gage 1993, Chap. 13). Unlike synesthetic or perceptographic codes, the links between units of expression and content planes are in this case conventional. In the same row, the code of maritime signals gives a possibility to express in colour changes the recognized letters of an alphabet and the linguistic constructions formed by them.

In the last case, the colour texts expressing sign constructions of words have their structural features and are governed by the second principle of F. de Saussure ([1916] 1959: 70), which demands the linear successions of signs developed in time. However, the colour texts are often not ordered to this principle and extend more than in one dimension – as it is in geographical maps, pictures and so on.

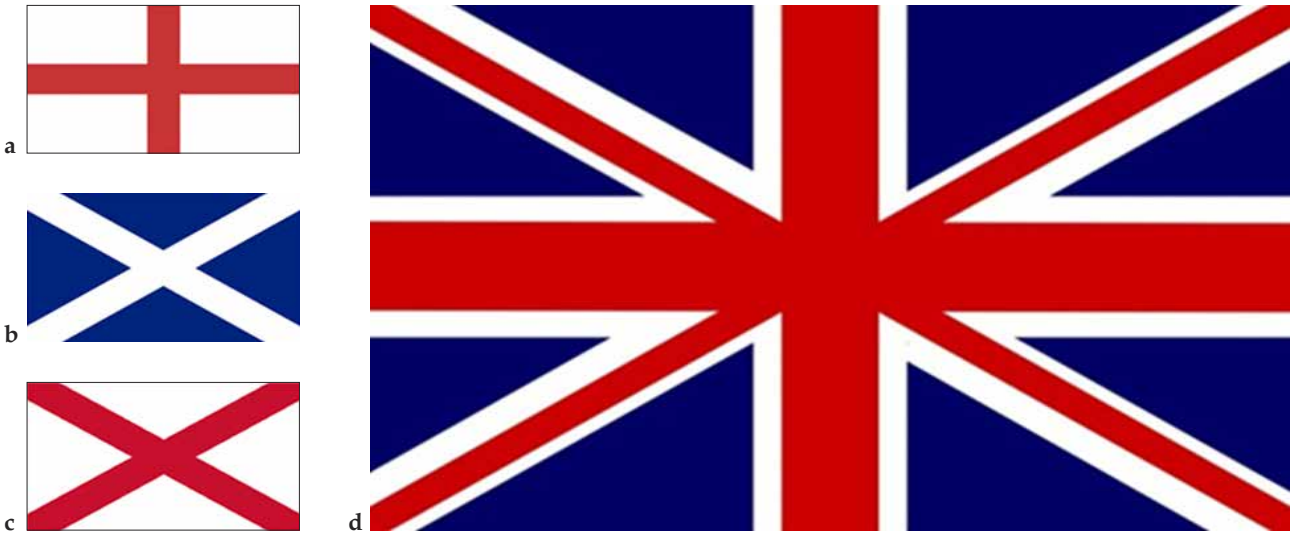


Figure 7 a. The red cross of St. George at the flag of England; **b.** The oblique white cross of St. Andrew at the flag of Scotland; **c.** The oblique red cross of St. Patrice at the flag of Ireland; **d.** The state flag of United Kingdom as the colour text joining the emblems of England, Scotland, and Ireland.

Non-one-dimensional structure of the expression plane does not prevent to the colour texts of the ideographic type to form logical constructions in the content plane. So, the combination of white and red roses as emblems of York and Lancaster houses gives a two-dimensional colour text of the white-red Tudors' emblem (fig. 6c), which demonstrates their joining according to the formula: $T = L \cap Y$. In a similar way, the flag of the United Kingdom is extended in two dimensions as a text, combining colours and forms from the flags of England, Scotland and Ireland (fig. 7 a–d) and denoting their union by the formula: $UK \supset En \cup Sc \cup Ir$.

6. Psycho-semiotic types of the colour codes

Depending on combinations of the vision levels in case of shifted comprehension, several *psycho-semiotic types* of the colour codes can be distinguished.

The *sensographic codes* contain the colour sensations in their expression plane and quasi-sensorial images of other modalities in the content plane and belong, therefore, to the *sensorial-quasi- sensorial* (SQS) psycho-semiotic type (see tab. 1).

Table 1. Levels of vision as planes of expression and content in the sensographic colour codes

Levels of vision	Types of colour images	Different planes of codes	Colour codes	Psycho-semiotic type
Sensorial	Colour sensations from viewer's visual field	Expression plane	colour-thermal, colour-audial, colour-smelling, colour-tactile, and other synesthetic codes	Sensorial - quasi - sensorial (SQS) - type
Quasi-sensorial	Quasi-sensorial images of other modalities (sounds, warm, smells, tastes etc.)	Content plane		

Like the sensographic codes, the perceptual and perceptographic codes have in their expression plane the colour images of the sensorial level. However, they differ from them by the ways of interpretation in the content plane. The colour elements of the visual field are interpreted in them as indexes of coloured objects from the visible world opposed to the perceiving subject. The *perceptual code* mediates formation of perceptive images in the cognitive processes of object's vision using light and shadows as marks of coloured bodies. The *perceptographic codes* shift these natural indexes in acts of inter-subject communication according norms of certain visual cultures. Both perceptual and perceptographic codes belong to common for them *sensorial-perceptual* (SP) type.

Table 2. Psycho-semiotic types of codes with distinct levels of the express and content planes

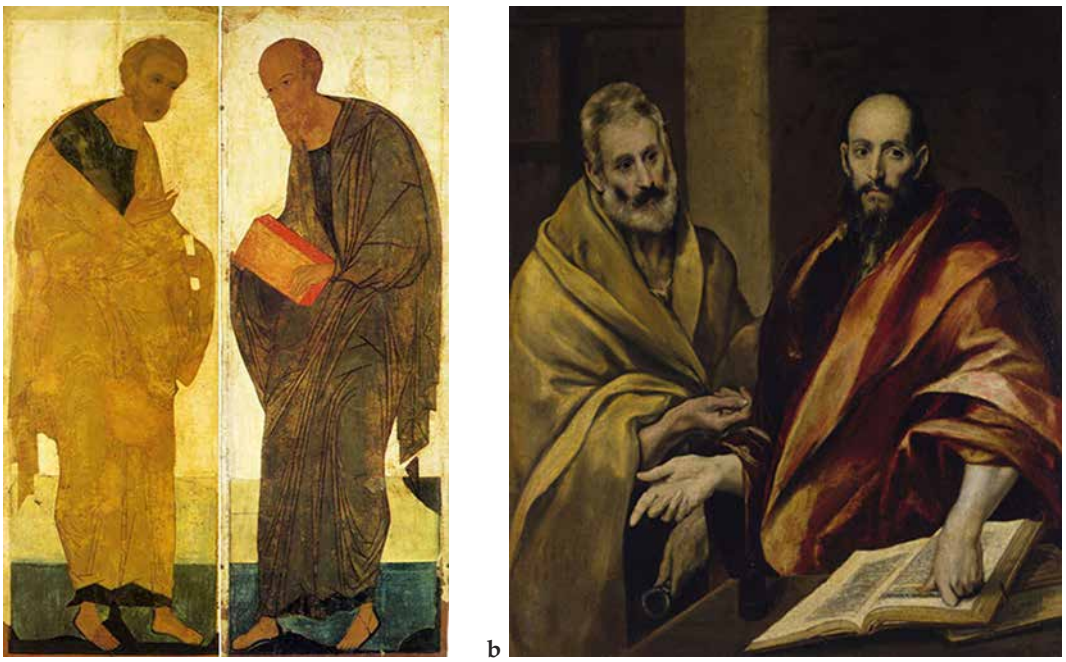
Levels of vision	Types of colour images in the expression and content planes in the colour codes	Colour codes as combinations of expression and content planes on different levels of vision	Psycho-semiotic types of the colour codes
Sensorial	Colour sensations from viewer's visual field	Perceptual and perceptographic codes	Sensorial-perceptual (SP) type
Perceptual	Perceptual images of coloured objects from visible world or its pictures	Recognition and pictographic codes	Perceptual-apperceptual (PA) type
Apperceptual	Colour schemas of recognizable objects or their pictograms	Verbal categorization and ideographic codes	Apperceptual-conceptual (AC) type
Conceptual	Verbalized concepts		

The perceptual images of real or depicted objects become in their turn elements of the expression plane in colour codes of *recognition* or of *pictography*, which have in their content plane colour schemas of the apperceptual level. Both belong therefore to the *perceptual-apperceptual* (PA) type, although they also distinct due to difference between direct and shifted ways of interpretation. The recognition of visible things is a stage of their direct cognition by subject, while creation of pictograms is a part of inter-subject communication with shifted recognition of represented objects.

Codes of the *apperceptual-conceptual* (AC) *type* have the recognition schemas already in their express plane, whereas their content plane is formed by verbalized categories of different colours in case of their direct cognition and by logical concepts represented by them in shifted interpretation. This type includes, correspondingly, the codes of *colour categorization* connecting visual schemas of their recognition with certain verbal concepts ("the red", "the green", etc.). In the same time, there are between them also the *ideographic colour codes*, which connect these cognitive schemas with other concepts, represented by the colour ideograms in communicative processes (see tab. 2).

7. Preference of various colour codes in the history of painting

These distinctions can be illustrated by examples from art history. It demonstrates how artists of different times and movements could be focused on different *forms of vision*, in Wölfflin's terms, and how distinction of *visual codes* of diverse psycho-semiotic types can be applied in their semiotic description. This gives new opportunity for comparison of colour texts in diverse art pieces.



a **b**

Figure 8 a. A. Rublev. *The Apostles Peter and Paul*. 1408. GRM, St. Petersburg; **b.** El Greco. *The Apostles Peter and Paul*. 1587–1592. The Hermitage, St. Petersburg.

Although a painting piece contains usually a heterogeneous colour texts formed by several codes together and gives a possibility to accent one or another from them, diverse stylistic directions suppose a domination of different codes.

In particular, the *medieval painting* prefer recognizable colours of depicted objects used mainly in a *pictographic* way – as colour emblems serving for identification of recognizable persons at the apperceptual level. So, the apostles Peter and Paul (fig. 8a) are distinguished in the iconographic tradition through the colour combinations of their clothing using a colour code of the PA-type.

In contrast to the medieval polychromy with own semantics of separated colours, the coloristic painting from the *Renaissance* began more careful distinguish light and shadow, colour reflexes, contrasts, nuances and other means evoking more developed perceptual images of depicted objects (fig. 8b). Instead of the colour emblems of the PA-type, the more complex *perceptograms* are created in this case by the means of *perceptographic code* (SP-type).

A displacing of attention from representation of perceived objects to in-depth reflection of the artist's own visual field took place in the paintings of Impressionism and Neo-Impressionism. A "mosaic" of colour spots discovered at the sensory level in such visual analysis was highlighted by them and "objectified" in the colour texts of their paintings. The synesthetic meanings as "cold", "warm" and other are also more important in it (fig. 9a, b). One can say that the Impressionists moved the perceptographic method of their precursors toward a "sensography".

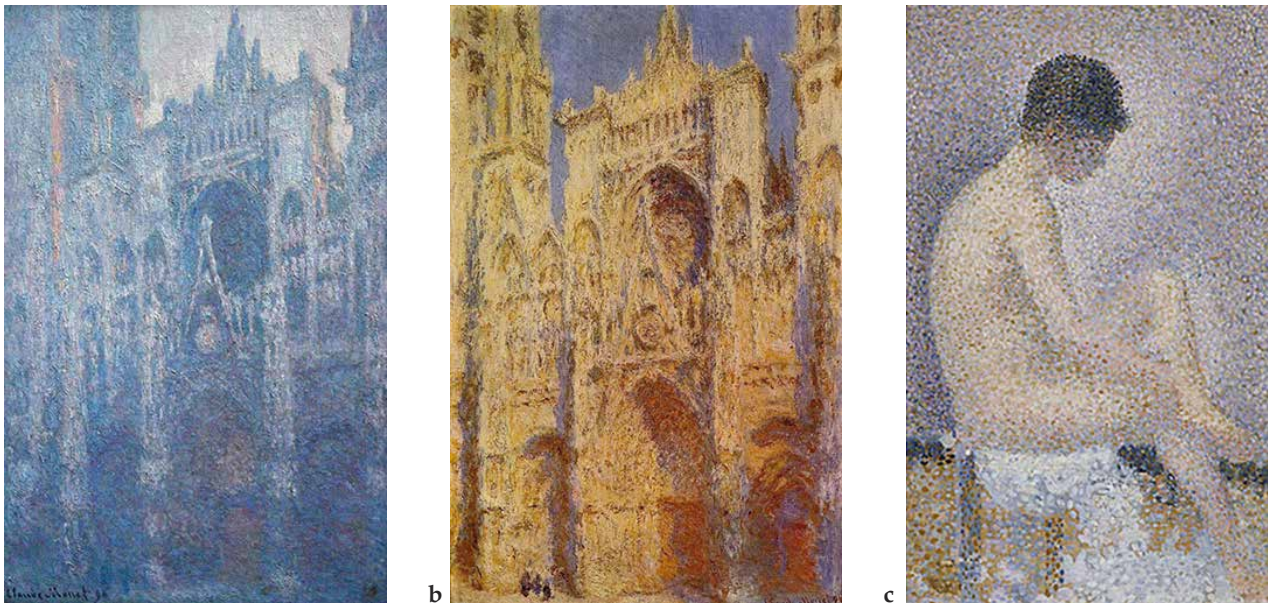


Figure 9 a. C. Monet. *The portal of Rouen Cathedral in the morning light.* 1894. Getty Museum, Los Angeles; **b.** C. Monet. *Rouen Cathedral, west portal, sunlight*. 1894. National Gallery, Washington; c. G. Seurat. *Model in profile*. 1887. The D'Orsey Museum, Paris.

A comparison, for example, of two works at fig. 10 shows how differently can be treated depictions of the French flag: whereas the Romanticist E. Delacroix gives it full symbolic meaning, the Impressionist C. Monet looks at flags more aesthetically – as at colour spots among other impressions.

Pointillists consciously set a task of arranging on canvas a "mosaic" of limited colour units from the painter's visual field (fig. 9c). In semiotic terms, their work can be considered as creating of two-dimensional colour texts of a perceptographic code using an *alphabet* of selected discrete colours, which differ in the express plane from their colour meaning in the content plane. For example, the petty painted yellow and blue differ from green perceived as a result of their optical (not mechanical) mixing preferred by these painters (see Signac 1976: 175–176).

Another approach to colours is manifested in paintings of F. Leger (fig.11a). He address already not to sensorial level of colour fixation, but to its apperceptual level, where the colours are recognized and categorized as "the red", "the yellow", etc. and can be given separately from the countered figures.

Using a colour code of the same AC-type, P. Mondrian (fig.11b) chooses these recognized "pure" colours of certain verbalized categories as a manifestation of painter's conception (see Mondrian 1925: 24). Like Leger's pictures differ from other figurative works by the conceptualistic interpretation of colours, the Mondrian's abstract paintings differ from the abstract expressionism by W. Kandinsky and other, who prefer the synesthetic interpretation of colours by codes of the SQS-type (cf. fig. 4a).

a b

Figure 10 a. E. Delacroix. *July 28: Liberty Leading the People*. 1830. The Louvre, Paris. b. C. Monet. *The Rue Montorgueil in Paris, festival of 30 June 1878*. The D'Orsay Museum, Paris.

Obviously, the painting history gives unlimited examples of various relations between colour codes in art pieces (see more detailed on the colour codes and their using in spatial arts in: Tchertov 2019: 304–314; 408–447).

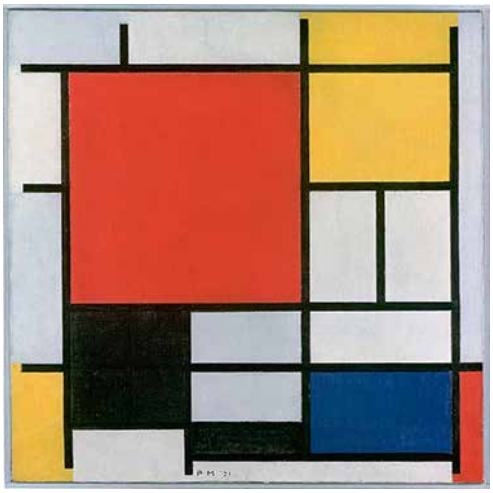
a b 

Figure 11 a. F. Leger. The Divers. 1943. Fogg Museum. Cambridge MA; **b.** P. Mondrian. *Composition with the Red, Yellow, Blow and Black*. 1921. Gemeentemuseum, The Haag.

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RED ISMENE: AN INTERVENTION

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1. Introduction

For the life of the modern individual, the use of colour is of great importance, as it is able to reflect the philosophy of an entire civilisation. The use of colour as a sign can be a part of a communication code for people that come from the same social and/or cultural background. The science of semiotics can contribute to the interpretation of this code as well as in the understanding of the respective interactions (Mazhitayeva & Kaskatayeva 2013: 5).

According to Magrin-Chagnolleau (2013: 1) colours contain sentiments. This is why Theatre is considered as a fitting "canvas" for a semiotic analysis of a play. Viewers often spot the semiotic connotation that acts behind theatrical plays via the colour codes that are chosen by the director.

On the other hand Caivano (1998) is posing the following question: "How can semiotics contribute to the science of colours in relation with a physical, natural and psychological perspective?". If we consider the colour as a sign, then we do take all of its aspects into account, because a symbol is not something that has been previously defined, but rather a consequence of different factors and a frame within which it is taken as a sign. Symbols are, in fact, created in order to transfer the interpretation of a previously existing idea.

Elnecave (2008: 8) mentions that the multiplicity of a symbol-colour of a theatrical costume can be used as a communication tool between the scene and the viewer. Since colour is very important, it creates a special connection with the characters of the play. In addition, a theatrical costume is a means of a non-verbal communication and colour has the ability to reflect the relation between characters and their emotional state. Oftentimes, the choice of the colour of the theatrical costumes is mainly done by the play's director. Thus, the colour of the costume contains a piece of information which the viewer "has to" read.

Similarly, the same purpose is served for all the scene objects that are used in a play as well as the lighting that is chosen to surround them. Every piece of information that can be found on the scene is chosen not only according to its colour, but also due to various other criteria such as its texture, the tone of the colour, the acoustics and other factors that contribute to the final result which takes its final meaning via the collaboration of these signs. The final result is the product of the collaboration between the director and the other associates and contributors of the play such as actors, theatre designers, costumiers, light technicians etc.

In the present study, we will analyse the theatrical play *Antigone* by Jean Anouilh, and more specifically the French production that took place in Paris in 2008 in the Théâtre Marigny theatre, directed by Nicolas Briançon. This research aims to study the semiotic connotations of colours that were used in the play, as well as their synergy with the other semiotic systems that surround this theatrical play.

2. Semiotics, Colours and Theater: An introduction

2.1. The colour in theatre: semiotic connotations

When we intend to talk about the interpretation of the codes that come from colours and their use, it is necessary to clarify that this does not happen in every chromatic entity that exists around us. In order to analyse and decipher each connotation that comes from the use of colours, semiotics must define the notion of the motive and the abstract that is opposed to one another. This is due to the fact that the notion of the motive and the abstractness, which is necessary, comes at ease when we analyse the colours through the synergy of their signifier (Kowzan 1992: 42).

More specifically, let's suppose that we could "interrogate" the nature of red colour, in an impulsive or meticulous way, in the context of road signage. Then red colour, as well as any other colour in its place used within this system is a signal or rather a convention. Through a certain rule, colours can be given a semiotic role, a new stream of notions which is able to be redefined if the initial rule is changed. Thus, the semiotic value of the colours can change in this way. On the contrary, the secondary synergy of red colour, or the revolving red-green in road signage is an authenticity, a social convention, a usage of colours with an official motive.

In regards with theatrical art, which is our basic axis of analysis and research, we realise that there are the respective incentive signs and systems. However in theatre, the motive and the impulsiveness of the use of colours are met with a tendency to empower the character and their motives. Whether this is done on purpose or impulsively, the signs of colours are not necessarily compatible or incompatible.

Kowzan (1992: 42) argues with examples that validate the reasoning mentioned above; the red colour in the fourth act in Offenbach's opera *Orphée aux Enfers*, scripted by Hector Cremiex or in Jean Paul Sartre's Hui Clos is a compatible point, incited by the cultural heritage which links it with hell. Blue, on the other hand, as seen being diffused in William Shakespeare's *A Midsummer Night's Dream* is a colour whose use has a motive and hides a purpose, but does not have any compatibility. This is because what it wants to achieve is to convey the time that the plot of the play is being unfolded.

Kowzan (1992: 43) also mentions that the motive behind any choice of colour, guarantees the best interpretation of a force of nature and not necessarily a convention behind it. In fact, it does not always follow a some social convention. This, however, would be a clarification and an underestimation of the term "compatibility" if we said that the blue colour used in the direction of a play by William Shakespeare, would be a conventional sign, if we wanted to define an incited convention that comes from the theatrical heritage of naturalism. The compatibility of the sign, in this case, is authentic. Nevertheless, the white light that is diffused in the hells scene in Orpheus or in the athenian box on *A Midsummer Night's Dream* could be a sign that is not conventional, but rather impulsive. This impulsiveness comes at least from a motive chosen by the judgement of the director and given to the viewer's conception.

2.2. **Scene objects, hairstyling and makeup**

If we want to approach with more clarity the existence of colour during a play, we should be more specific regarding where it is present. By further examining the components of the scene, and according to Fischer-Lichte (1992: 83) if we recall an example where the actors wear green, red, blue and yellow wigs, as well as black shirts while not wearing any makeup, then the specific interpretation of every wig separately can be funded through colour symbolisms that were developed during the theatrical production. The latter can be deciphered in regards with the use of other codes and signs such as language, gesture, scenography and the general design of the scenery, the constant alternations of light etc.

2.3. **Theatrical costume**

Enclave (2008: 1) mentions that from every element that constitutes the external appearance of an actor, the theatrical costumes and the choice of its colour are the most important components. The multiplicity of colour as a symbol in the theatrical costume that works as a communication tool between the scene and the viewer leads us to wonder why the chosen colour is that important and what is its relation with the characters of the play. An element that we often skip is that, apart from the verbal theatrical language that we usually focus on, there is also another language worthy of attention and research: the non-verbal one. For example, a purple cloak connotes that the actor is a king, a black cassock characterises a priest etc (Fischer-Lichte 1992: 84).

Vesture, in its particular functions, acts with a unique identification. As Goffman (1968: 23) mentions, this function can be defined as an "identification document". Similarly, Stone (1976: 272) categorises three stages in which this identity can be acquired: Dressing in, Dressing up and Dressing out.

According to Fischer-Lichte (1992: 86), a theatrical costume initially has some practical functions, such as providing protection against heat, cold and humidity or even evil spirits. During the theatrical procedure however, practical functions are transformed to symbolic.

In order to make a correct choice of the colour of the costume, cultural aesthetics and historical context are usually taken into account, as in this way the context of the play would be invented. This, however, does not always happen, as the director sometimes wants to give their own personal touch or to modernise a play from a previous century. There are quite a few examples from ancient Greek plays that take place nowadays with a modern and contemporary artistic quality regarding the colour and the style of the costumes.

Whether these signs are hidden and coded or not, viewers have to do their own deciphering according to their own sensibility and their cultural background. In this way, they will manage to find the duality of the colour and the symbol. A symbol of colour can be considered a semiotic system whose signs bear an esthetic character of various interpretative reflections of its contents. The role of a theatrical character is created through the colour of their costume, Enclave (2008: 2) mentions.

Through the use of similarities and differences regarding the colour, the line and the decoration, a costume can signify the relationship between the roles. For example they show where they are, in which degree they are, as well as the general background and actions of each role. For example, the central character could be dressed with light colours and colourful costumes, while secondary roles that surround the protagonist could appear wearing colourless clothes in mundane tones (Russell 1973). Those interconnections could indicate the whole atmosphere of the play or some individual symbolisms within it.

Figure 1. The antithesis between the two sisters: Ismene.

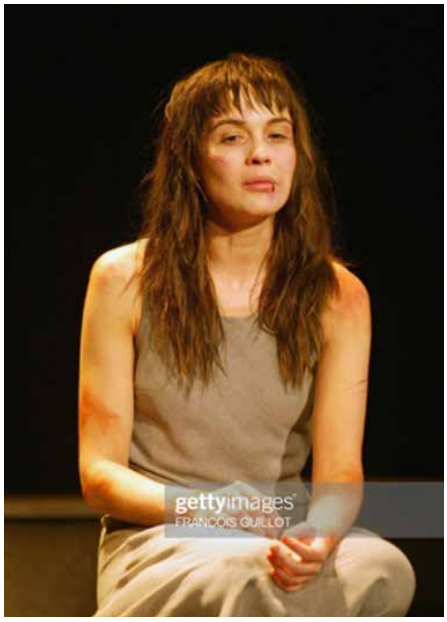

Figure 2. The antithesis between the two sisters: Antigone.

3. Red Ismene's intervention

3.1. **The antithesis between the two sisters**

After the middle of the play, we have a glaring point of plot interpolation; Ismene's entry. Antigone's sister is now wearing the red gown she was wearing in the play's exposition, accompanied with golden jewellery. This is an image that is completely in contrast with Antigone's, who looks weary and dishevelled, and pulls away her well-groomed, neatly combed, better looking sister. The connotations that derive from the

Ismene's red colour, apart from her seductive and self-indulgent status, can be extended to a forthcoming connotation which implies that the game is over for both of them.

Ismene has actually chosen where she would want to be, and this reappears via a figure of antithesis. She runs to hug her sister, and to declare that she also took part in the burial of her brother, Polynices, that she is also accountable, that she wants to accompany her sister in death but the red colour of her gown implies that this is never going to happen. According to Pastoureau ([2016] 2019: 28) in ancient societies, red was the colour of life. Choosing to live is what will characterise Ismene, whilst Antigone denies her. A complimentary connotation of the dress is also the one mentioned by Pastoureau ([2016] 2019) which is that red, due to the fact that it's the most symbolic of all colours, is the "red of fire and blood". By connecting this mention with Ismene's dress, we can distinct the notion of duality in the play once more. Fire can be both beneficial and destructive. In the same way, Ismene and her red dress could symbolise the red blood that gives life and the same blood that is the symbol of death.

At first glance, this could mean the literal death of her sister while she lives by the end of the play. However, it could also mean her metaphorical death; she gets to be alone, and cowardly chooses not to join her sister to her literal death which symbolises Antigone's metaphorical life, as she is freed, after having done what she really wanted and what she considered fair and just.

3.2. **"Petite Histoire de l'or" by Michel Pastoureau**

To further cite Pastureau (2016 [2019]), he refers to blood which is related to life "beyond" and the sacrifice of death. This is exactly what Antigone is about to do and it is reflected in her sister's dress and face who is unwilling to follow her. From a political perspective, Pastureau mixes the red with its revolutionary side. To achieve this, he cites the red flags of revolution that are present in literature, and in particular, in Victor Hugo's *Les Misérables* as well as the Russian communist revolution. In our case, however Ismene's red doesn't reflect any kind of revolution, as it refers implicitly to the red of Nazism, thus serving, in this way, the "end" of Ismene. Of course, this does not mean the "end" of fascism, but rather the "end" of people that stay silent and thus allow its rise to power.

Another point which we will analyse is the colour of the metals and jewellery. Ismene wears big jewellery made of gold. The golden colour symbolises luxury and refinement. Pastoureau ([2016] 2019: 187) in "Petite Histoire de l'or" describes gold as "a sparkling, bright, fragile, imperishable, easy to export and work on, appearing in various forms throughout the world. Gold has the ability to excite everyone in this world". By connecting it with the notion of red analysed above, Pastoureau ([2016] 2019: 193-193) writes that the colour gold increases its value when combined with red, something that we can see in mediaeval paintings.

The colour red, in which Pastureau refers to, is the red that he himself describes as "Not the usual red, of course, but the symbolical red; dense, heavy, rich, imperial. This golden-red which can be found everywhere in the Mediterranean area, and is a relative of the colour purple.

Figure 3. Dante Alighieri, by Giotto di Bordone, c. 1335. Detail from a fresco in the Podestà Chapel in the Palazzo del Bargello.

Figure 4. Ognissanti Madonna, by Giotto di Bordone, 1310, via the Uffizi Gallery.

Figure 5. Scenes from the Life of Christ: The Arrest of Christ (Kiss of Judas), Scrovegni Chapel, by Giotto di Bordone,1304-1306, via the Web Galle.

3.3. **The steel, the silver and the platinum**

All these appear to contrast the steel that Antigone's ring, mentioned above, is made of, which, in its turn, is similar to Creon's. The latter alluding to battle and war. Contrary to her sister, Antigone is a fighter, just like Creon. Ismene, however, is not. Nevertheless, these two precious metals echo the end and the relation between them. There are two valuable and cognate metals as they are both sisters and daughters of a king. Ismene and gold are the first in appreciation and beauty. Antigone comes second, and most logical. She is also second in exterior appearance and first in the illogical, as she is dominated by her instinct. In this figure of contrasts, however, we can inverse this theory and suppose that Antigone's ring is platinum. Pastoureau ([2016] 2019: 193) comments on this by mentioning that in the Middle Ages, golden colour was usually illustrated in white, rather than yellow as we could see in later years. This happened in order to better demonstrate the brightness and the sparkle of gold on the one hand and because yellow often implied lies and betrayal on the other.

Figure 6. *Last Judgment*, by Giotto di Bordone, c.1306 Details from a fresco in the Cappella Scrovegni (Arena Chapel), Padua.

Figure 7. *Last Judgment*, by Giotto di Bordone, c.1306 Details from a fresco in the Cappella Scrovegni (Arena Chapel), Padua.

By keeping the silver colour, the one that is both the colour of steel and silver, platinum comes first in objective value, superior in brightness –as it is depicted on paintings. Antigone is superior in the same way, in terms of bravery, courage and ethical consciousness. Her sister, on the contrary, comes second in these values.

4. Conclusions

By looking at Jean Anouilh's *Antigone* play from a historical retrospective, Elnecave (2008: 6) mentions that, during the first production of *Antigone* in 1944, the colour of the costumes was black and white. Characters wearing black costumes symbolised Evil (Creon and his guards) and Death (Antigone), with the exception of Ismene who wore a white dress symbolising innocence. The white dress, enforced by spoken words, shows Ismene's disappointment for her sister's actions. At this point we realise that the symbolism of the white colour serves as a part of the play's narration as it emphasises the motives and the actions of each character.

In a theatrical performance of the play, directed by Nicolas Biancon, that took place in Paris in 2003, which is a part of the material we analyse in our research, we can see that something like this is not happening. Despite all of these differences, the connotations of colour that take place via the scenography are the common point between the old and the new theatrical performance. These connotations

Figure 8. The Balck Creon

Figure 9. The White Prologue

Figure 10. The Gray Antigone

Figure 11. The Red Ismene

are present in the costumes as well as in the lightning and they resonate throughout the play. More specifically, the connotations of black are indeed those linked to Evil and Death, although Antigone is not concerned by that.

In a similar direction, Ismene's costume makes a glaring difference in comparison with the white dress mentioned by Elnecave (2008: 6) for the first play. This dress alludes to the purity and comes in contrast with her sister and Creon. In the 2003 play, Ismene appears wearing two costumes. Her whole character as a heroine is presented via these colours. The light blue and grey in her pyjamas are her last moments she spends near her sister. For this reason these colours are similar to "Antigone's world". When her costume changes, her whole image changes as well as her symbolic existence. The whole symbolic utility is accumulated via the colours and the scenography, as Ismene has already taken her final decision on where she is, would be "integrated". This is not necessarily a part of "Antigone's world" nor of the world of Creon. Ismene's direction is towards life and this is implied through the red colour of her dress.

Throughout the play, the figure of duality dominates, along with a figure of contrasts based on colour. Those are two basic axes that define the analysis and the conclusions of this research. From the black Creon in the white prologue until the grey Antigone in red Ismene. The symbolisms of colour and other things that characterise the play allow us to distinct the contrasts, which, from a scenographic point of view they underline what is about to happen. This is inversely related from what we could initially suppose, or to what the cast and crew of the play would like the spectators to suppose from the first performance.

Furthermore, we conclude that, in order for all these connotations, secondary significations, further interpretations and symbolism to work , one sole colour cannot bestow any type of status. Along with the context that they are in, all the other semiotics play an important role in accrediting the final interpretation, which, in its turn, will characterise and attribute to the characters their personalities, their beliefs, their motives and the relations between them. To this effect, it will exalt the colour into a symbol and by doing so, the theatrical play will be benefited in terms of scenography and narration.

When we speak about theatrical synergy in semiotic systems, we mean the result that comes from the combination of movement, sound, facial expressions and, of course, colour. It is therefore natural to assume that, after mentioning the notions above, it would be fair to clarify that these interpretations are labelled in a scale of increasing perplexity regarding how they are conceived. As a result, the spectator is able to understand and decipher an amount of them, whether they are a few, some of them, most of them, or everything.

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MODUS (CON LA SANGRE EN EL OJO). CONSIDERACIONES SOBRE LA RELACIÓN MODA-CUERPO EN LA CONTEMPORANEIDAD

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> Nací en un tiempo en que la mayoría de los hombres habían dejado de creer en la dicotomía cuerpo-mente por la misma razón que sus mayores habían creído en ella. Siendo así y dado que el espíritu humano tiende naturalmente a criticar porque siente y no porque piensa, la mayoría de esos jóvenes comprendieron también que habíamos superado el tajo biologíacultura, habíamos ya superado la posibilidad de pensar al cuerpo como totalidad y como objeto separado del sujeto. Pertenezco sin embargo a esa especie de mujeres que están siempre al margen de aquello a lo que pertenecen y no ven solo la multitud de la que forman parte sino los inmensos espacios que hay a sus pequeños costados. Por eso ni dejó de inquietarme, ni abandoné la idea del cuerpo en su dicotomía original tan ampliamente como ellos ni me entregué al reinado de las subjetividades plenas. Consideré que no tomar al cuerpo como un objeto aislado del sujeto me permitiría anclar las prácticas corporales como centro de análisis, concibiéndolas junto con sus discursos materializadores del cuerpo. De tal manera, no sabiendo creer en el cuerpo como objeto y no pudiendo comprender todavía al sujeto sin la existencia y experiencia de un cuerpo, no pudiendo creer en la suma de sujetos descorporizados pero anhelando percibir los espectros, me ubiqué como alguna otra gente marginal a esa distancia incierta de todo… me ubiqué en la M o d a (en la piel de la cultura).
>
> *Paráfrasis de gratitud a Fernando Pessoa*

1. La mutación en y desde la Moda

Pensar la Moda contemporánea, pensar en y desde la Moda, ser sensible a su frecuencia, a su tono, a su murmullo, que nos permite percibir, tantear, intuir que en las últimas tres décadas la Moda ha redefinido su propia noción, ha acontecido una torsión, un desvanecimiento orgánico que produce un derrame, una conmoción, otro modo de mirar.

Nos interesa comprender la Moda contemporánea desde una mirada polifónica, desde una mirada atenta a la nueva semiótica que ha superado la decepción de Barthes (1967), el hastío de Volli (1989), la avidez comunicacional lotmaniana (1992) y capturados matices, provenientes de aquellos que desde abordajes singulares convocan a la Moda como prisma sintomático de la vida. Integro así, tal iniciativa a una mirada en plena configuración arqueológica, filosófica y me atrevo a escabullirme reconociendo mi interés en las formas de vida[1]. Decido entonces focalizarme en la relación moda- cuerpo, relación que nos posibilita percibir la dimensión estético-política detectando los pasajes, estrategias e incidencias que la Moda ha desplegado.

La presente ponencia pertenece o más bien surge de una investigación macro que he desarrollado a partir de mi tesis doctoral e integrado a la labor universitaria del *Laboratorio de Tendencias estéticas de consumo* (Lab3 de Facultad de Arquitectura y Diseño, UADE), abordándola entonces como un estudio estético-político sobre las diferentes prácticas que componen a la Moda contemporánea en su relación con el cuerpo.

[1] Consideramos indispensable clarificar tal noción desde el abordaje que planteara Jacques Fontanille, reconociendo una primera cercanía con Wittgenstein quien postuló la noción de forma de vida desde una visión pragmática generalizada del lenguaje relacionada luego con Greimas. Es necesario también para poder aprehender tal noción desde una posibilidad más amplia identificar aquellas que aspiran a definir formas de organizaciones sociales colectivas que proporcionan sentido al mundo que habitamos. Fontanille contrasta también la noción de formas de vida con los *modos de identificación* propuestos por Descola, los *modos de existencia* planteados por Latour y los estilos de vida formulados por Landowsky. Reconocemos entonces en las formas de vida un plano de la expresión y un plano del contenido.

Para ello, exponemos la hipótesis según la cual en estas últimas tres décadas está sucediendo algo cualitativamente distinto a aquello que tradicionalmente ocurría, algo que demanda una redefinición del propio concepto de Moda. En este sentido, según nuestra lectura, consideramos que la Moda ya no busca modificar la apariencia desde objetos externos al cuerpo sino cambiar al cuerpo mismo. A diferencia de épocas anteriores, la Moda concibe actualmente al cuerpo como vestido, es decir, no busca vestir al cuerpo, sino modificarlo según incisiones e intervenciones específicas.

Es así como ya no se trata de pensar al vestido con capacidad performativa respecto de la silueta, sino de tomar al cuerpo como objeto de diseño y núcleo de la intervención. El cuerpo ha dejado de ser la superficie portadora del vestir para *ser* el vestir, y es en ese cambio que la politicidad de la Moda necesita ser repensada desde una perspectiva semiótica capaz de atravesar su espesor.

De esta forma, consideramos que cuando el cuerpo asume la condición de objeto de diseño, gracias a la alianza que la Moda establece con la ciencia y la tecnología, ingresa en la *dinámica de la renovación constante* propia de la industria del vestir y la apariencia, dinámica que consagra la lógica del desdecir, lógica que sostiene a la biopolítica de la moda a través de su injuria permanente.

Indagamos así el pasaje que se lleva a cabo en la Moda al cambiar su objeto, pasaje que consideramos en sintonía con un registro de época en la cual el cambio de paradigmas parece ser una transversal que vincula a la tecnología, la ciencia, la medicina y los medios de comunicación masivos, así como a las más nuevas redes sociales en línea. Dicho cambio ha suscitado una serie de debates referidos a la responsabilidad ante la vida y la muerte, en cuyo seno se interconectan y circulan diferentes saberes y poderes que toman al cuerpo como su objeto privilegiado. Con tal motivo nuestro objetivo ha sido investigar las prácticas que hacen a la Moda, concibiendo la relación Moda-cuerpo como una relación que contribuye directamente a la configuración y gestión de subjetividades socio-individuales y a la construcción de una moral contemporánea que legitima tales comportamientos.

A partir de tal intención, y estimulados perceptiva y reflexivamente por la profusión de prácticas y discursos en relación con la modificación de la apariencia corporal, configuramos el *corpus* del trabajo -que excede a estas páginas- proponiendo una mirada transversal capaz de observar fenómenos provenientes de diversas áreas tales como el diseño, el arte, los medios masivos de comunicación, distintos espectáculos, prácticas sociales referidas a la salud y a la cosmética, la medicina, la ciencia, la tecnología, y algunas más, que conforman diversos dispositivos, en el sentido foucaulteano del término, los cuales habilitan y producen una intervención del cuerpo y su apariencia desde registros heterogéneos (la Moda no permite ser interceptada en su fluidez si limitamos el corpus a fenómenos exclusivos del vestir o la indumentaria, la era del *Net à porter* exige otra intervención, exige la temporalidad de la caída libre donde todo se aglutina y el horizonte se desvanece[2]).

A su vez, a pesar de la heterogeneidad de dicho *corpus*, acotamos el fenómeno al período 1992-2022[3] con la intención de poder abordarlo en su temporalidad más emblemática, si bien ampliaremos luego este período considerando que dicho recorte temporal de manifestaciones abordadas desde el corpus podría enmarcarse analíticamente en un trayecto temporal aún mas amplio – período que permitirá a la Moda actuar desde un ciclo gradual que podría comprender cinco décadas aproximadamente. En esa heterogeneidad de prácticas, detectamos e identificamos las estrategias, operaciones, incidencias y pasajes que se han producido en y desde la Moda al cambiar su objeto y su propia definición.

La indagación entiende que la Moda en la contemporaneidad ha redefinido su propio concepto, con lo cual su acceso a lo sensible (su dimensión estético-política) ha cambiado al tomar al cuerpo como objeto de diseño.

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[2] Ver Hito Steyerl, Los condenados de la pantalla, Caja Negra Editora, Buenos Aires, 2012 para comprender la pérdida de horizonte referencial y la caída libre como perspectiva vertical.

[3] La selección del período responde a comprender al año y década de 1990 como el punto de inflexión que ha modificado la manera de pensar y de escribir la historia del siglo XX, ubicando tres transformaciones generales: el auge de la historia global, el retorno del acontecimiento y el surgimiento de la memoria. Se trata de un umbral en un momento que cierra una época para inscribir otra. En referencia exclusiva a la Moda, el año 1992 es el año que comienza la emisión de programas televisivos en relación a la modificación de la apariencia. Programación que gradualmente durante la década del 90 se expande hasta la actualidad.

Cuando el cuerpo asume la condición de objeto de diseño, gracias a la alianza que la Moda establece con la ciencia y la tecnología, ingresa en la dinámica de la renovación constante, consagrada por la industria del vestir y la apariencia como propia de la Moda. Renovar un cuerpo constantemente conlleva revisar paradigmas anclados socialmente desde nuevas figuraciones. *El cuerpo puede renovarse, el cuerpo puede cambiar, se puede tener otro cuerpo:* eso es lo que un pensamiento de y sobre la Moda necesita problematizar.

Las presentes páginas, se focalizan en el pasaje que lidera la Moda al cambiar su objeto. Nos hemos permitido categorizar dicho *corpus* en las siguientes dimensiones provisorias: a) "cuerpo crítico", b) "cuerpo espectáculo", c) "cuerpo prenda-piel", d) "cuerpo biológico". Cabe señalar que dicha categorización responde a una necesidad interna de la presente investigación para organizar las prácticas multiformes analizadas. Sin embargo, no emplearemos esta categorización más que como presentación inicial de dichos materiales, puesto que una vez analizados, como se comprenderá a lo largo de estas páginas, los mismos se atraviesan mutuamente y se contaminan impidiendo cualquier ejercicio ingenuo de delimitación. Resulta imposible avanzar mediante una delimitación reticular pues en la modificación de su objeto, la Moda no abandona la dinámica del esparcimiento y ni su contaminación con discursos que antaño le eran ajenos.

Con la intención pedagógica de acercar ciertas características sobre cada categoría del corpus, de modo tal de poder extender el molde mapa que nos permitirá hablar sobre aquello que vemos y ver aquello de que hablamos, brindamos unas escuetas líneas sobre cada dimensión, cartografiando puntos o superficies en esta ocasión, para comprender luego que nuestra mirada dispone de un trayecto previo.

1.1. **Cuerpo - Crítico**

En "Cuerpo Crítico" abordamos obras artísticas, en su mayoría performances, en las cuales el cuerpo es intervenido de forma tal que sus límites son transgredidos. Se trata de fenómenos que toman el cuerpo en su materialidad significante y pragmática para, a través de él, accionar una crítica hacia modelos preestablecidos y cartografiar los nuevos regímenes de la corporalidad contemporánea. Componen esta dimensión obras pertenecientes a Orlan, Marina Abramovic, Stelarc, Vanessa Beecroft, Chris Cunningham, Marti Geerlink, entre otros. Cabe aclarar que, si bien presentan planteos sustancialmente diferentes entre sí, todas las obras trascienden la noción de cuerpo como límite físico problematizándolo de un modo que luego, y en su caso también en conjunto, tendrá una fuerte resonancia en las estrategias de la Moda. Es decir, cada uno de los artistas mencionados posee una intensidad, desde sus obras, que ameritaría una investigación y revisión específica. Sin embargo, aquí nos interesan en tanto constituyen valiosos antecedentes para las posteriores formulaciones de la Moda y su mutación. Así, las obras pertenecientes al arte se presentan como precursoras de aquello que la Moda gestará luego, casi como una arqueología de ese futuro que la Moda siempre sabe capturar y asimilar en su dinámica de renovación constante.

Balkan Baroque - Marina Abramovic´ (1997)[4]

[4] Marina Abramović, artista serbia del performance que inició su carrera a comienzos de los años 70.

Brazo extendido – Stelarc (2000) [5]

La Reencarnación de Saint Orlan – Orlan (1990-1993) [6]

1.2. **Cuerpo - Espectáculo**

En "Cuerpo Espectáculo" incluimos fenómenos provenientes de los medios editoriales y audiovisuales, ponderando primero la programación televisiva donde la apariencia es tematizada o constituye el objeto directo de los programas y, en una segunda etapa más reciente, en la producción de contenidos para las redes sociales. Desde tal motivación, nos detenemos y focalizamos en una breve genealogía de los reality shows que en las últimas décadas han tematizado la modificación de la apariencia a través de la implementación de variados servicios y prácticas, así como en la aparición de nuevos certámenes. Entre ellos, podemos ubicar como paradigma la competencia Miss Cirugía.

El primer formato televisivo en tomar directamente la intervención sobre la apariencia como objeto propio fue el programa *Fashion Emergency* emitido por televisión bajo señal de cable en América Latina. Luego, aparecieron diversas propuestas que gradualmente incorporaron y difundieron los avances tecnológicos y el nuevo rol de la ciencia en la Moda o más precisamente "la ciencia de la Moda". *Nos referiremos así a Dr. 9210 Beverly Hills, Extreme Makeover, The swan, Quiero una cara famosa, Queer eye for the straight guy, What not to wear, Diez años menos, ¿Qué edad tiene tu cuerpo?, Bridalplasty, Princesitas, Cuerpos extraños, Botched*, entre otros. Mencionamos así distintos programas emitidos dentro del período abarcado que permiten, a partir de propuestas similares pero diversas, no solo reconocer la intervención corporal y la modificación de la configuración corporal contemporánea como síntoma reiterado sino también ver cómo esa intervención corporal puede y debe ser exhibida socialmente. Es allí donde la Moda y su política de lo banal ejercen sus estrategias legitimando, amplificando y exigiendo que el cuerpo ya no sea vestido sino intervenido o más bien afirmando que el modo de vestir al cuerpo es la intervención de sí mismo.

Además de los fenómenos televisivos, nos han interesado producciones editoriales sintomáticas respecto a la intervención de la tecnología y la ciencia en la modificación de la apariencia, particularmente las de dos emblemáticos fotógrafos: Juergen Teller[7] y Steven Miesel[8]. En publicaciones especializadas en Moda, tales como *Vogue*, observamos el cambio de objeto suscitado atendiendo la dimensión de la espectacularidad. Asimismo, en esta categoría, analizamos prácticas híbridas como las que emplean determinadas marcas para sus campañas publicitarias, de difusión, o de experiencias de consumo alejadas ya del

[5] Stelios Arcadiou artista de performance e investigador nacido en Chipre, pero criado en Melbourne, Australia. Sus trabajos se centran sobre todo en la extensión de las capacidades del cuerpo humano. En 1972 se cambió legalmente su nombre a Stelarc.

[6] Mireille Suzanne Francette Porte, nacida en Francia y artísticamente apodada como Orlan, es una artista multimediática conocida por realizar performances quirúrgicas en su cuerpo, las cuales suele transmitir en vivo para prestigiosas instituciones, galerías y museos.

[7] Nacido en 1964 en Erlangen (Alemania), es un famoso fotógrafo de moda.

[8] Nacido en Nueva York (EE. UU) en 1954, es un fotógrafo de moda estadounidense que se ha destacado por su trabajo en la revista Vogue, ediciones italiana y estadounidense y por las fotografías de Madonna publicadas en el libro del año 1992, *Sex*.

producto en sí que se comercializa, prácticas que resultan perceptivamente provocativas en tanto apelan a trascender los límites de la corporalidad, lo que supone cierta revisión de la vida y la muerte (entre estas últimas ubicamos la singularidad de los proyectos de Frederick Heyman).

1.3. **Cuerpo prenda - piel**

En "Cuerpo prenda-piel" revisamos obras de artistas y diseñadores que operan específicamente sobre la ambigüedad cuerpo-prenda-piel reflexionando desde la piel y la silueta en relación con el vestir. Nos interesan sus proyectos y productos porque trascienden la dicotomía cuerpo-prenda, problematizando los lugares en los cuales ambas tipologías parecen confundirse y transitan una ambigüedad productiva y perceptiva. Así, encontraremos diseños de indumentaria con morfologías y desarrollo de materialidades que evocan, reproducen o aplican nuevas superficies epidérmicas y partes del cuerpo, como desfiguraciones o composiciones que deslocalizan la conocida organicidad humana. Nos estimula esta dimensión porque de algún modo se sitúa entre el "cuerpo-crítico" y el "cuerpo-espectáculo", incorporando en muchos casos la tecnología en sus más variadas posibilidades.

Abordamos en la dimensión en cuestión, la gradualidad de manifestaciones singulares que el mercado ha incorporado paulatinamente, entre las que podemos encontrar obras de Erwim Wurm, Rei Kawakubo, Oliver Goulet, Margi Geerlinks, Durbano, Human Leather, Nicola Constantino, Jesica Harrison, Lin Yung Cheng, Suzanne Lee, Sarah Sitkin, Lucy Glendinning.[9]

Desde el amplio contexto presentado casi como quien arroja un esqueleto a una mesa de disección, provocando la vacilación milenaria entre lo Mismo y lo Otro, diagnosticamos las macro estrategias que la Moda desarrolla al ampliar su campo de incumbencia, al tomar al cuerpo como objeto de diseño y núcleo de la intervención. Las enunciamos entonces del siguiente modo, en su condición verbal de infinitivo: 1) *consagrar al cuerpo como objeto de diseño privilegiado*, 2) *concebir al cuerpo como error*, 3) *imposibilitar la desnudez*, 4) *desubjetivar el cuerpo*, 5) *afectar formalmente la temporalidad,* y 6) *cientifizar la frivolidad*.

Dichas estrategias y operaciones, con sus respectivas incidencias y pasajes, son visitadas y cartografiadas superando estas páginas con el fin de exhibir, de acercar y movilizar nuestra hipótesis a través de un interrogante: cómo es que se produce el desplazamiento, torsión o derrame del "cuerpo por vestir" al "cuerpovestido" (y por ello modificable-modificado) en el seno de la Moda.

Concebir al cuerpo como tentativo, como error, o como falta a subsanar habilitó los siguientes pasajes, en los que, si bien no nos detendremos en la presente ocasión, mencionarlos nos permite evidenciar la fluidez del sentido: del ideal a la operación, de la fantasía a la realidad, de la promesa a la premonición.

Consagrar al cuerpo como objeto de diseño habilitó pasajes tales como: del vestido al cuerpo, de la tela a la piel, de la piel a los órganos, de lo reversible a lo irreversible.

Desubjetivar el relato corporal nos permitió reconocer desplazamientos tales como: de la singularidad al anonimato, de la memoria a la amnesia, del espacio biográfico a la prosopopeya.

Imposibilitar la desnudez suscitó los pasajes: de la unidad al fragmento, de la Gestalt a la anti- Gestalt, de lo visual al re-toque.

Afectar formalmente la temporalidad consagró el pasaje de la finitud a la infinitud, del cuerpo al espectro.

Cientifizar la frivolidad habilitará una relación productiva entre cuerpo y alma ocasionando impotencias que el consumo privilegia en nuevas prácticas.

Nuestro objetivo consiste entonces en atravesar una reflexión que nos conceda la posibilidad de analizar cómo el cuerpo ha dejado de ser la superficie portadora del vestir para ser el vestir, adoptando así la dinámica propia de la industria del vestir, es decir la dinámica de la renovación constante[10]. Sabemos también, luego de un extenso recorrido, que comprender tal acontecer implicará redefinir la propia noción de Moda.

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[9] La diversidad de artistas y diseñadores mencionados pretende dar cuenta de un fenómeno contemporáneo que manifiesta similares preocupaciones entre ellos, quizás por compartir inquietudes latentes sobre la nueva codificación de los cuerpos en sus vínculos con la ciencia, la medicina y la tecnología, preocupaciones que surgen en relación con la noción de lo humano.

[10] Entendemos que la dinámica de renovación constante se produce por una semiosis que encadena afirmaciones y negaciones, consolidando la lógica del desdecir propia de la Moda.

Por supuesto, necesitamos como anclaje de nuestra indagación, como punto de partida explicitar que entendemos por Moda al proceso que estimula, propicia y difunde prácticas, usos, asunción de estilos e identidades socio-individuales que son percibidas como colaboración con la sociabilidad contemporánea en un momento determinado. La Moda trasciende el vestir. El vestir constituye su industria privilegiada y es quien le otorga su dinámica identitaria: la renovación constante.

Consideramos entonces que la relación *moda-cuerpo*[11] ha variado y que no solo el vestir ya no es el objeto emblemático de la Moda, sino que el cuerpo ha adquirido tal valor como objeto de diseño e intervención que condensa nuestro modo de existir en la vida contemporánea.

Detectamos así que la relación *moda-cuerpo* ha atravesado distintas etapas, desde un énfasis en la materialidad hasta un gradual proceso de desmaterialización que ya ha reconocido la obsolescencia del emplazamiento físico denominado *cuerpo*.

Si bien como mencionáramos nuestro corpus atiende manifestaciones comprendidas entre 1992-2022 consideramos que el período comprendido entre fines de la década del ‘80 del pasado siglo y fines de la década del ´30 del siglo vigente, constituye el ciclo en que la Moda atraviesa su gran pasaje de la finitud a la infinitud -o afinitud-, de la materialización a la desmaterialización, del cuerpo al espectro. Se trataría de un trayecto asimilable a aquello que algunos teóricos mencionan tradicionalmente como los ciclos de la Moda. Nosotros entendemos que estos ciclos ya no podrían ser pensados como ajenos al devenir social, ni instalados en dinámicas abruptas de 12 o 16 años, sino que se trata de pasajes más amplios que suelen actuar como bisagras y cuyos signos, síntomas y manifestaciones, al exigirse cambio de paradigmas, se distribuirán gradualmente en ciclos. Por supuesto sabemos que las temporadas, secuencias temporales de la industria de la Moda y el vestir ya han galopado la racionalidad climática o el cronograma convencional. Sin embargo, es imposible conservar el ritmo de antaño, pero esta situación no impide que el estudio de las condiciones nos exija pensar en ciclos más amplios que arranquen los zócalos, soslayando la agitación continua o la atomización temporal.

Sintéticamente y solo con el interés de ubicarnos, de poder establecer una cartografía analítica, planteamos que la década del ‘80 promovió una monumentalización del cuerpo mientras que la década del ‘90 fomentó cierta estilización de aquello instaurado como monumental atendiendo la conservación. El inicio del siglo XXI activó la restauración en su primer decenio para luego gestar la implosión que conduce a un estado de transfiguración en principio vinculado a lo digital y más tarde a lo espectral.

La Moda no solo acompaña la redefinición de lo humano, sino que brinda el soporte necesario para anclar ciertos paradigmas y enunciados latentes que no suelen acceder aún a la amplificación ni a la masividad. Asume así, un estado pre-enunciativo, funciona como la epidermis de la cultura o epidermis de un estado social. La figura de la epidermis permite dar cuenta de cierto acceso a lo sensible y pareciera aún resistirse a la posibilidad de pensar lo a-humano evitando el *con tacto y toda delimitación*.

Disponer de la convicción sobre cómo ha sido el proceso que la relación *moda-cuerpo* ha atravesado me ha exigido un trayecto continuo de cierta genealogía sin la cual no sería factible detectar el calambre acontecido, la conmoción ocular, o la mutación en la Moda, ni poder determinar con intenciones pedagógicas las estrategias y pasajes involucrados que me permiten pellizcar cierta dimensión del sentido y capturar la inasible densidad de la Moda en su condición política de aparente banalidad.

2. Anatomía de la mirada

Para ello, es también pertinente mencionar que mi parpadeo se ha configurado en el trayecto a través de cierta respiración foucaulteana, que me ha sido esclarecida a través de Deleuze (2015) y que intentaré acomodar en palabras. Mi parpadeo es producido desde disincronías disciplinares que han acompañado mi íntima avidez desde el aula como espacio de la docencia universitaria, desde la permanente formación y desde el encanto de una mirada táctil que se ha esforzado en escuchar (auditar) la Moda.

[11] Moda-cuerpo: Término intencionalmente indiscriminado en sus dos componentes, pretende funcionar metodológicamente como prisma desde el cual espiamos y arbitramos nuestra reflexión.

Habilitando o intentando acercarnos a Foucault en su modo de atravesar, de intervenir, de indagar los fenómenos que nos interesan definimos que: Lo que nos interesa no son estrictamente los comportamientos sino *ver*.

Sin embargo, no se trata de añadir *ver* a la lista de los comportamientos y concebirlo como un comportamiento visual. *Ver* para Foucault pertenece a un orden distinto al del comportamiento. *Ver* no es un comportamiento entre los demás, sino que es la condición de todo comportamiento de una época. Del mismo modo *hablar* no es una expresión de la mentalidad sino es la condición de la mentalidad de una época.

Referirnos a la Moda implica referirnos al *ver* y al *hablar* circunscriptos a una época, en este caso a nuestra contemporaneidad acotada en 1992-2022, como cifras que nos permiten delimitar tentativamente la fluidez de un trayecto que excede incluso a nuestra demarcación y que concebimos dentro de un ciclo más amplio. En sentido foucaulteano podemos decir que desbordamos una historia de los comportamientos y de las mentalidades para elevarnos hacia las condiciones de los comportamientos históricos y de las mentalidades históricas.

¿La Moda tendría la capacidad de condensar qué se dice y qué se ve en una época? (como si cada época pudiera definirse por lo que ve y hace ver y por lo que dice y hace decir).

Sabemos también que decir no es ver. La Moda hace ver aquello que aún no dice y que en su consagración de lo efímero tal vez no llegue a decir. La Moda en el tiempo de las redes sociales puede también ver exponencialmente, ver en instantes simultáneos.

Si lo que veo es un vestido necesariamente lo que digo no es vestido. Podríamos decir entonces que aquello que le interesa a Foucault es la pareja de las *visibilidades y los enunciados* y es desde aquí que de un modo tal vez herético, en cuanto a lo abrupto del trazado reflexivo, propongo concebir la Moda, es allí donde establezco el corte, la pequeñísima abertura, pinza imperfecta que pretendo suturar. Lo enunciable es el enunciado y lo visible la visibilidad[12].

La Moda, al igual que la arquitectura en Foucault, es la instalación de un campo de visibilidad y ese campo de visibilidad no pertenece exclusivamente al universo del vestir, sino que debiera aprehenderse entendiendo a la Moda en una dimensión no solo más amplia y polifónica sino también a través de sus manifestaciones multiformes, acudiendo así a las *nuevas semióticas*.

Por supuesto Foucault reconoce que hay diferencia de naturaleza entre *ver* y *hablar*. No hay isomorfismo, él niega la conformidad, la correspondencia. Nunca se ve eso de lo que se habla y nunca se habla de eso de lo que se ve. Por lo tanto, no hay conjunción entre ver y hablar, sino que hay disyunción.

Esta disyunción fundamental entre ver y hablar Foucault la toma en línea con otros pensadores[13]. Entre las visibilidades y los enunciados hay diferencia de naturaleza. No hay isomorfismo.

En "*Esto no es una pipa*" Foucault retoma de Blanchot la expresión "no relación" para nosotros disyunción. No hay conformidad, ni correspondencia, ni isomorfismo, hay otra relación.

Es así como llegamos al problema de la verdad tal como lo planteara Foucault. La verdad siempre fue definida por la conformidad. Conformidad entre la cosa y la representación, conformidad entre el decir y el ver.

Foucault afirma que existe un primado de lo enunciado sobre lo visible, más allá de la irreductibilidad de ambos pero el primado solo podría ejercerse sobre aquello que se resiste. Hay capturas mutuas, hay vaivenes permanentes e intermitentes que no eluden devenires y flujos continuos.

Los enunciados no dejan de captar, de capturar lo visible, las visibilidades no dejan de captar los enunciados. Es decir, hay un sistema de doble captura.

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[12] Somos conscientes sobre la dificultad que implica comprender la noción de enunciado en la obra de Foucault. Sabemos que los enunciados no están inmediatamente dados y que no serán inmediatamente legibles. Es el arqueólogo quien tiene la capacidad de leer y extraer los enunciados de una época. Sabemos que aquello que Foucault denomina enunciado no se reduce a las palabras, a las proposiciones o a los actos de habla, ni a aquello que trataran los lingüistas. Sin embargo, Foucault acudirá a los lingüistas Bloomfield y Harris para incorporar el término *corpus*. Así como los lingüistas se ocuparán de despejar las regularidades del corpus, Foucault despejará las regularidades enunciativas e incluso pensará los enunciados sin referente o sin referencia. Es ese tratamiento el que ameritaría la Moda, es allí donde nuestra mirada se intercepta.

[13] Maurice Blanchot, *La conversación infinita*, Arena libros, Madrid, 2008.

Llegamos entonces, en este trote reflexivo a preguntarnos: ¿Qué es entonces una arqueología? Y nos lo preguntamos porque tenemos cierto juicio provisorio que podría invitarnos a pensar que nuestro tratamiento, nuestro modo de *hablar* y *ver* la Moda guarda relación o más bien acuerda con la noción de arqueología según el despliegue de Deleuze. Podríamos responder, de acuerdo con varias lecturas, que la Arqueología es el estudio de las formaciones históricas, sin embargo sabemos que es distinta de la historia porque la Arqueología se eleva hasta las condiciones de lo visible y lo enunciable.

Mi mirada sobre la Moda y en la Moda pretende elevarse y filtrarse en las condiciones de lo visible y lo enunciable sabiendo que tal acción exige el puente de la dimensión filosófica, sabiendo que la Moda se escabulle en aquella disyunción o en aquella disconformidad entre ver y hablar, sabiendo que la Moda atiende y busca el galope de la nueva semiótica, la propia conceptualización de estilos de vida de Greimas (1948) o la reflexión de formas de vida de Fontanille (2017), el acceso a lo sensible de Coccia (2010)[14].

Tal concepción me permite asumir una dimensión singular en la mirada que, si bien por supuesto se enriquece, discute, acorrala, avanza con los codos, respira con los párpados y a veces incorpora otras lecturas, no deja de vestirse en otro pasillo.

Así como hemos decidido cómo pensar la Moda resulta relevante definir en qué momento la pensamos y en qué momento atravesamos sus prácticas. Consideramos que estamos frente a un problema esencialmente metafísico y la Moda lo sabe. El "fin del mundo" es uno de esos problemas que según Kant la razón no puede resolver, pero tampoco deja de plantearse y se lo plantea bajo la forma de fabulaciones míticas o bajo la forma de aquello que hoy denominamos narrativas. Nos interesa cómo hoy el fin del mundo se presenta en el imaginario de la cultura contemporánea mundializada ya que consideramos que es un contenido nodal que la Moda atraviesa, arbitra y para el cual ha gestado y gesta una gradual pedagogía perceptiva[15].

La Moda necesita entonces ser dimensionada en el tiempo de los puntos catastróficos, la revisión de las curvas, las anomalías o inestabilidades en el sistema biogeofísico de la Tierra y la transformación de nuestra especie de simple agente biológico en una fuerza geológica[16] o en potencias aún no mensuradas.

Varios pensadores nos alertan con total claridad acerca de nuestra situación ubicándonos frente a frente con el desmoronamiento de la distinción que era fundamental para la episteme moderna, la distinción entre los órdenes cosmológico y antropológico.

Así como en el Antropoceno la geología entró en sintonía geológica con la moral y así como la estratificación cosmológica de la modernidad ha comenzado a implosionar, el emplazamiento físico del sujeto humano –su hábitat orgánico, su modo de aparecer en la vida cotidiana– sucumbe para concebir un futuro que se hace presente en su registro más banal, la Moda.

No es nuestra intención establecer discusiones con los distintos teóricos y críticos que atienden aquello en que el concepto mismo de humano ha devenido bajo la presión de los avances científicos y de los consolidados intereses de la economía global. Sí nos interesa pensar cómo la condición –llamada tentativamente post humana– aporta un significativo valor, una inflexión a las narrativas que la Moda habilita y pone en circulación desde dispositivos y prácticas múltiples.

Braidotti[17] afirma que los discursos de la cultura mainstream van desde obstinadas discusiones económicas, prótesis tecnológicas y las neurociencias, hasta las confusas visiones new age del transhumanismo y la tecnotrascendencia.

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[14] El autor analiza el fenómeno del vestir desde nuestro modo de acceso a lo sensible. De acuerdo con nuestra perspectiva, podemos pensar que Coccia nos invita a revisar la relación cuerpo-imagen ahora que el vestido ha dejado de ser piel. Es decir, a repensar qué sucede cuando los nuevos cuerpos quirúrgicos se asumen como imágenes que modifican nuestra anatomía y no exiliándose físicamente de nosotros, sino en nosotros. Además, el joven filósofo nos llama la atención sobre las diferencias que existen entre el proceso por el cual las cosas devienen sensibles, de aquel por el cual existen y de aquel por el cual son percibidas.

[15] Según afirma Viveiros De Castro muchos consideran incluso que nuestro mundo está dejando de ser kantiano mencionando la descomposición del tiempo (el fin) y del espacio (el mundo) y la sorprendente degradación de las dos formas condicionantes al estatuto de formas condicionadas por la acción humana.

[16] Diseph Charkrabarty, "The Climate of History: Four Theses", pp 98-221.

[17] Rosi Braidotti en su libro "Lo posthumano" realiza un lúcido análisis en el cual evalúa la condición posthumana y nos llama urgentemente a reconsiderar de manera crítica y creativa en quién y en qué nos estamos convirtiendo en este proceso de metamorfosis, asignando la subjetividad en un lugar privilegiado.

3. Del cuerpo al espectro; "cuerpito gentil"

La relación moda-cuerpo[18] revisada por la Moda en el período de las últimas tres décadas se proyecta consolidando un ciclo que como mencionáramos podríamos ubicar temporalmente de modo más amplio: entre fines de la década de 1980 y 2030, más allá del inicio emblemático de nuestro corpus en 1992. Un ciclo que nos permite vislumbrar aquella torsión que me interesaría pensar también como un traspié, un paso que gesta un movimiento que puede ser más o menos involuntario y que habilita un trayecto aún no transitado, afectando la organicidad.

Para abordar las últimas décadas de tal ciclo y habiendo realizado un recorrido previo resulta imposible mantenernos insensibles incluso perceptivamente hacia el pasaje que ancla la idea de otro modo material de existencia, el cual difiere de las condiciones asignadas hasta el presente al emplazamiento físico denominado cuerpo.

Decido entonces trabajar sobre el pasaje del cuerpo al espectro a través de un corpus arrebatado a la Moda, que surge incluso no de emisores alternativos o disidentes, sino de la comunicación de marcas absolutamente ancladas en una industria irónicamente vital.

Dos de las manifestaciones elegidas pertenecen a las marcas del segmento lujo, *Balenciaga y Gucci*, ambas consagradas como marcas de indumentaria.

Atendiendo singularmente tales manifestaciones podemos esbozar algunas consideraciones sobre sus condiciones individuales y sobre la solidaridad contextual que gestan por estar además en una sincronía temporal.

Balenciaga, videos de Yilmaz Sen (primavera/verano 2018)

En los videos de Yilmaz para redes sociales aparecen sujetos que se transfiguran y adquieren una materialidad corporal factible desde lo digital pero imposible desde las condiciones anatómicas de nuestro cuerpo.

Si bien las imágenes podrían asumirse como gestos lúdicos digitales que amplían nuestra conexión con la fantasía, considero que se trata del modo gradual en el que la Moda a través de sus visibilidades ancla ciertos paradigmas.

[18] El término *moda-cuerpo* como término indiferente a su racional división, funciona tentativamente amalgamando un vínculo que nos interesa explorar pero que entendemos posee cierta ambigüedad productiva.

En el clip de Instagram para la marca Balenciaga, los modelos se ubican en una parte anodina del distrito de empacado de *carne* de Copenhague y miran directamente a la cámara. Con sus ojos muertos sosteniendo la atención del espectador, los cuerpos vestidos de Balenciaga comienzan a moverse, a contorsionarse de una manera imposible para la anatomía humana.

El clip fue gestado desde el control creativo de Demna Gvasalia. Sen pasó un mes filmando con la colaboradora de Balenciaga, Lotta Volkova. Por supuesto se trata de acompañar un fenómeno de estilismo que ya se ha producido y que continúa gestándose en estas marcas a través de la conocida en el medio como "guerrilla pos-soviética", que ha reformulado la propia sintaxis visual del lujo como condición de la apariencia y renovación.

Balenciaga, fotografía por Martin Schoeller
(jewelry colección 2022)

A nosotros, en esta instancia, nos compete preguntarnos: *¿cómo es que la Moda en su banalidad edificante promueve estereotipos que abandonan o deshabilitan lo humano?, ¿cómo la Moda manifiesta y esparce signos que anclan cada uno con su singularidad una revisión de la organicidad humana conocida hasta el presente?*

Ya no se trata de una estimulación frenética de procesos de intervención corporal ni de la sofisticada tecnología esteticista que aborda el interior asumiendo un cuerpo irreversible, sino de sedimentar el deseo de existir bajo otras condiciones.

En principio, tal revisión parecía entregarse en la ambigüedad realidad-ficción y otorgar al universo digital las posibilidades de aquello que lo real no habilitaba. Sin embargo, los avances de la ciencia y el mismo período atravesado con la emisión de docu-realitys –desde *Fashion emergency* hasta *Qué edad tiene tu cuerpo*, *Let it me o Botched*– nos permiten pensar que se trata de una evolución que ha atravesado el pasaje de la piel a los órganos y está escalando cautelosamente el pasaje del cuerpo al espectro.[19]

Ahora que ya sabemos que nuestro cuerpo es obsoleto, ahora que ya sabemos que podemos reconfigurar su materialidad acudiendo a la ciencia, estamos presenciando la posibilidad de existir en un emplazamiento físico vinculado a lo espectral. Tal vez con mayor precisión estamos presenciando la posibilidad de existir sin emplazamiento físico, desde la dinámica de la ausencia corpórea.

Las expectativas visuales que el presente dispone están vinculadas directamente a otros modos de trascender la finitud. La Moda plantea anticipadamente visibilidades que no podrían enunciarse desde lo verbal, en tanto no serían asimilables y actúa generando un estado de latencia pre-enunciativa.

[19] Ver para acompañar tal idea la producción fotográfica de Vogue Ucrania en la cual Marina Abramovic´ aparece como chamana en una autopsia junto a Crystal Renn, Dusan Reljin, agosto 2014.

Esta latencia pre-enunciativa exigió cierta pedagogía perceptiva previa vinculada a estados no definidos de muerte o interrupción vital los cuales disponían de sujetos que en variadas ocasiones –en producciones y o campañas– yacían acostados o esparcidos en el suelo o circunstancias habitacionales variadas, estados pre o post hipnóticos con secuelas oníricas donde lo inerte comenzaba a filtrar cierto soplo de mortalidad. La contaminación propia no solo de la Moda sino del estado digital de las redes sociales[20] genera, más allá de comentarios felices o críticos, de los comentarios de medios y sujetos adeptos o indignados, la réplica de las formulaciones propuestas sin la aparición de ninguna formulación interrogativa porque la Moda permite y consagra un estado de excepción y excepcionalidad permanente amparado en las bondades de la banalidad.

La mencionada transfiguración corporal asume presencia en las redes como si ciertas visibilidades dispusieran de una sintonía simultánea que colabora directamente en la gestión del rumor.

Esteban Diacono, quien se define como *motion designer* y quien posee trabajos para prestigiosas marcas ha desarrollado diversas series donde lo humano - corporal se desvanece y reconfigura otorgando visitaciones a interrogantes ontológicos que la Moda arbitra.

La firma Marni, quien suele establecer una estetización vinculada a la felicidad desde una cromaticidad identitaria, ya disfruta de su campaña sin corporalidad a través de la mirada de Patrick Welde. Tal vez el dato puede parecer menor. Sin embargo, no lo es en el marco de una maratón solidario-pedagógica que ha renovado las expectativas de la Moda y el contrato de lectura. La ausencia de corporalidad y cierta conservación anímica de un estado de felicidad convive con la existencia inerte de la firma referida inicialmente –Balenciaga— quien ha sorprendido con la presencia de maniquíes gestados desde la impresión 3D, con fisonomía de los mismos modelos presentados en sus recientes desfiles. Cuando el maniquí abandona la vidriera y se ubica en el interior del local como simple consumidor-transeúnte de un espacio comercial, cuando el estado de fama no le impide estar presente en un negocio, la corporalidad condensa cierta dimensión de lo siniestro que acerca inaudibles sonidos de transhumanidad [21].

Marni por Patrick Welde (2019)

Balenciaga, maniquí en interior local (2019)

Gucci, desfile de Alessandro Michele (otoño invierno 2018/2019)

[20] La moda ya dispone de un nuevo habitat comunicacional denominado la blogosfera como espacio de difusión, exhibición, visualización y comercialización. De los blogs de cool hunter o webs y weblogs de marcas a las tiendas on line y las omnipresentes redes sociales como el añejo Pinterest, Instagram, Tik-tok e indicios del metaverso ya consolidan otra amplificación. Ver en relación con tal amplificación y la incidencia en la Moda, Paz Gago (2012).

[21] El lanzamiento de la 'flagship' de Balenciaga en Nueva York, situada en la esquina de Madison Avenue con la 59, exigió que Demna transformara un espacio gigantesco en un no lugar con guiños de estética asimilable al futuro: un interior hecho totalmente de vidrio, con pantallas envolventes que proyectan cielos azules y otras escenas atmosféricas, esculturas de Tobias Spichtig bailando con piezas de archivo de Balenciaga bañadas en resina y una colección de maniquíes impresos en 3D generados para parecerse o más bien igualarse a personas de la vida real, clonaciones silenciosas. Los maniquíes pueden percibirse desde el exterior en actitudes asimilables no a la pose sino al registro humano más cotidiano (sentados, apoyados en pared, observando prendas).

El pasado desfile (2018/2019) de la firma Gucci asumió una puesta ficcional montando un quirófano como metáfora directa de las operaciones de la Moda. La Moda es capaz de gestar híbridos diversos que ya no están solo vinculados a la indumentaria o a procesos estilísticos, sino que han redefinido la configuración humana.

Con citas mitológicas y con alusiones al manifiesto ciborg, Michele nos ha brindado la posibilidad de ver sujetos capaces de desplazarse con sus cabezas en la mano casi a modo de objetualidades de tipo bolso o accesorios. La puesta para tal exhibición requirió no solo el trabajo del equipo de diseño, sino también el de la firma Makinarium, especialista en efectos especiales, en efectos que pudieran operar sobre cierta disyunción entre realidad y ficción, entre original y copia, entre verdad y falsificación (*Gucci vs Guccy*), cruzando el filo propio de todo desfile, hacerle muecas a *Benjamin*.

No es mi intención brindar datos referidos a las citas involucradas ni a la configuración del conjunto a nivel indumentaria, a nivel tipologías o a nivel estilismo de la colección y puesta referenciada. Me interesa, en cambio, focalizarme en cómo la Moda presenta visibilidades que van emplazando y licuando ciertas nociones vinculadas directamente a la redefinición de lo humano.

Que un modelo porte la réplica de su cabeza decapitada probablemente de otro idéntico cuerpo puede asumirse hoy como un signo de extrañeza, como un componente provocador de un signo aislado anómalo, pero el montaje del quirófano como sala de operaciones de la Moda no elude una crítica a su propio sistema, ni al sistema de la belleza vinculado al consumo, ni a las prácticas sociales e industriales que atienden problemáticas derivadas de la falsificación de marcas de lujo. (Resulta imposible eludir cierta intertextualidad con obras de Tom Sachs tales como la guillotina de Chanel o la corta sierra que pareciera preceder a la decapitación ya acontecida –"la Moda pierde su cabeza con facilidad").

Como secuelas de tal hibridez aparecen artistas en redes sociales que recuperan tales planteos y continúan anclando una estética con derivaciones más o menos fantasmagóricas. De todos modos, cuando se abre cierto trayecto a la configuración monstruosa vuelve a habilitarse cierta dimensión fantástica que ya la Moda había superado en su pasaje de la promesa a la profecía.

Las modelos Melanie Gaydos o Salvjiia reactualizan el trayecto que en su momento consagrara a Marilyn Manson o las posteriores perturbaciones de Mathew Barneys. La Moda brinda pequeños efectos pick up tal vez para calmarnos con imágenes alienistas que hemos tenido más tiempo de elaborar, en lugar de perturbarnos en asumirnos espectrales.[22]

Collar transpiel, Kim Kardashian (2018)

[22] La circulación en la web sin demasiada destreza nos permite encontrar imágenes absolutamente asimilables al fenómeno de la decapitación en encantadoras niñas que portan dulcemente su cabeza mientras se desplazan sin ella con un vestido floreado. Se trataría de un disfraz vinculado a "noche de brujas" pero suscita un registro que previamente no hubiera sido incorporado sin estas pequeñas ejercitaciones perceptivas que la Moda ha arbitrado @artbux. Del mismo modo el espacio comercial Dover Street Market no expondría máquinas expendedoras con reproducciones en cera de órganos o fragmentos corporales mutilados, ni maniquíes precarios y maleables desde su corporalidad, arrodillados @doverstreetmarket.

La modelo actriz o referente mediática Kim Kardashian se ha implantado un collar lumínico en el interior de su organismo que reacciona lumínicamente ante los latidos del corazón.

Tal práctica es posterior al proceso de transfusiones de su propia sangre a su rostro, difundido también desde sus redes y medios editoriales.

El collar, que parece estar incrustado en su piel, forma parte de una experiencia artística denominada A. Human, creada por Simon Huck. Su finalidad es mostrar modificaciones corporales únicas que podrán implantarse en un futuro.

No es ya relevante si la incorporación de la *biobijou* exige o no un proceso quirúrgico. Sí es pertinente a nuestro interés la presentación de accesorios que afectan la organicidad y denotan una apariencia externa, facilitando la comprensión de que la piel no es un umbral.

Otro fenómeno o práctica que convive más allá de su vitalidad es la aparición de firmas europeas que invitan a disponer de la presencia de un ser querido ya fallecido a través del desarrollo de joyas y o complementos gestados con sus cenizas. Se insiste desde otro ángulo en superar lo corporal como núcleo de la existencia viva.

Recuperando cierto pensamiento mágico y rehabilitando rituales desde el consumo, aparece un mercado de la afectividad donde el diseño, en conjunción con procesos tecnocientíficos, comienza a esparcir signos que la Moda pone en circulación. La cantidad de familias tanto en Europa como en los Estados Unidos que está interesada en transformar las cenizas de su ser querido en un diamante está en ascenso, según afirman las páginas que promueven estos productos y servicios.

El proceso para la obtención del producto dura de cinco a seis semanas. La compañía asevera que el proceso de transformación es posible debido a que para la creación de un diamante es necesario el carbono y el cuerpo humano proporciona un 18%. *Algordanza* es capaz de extraer y utilizar el 2% de carbono que queda en las cenizas. Este diamante humano requiere de 500 gramos de cenizas, es decir que una pequeña parte del cuerpo humano deja en promedio entre 2.5 a 3 kilos de ceniza, por lo que pueden realizarse un promedio de 5 diamantes por persona fallecida.

Poseer lo orgánico de un ser querido sin la necesidad de que éste disponga de un estado de vitalidad, *es decir sin que disponga de su cuerpo*.

Entonces podemos recordar que toda antropotecnología descansa sobre una politización constitutiva de la vida animal que se quiere domesticar y cultivar en el proceso civilizatorio.

Desde este punto de vista, las antropotecnologías son una subcategoría de las tecnologías de poder especializadas en la producción de lo humano. Si bien tal despliegue conceptual no puede ser incluido en el acotado desarrollo, resulta paradójicamente vital traerlo a luz[23].

La política es originalmente zoopolítica, pues implica una decisión fundacional acerca de cómo dirigir al animal humano en su devenir hombre.

La Moda puede ser considerada entonces una antropotecnología inédita que es parte de una cosmopolítica con dimensión postmetafísica.

La mutación operada por la Moda en relación con su cambio de objeto no es un fenómeno ajeno a paradigmas e investigaciones vinculadas al transhumanismo y a la espectrología. El acercamiento a configuraciones estéticas vinculadas al post-animalismo es un modo de habilitar un nuevo cuerpo que se mueve más allá de cualquier noción de vida y/o vitalismo y para el cual todavía no parecemos disponer de las categorías necesarias para pensarlo.

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[23] En este contexto, el filósofo argentino Ludueña Romandini (2010, 2012), a quien recurrimos para clarificar las relaciones entre distintos pensamientos y manifestaciones sobre "lo humano", señala que el auge contemporáneo de la biopolítica o de las más avanzadas ciencias biológicas son, en verdad, sólo un síntoma tardío de un fenómeno que viene sedimentando sus capas desde mediados del siglo XIX. La animalidad y las diversas declinaciones de la filosofía de la vida se han impuesto entonces para todos aquellos que desean sumergirse en las agitadas aguas del pensamiento post-metafísico. Sin embargo, la propuesta de Ludueña, a la cual adherimos desde nuestro interés manifiesto en espiar la Moda, propone la necesidad de una rehabilitación de la metafísica como forma suprema de la filosofía. Y, siguiendo dicha propuesta, nos interesa señalar que nuestra indagación sobre la Moda se asienta en esa metafísica futura que, sólo sería posible luego de una crítica radical al principio antrópico. De este modo, al mismo tiempo, que desde nuestro punto de vista las estrategias de la Moda y la mirada sobre las prácticas contemporáneas no pueden evitar hacer una arqueología del futuro y de allí su radical importancia para esa metafísica post-antrópica.

Todo cuerpo no es ya la revisión de la Historia Universal, sino un sustrato inestable de la historia cósmica. La Antropotecnia intercepta un punto epocal vislumbrando un abismo de todas las certezas, entre las que se encuentran aquellas vinculadas al modo de existir en el cosmos.

La Moda como antropotecnia dispone de la capacidad de configurar identidades socio-individuales, de colaborar en la construcción de subjetividades y de estimular prácticas sociales, presentando las posibilidades de un modo de existir y de hacernos visibles más allá de lo corporal.

Además, su modus operandi le ha permitido, en alianza con la ciencia y la tecnología, gestar este estado pre-enunciativo de contenidos que no serían abordables masivamente sin su lógica o gestualidad. La etapa iniciada a partir de la primera década del s.XXI consagra la implosión como operación vinculada a afectar la relación moda-cuerpo. El énfasis en la desmaterialización desde el interior produce la hibridez y desfiguración.

Este ciclo revisa gradualmente el pasaje de la finitud a la infinitud, a través de dos instancias: la primera, afectando la transición de la piel a los órganos, y la segunda, a través de la transición del cuerpo al espectro, dotando así a la Moda de aquello que hemos llamado *ejercicios de inmortalidad*[24].

Los fenómenos recientemente expuestos han sido posibles gracias a las manifestaciones previas que la Moda ha gestado como pedagogía y legitimación de un estado de existencia que exige ser registrado visualmente.

Iniciamos analizando las manifestaciones de nuestro presente que adquieren valor de evidencias cuando elongamos la genealogía que las ha precedido; los pequeños ejercicios de inmortalidad suscitados rítmicamente por la Moda contemporánea.

Las manifestaciones elegidas como deslices de una humanidad desvanecida que implora otros modos de existencia establecen un dialogo sensible, comparten valor metafórico con otros signos que pueden evitar hacer una *arqueología del futuro* y de allí su radical importancia para esa metafísica post-antrópica. Si es cierto que solo una filosofía no antrópica será capaz de asumir la tarea de proponer una metafísica que sea capaz de postularse asumiendo los logros del período genealógico de la filosofía del siglo XX, es decir como una metafísica post-deconstruccionista, ella no podrá desatender lo que sucede en la Moda. Coincidir en temporalidad y que se acercan a la Moda, más allá de pertenecer al ámbito del arte contemporáneo, por suscitar intencionalmente un estado de provocación o asilo sensorial.

Can't Help Myself, obra de Sun Yuan y Peng Yu (2016)

[24] La denominación *ejercicios de inmortalidad* pretende cristalizar el énfasis operativo que ejerce la Moda para transgredir la temporalidad en su emplazamiento espacial privilegiado: el cuerpo. Habría que ejercitarse para poder adquirir otra apariencia, como si pudiéramos pensar en un desarrollo aeróbico de todas las transformaciones que un sujeto puede llevar a cabo solo con el fin de acercarse a esa inmortalidad. Afectar la temporalidad, en los términos de "hurtar la duración" (Bergson, 2010), es el principal objetivo de la Moda. Burlar el tiempo, injuriarlo. Aparecen así verdaderos *ejercicios de inmortalidad*: cuerpos de cincuenta años con apariencia de dieciséis y cuerpos de dieciséis con apariencia de treinta. Tal afección despliega pasajes que van desde la noción de belleza hasta la tecno-juventud, del monumento a la ruina, de la restauración a la implosión, de lo vital a lo inerte y de lo familiar a lo siniestro.

Can't Help Myself, obra de Sun Yuan y Peng Yu presentada en la Bienal de Venecia 2016, configura una metáfora sensorial que conmueve inmediatamente, suscitando una reflexión en relación con nuestro tiempo y el vínculo de la humanidad con la tecnología.

Se trata de un vínculo que la Moda parece haber comprendido, haber capturado y estar sedimentando o estar brindando su soporte (soportable) para acompañar desde imágenes variadas la necesaria redefinición de lo humano, la invalidez de lo orgánico o la honda desaparición.

Tal vez estamos revisando las instancias mecánicas que consolidaron la fantasmagoría de un período – superado– para poder poner en imágenes ya no solo la tecnología, sino la desaparición de lo humano o la redefinición en coordenadas aún no establecidas, en las cuales la imagen no ha asumido consistencia. Podríamos afirmar entonces que la reconfiguración humana concedida a la máquina mecánica con su posterior evolución robótica constituye la gestualidad previa en la que la Moda estaría planteando hoy otros modos de existir, otras configuraciones espaciotemporales.

La única posibilidad de aprehender la Moda momentáneamente, capturarla analíticamente, se nos develó paradójicamente, pues debimos reconocerla en múltiples esferas y disciplinas, para entender el modo en que su mutación había afectado incluso su misma presentación.

Resulta entonces imposible obliterar cierta compulsión social a emplear el cuerpo como nuevo objeto de consumo, cuestión que ha sido naturalizada al punto de poder asistir a una liposucción visualizando detalles y cánulas por televisión en una jornada matutina, participar de un reality que nos propone conocer la edad de nuestro cuerpo, adquirir el rostro de un famoso por medio de cirugías estéticas, distendernos con la elección de Miss Cirugía, comprar una billetera de cuero humano por la web, realizar una visita a *Köerperwelten*[25], disfrutar oníricamente de la face-app de amigos y escuchar los amenos consejos para un buen *mommy shocker*[26].

Los fenómenos del *corpus* interactúan así con situaciones cotidianas ocasionadas post intervenciones de la apariencia que aportan nuevos registros de la percepción corporal. El cuerpo, que tenía la capacidad de afectar nuestra etnia, sexo, edad, estado anímico, experiencias vividas e imaginadas, es intervenido desde un discurso global que anula toda singularidad, gestando así una atrofia de la subjetivación, escindiendo al cuerpo de su condición deíctica vital. Las modificaciones del cuerpo logradas desde la alianza con la tecnología y la ciencia, en medio de las cuales emerge con singular pretensión la medicina, tienen como uno de los objetivos primordiales cambiar la apariencia desde la *transgresión temporal*. Es decir, se trata de una práctica espacializada que interviene sobre el registro temporal del individuo, pero no solo para rejuvenecerlo o brindar fantasías como antaño la vestimenta y el maquillaje lo posibilitaban. Pues hoy no solo el cuerpo puede aparentar una edad distinta a la que tiene, sino que en un mismo cuerpo pueden aparecer distintas edades e, incluso, un tiempo sin edad, un tiempo impropio, casi etéreo o desvanecido.

La atención de los diversos fenómenos que inquietaron nuestra percepción a lo largo de esta investigación nos ha ejercitado en una mirada sintomática a partir de la cual, buscando la Moda, encontramos no el vestido, sino el cuerpo o, más bien, el cuerpo como vestido. Buscando el cuerpo en la actualidad, descubrimos la tecnología; buscando la piel como límite, palpamos la imposible desnudez; hurgueando en la apariencia anatómica y física del cuerpo, nos encontramos con el alma; buscando la muerte y la finitud, hallamos la inmortalidad; y buscando certezas científicas, encontramos un eco moral.

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[25] Body Worlds (Köerperwelten) es una exposición itinerante realizada por Lars Von Güther de cuerpos humanos y partes del cuerpo conservados que se preparan utilizando la técnica plastinación para revelar las estructuras anatómicas internas.

[26] Proceso de intervención quirúrgica que se realiza postparto con el objetivo de eliminar la flacidez generada por el estiramiento de la piel en período de gestación. Se trata de capitalizar la presencia en el quirófano ocasionada por el parto para una intervención de índole estético. El término ha sido utilizado por distintos medios, refiriendo entonces a un uso productivo del tiempo.

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IV. Semiotics & Politics

SEMIOTICS OF THE ARCHIVE IN MOROCCO. *EQUITY AND RECONCILIATION COMMISSION* AS A CASE STUDY

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1. The years of lead in Morocco and the Equity and Reconciliation organisation

1.1. The Years of Lead

Before we start, let's recall some obvious things: Repression and trauma are something that have existed since the beginning and the history of Morocco, which was, as in other places and times in the world, punctuated with traumatic events that have been more or less exposed and more or less narcotized. This brings us back to the human necessity of forgetting in order to survive. But if forgetting is essential to continue living, so is remembering. We need to forget, but we also need to remember in order to continue living. Memory needs both those two radically opposed movements and the making of an archive cannot escape this reality either.

What is commonly called the years of lead refers to the events of kidnappings, disappearances, arbitrary arrests, torture, and executions that took place in Morocco, according to the reports of the equity and reconciliation body from 1956 to 1999, and which were particularly intensified in the 1970s and 1980s. Those disappearances or arrests concerned anyone who criticized the regime of King Hassan II, which lasted from 1961 to 1999. As the instance specifies in volume 1 of its final report, its competences are limited to the following subjects:

> Violations that include enforced disappearance and arbitrary detention are considered types of violations of civil and political rights of a massive and systematic nature. Under its Statutes, the Commission understands by "enforced disappearance" the arrest of one or more persons and their sequestration, against their will, in secret places by unduly depriving them of their liberty, by acts of officials of public authority, individuals or groups acting in the name of the State, or the non-recognition of these acts and the refusal to reveal the fate reserved for them, removing them from any legal protection. "Arbitrary detention" means any sequestration or detention not in accordance with the law and in violation of the fundamental principles of human rights, in particular the right of individuals to liberty, life, and physical integrity, and this, because of their political, union, or associative activities. (15)

The work of the commission is part of what is called transitional justice. This refers to the process initiated by undemocratic regimes to improve, promote individual freedoms and limit the obsession with security, etc. Hence, the return to the past and its transcription with the aim of its preservation proves to be essential. This is why the archive acquires a crucial value and can go beyond the initial issues, as we will see later. Archiving, therefore, the years of lead becomes a challenge and at the same time a risky and complex issue.

The organization has investigated 22000 cases collected before February 13, 2004, the deadline for submitting files; other data come from two additional archival sources consisting of more than 8,000 files. That is a total of 32000 cases.

1.2. **The Equity and Reconciliation organization**

The Equity and Reconciliation organization was created by King Mohamed VI in 2004 by royal decree[1]. It is the culmination of a series of commissions initiated by the previous king, Hassan II. The latter created, during the 1990s, *the Consultative Council for Human Rights*, CCDH, called in Arabic al-Majlis al-Istishari li-Huquq al-Insan (openly modeled on the similar French institution founded in 1984).

Two Moroccan commissions were created immediately afterwards, by way of royal decrees. The first, that of 1999, called the *Independent Arbitration Commission*, was instituted on August 17, 1999, a few weeks after the death of King Hassan II, by his son, Mohamed VI. It is "responsible for determining compensation for moral and material damage, for the benefit of the victims and the beneficiaries of persons declared missing or having been the subject of arbitrary detention", the deadline set for the presentation of claims for compensation ending December 31, 1999, at midnight.

The second commission, established in 2004-2005, called the *Equity and Reconciliation* Authority, IER, (in Arabic *Hay'at al-Insaf wa-al-Musalaha*) was created by King Mohamed VI, who appointed Driss Benzekri as his president on January 7, 2004. The latter is a former political prisoner (1974-1991) of the banned Marxist-Leninist group *Ila al-Amam* (Ahead), he will lead this commission composed of sixteen members – among the members of the Advisory Council of Human Rights, we find experts in the fields of law, medicine and women's rights and former political prisoners and victims of torture and enforced disappearance. The investigations of the commission consist of the following operations, summarized by Susan Slymovics:

> …the follow-up procedures adopted by the statement takers include the recording of additional oral interviews, which produced numerous audio and video recordings of individual and group testimony sessions, transcribed on the spot, as well as video recordings of internal sessions at the Commission, organized thematically, in the form of days of testimony on issues such as prisons, secret detention centers and the deaths of known political martyrs. Finally, the public testimonies of certain victims, belonging to a series of selected Moroccan cities, were broadcast on Moroccan television.

Equity and reconciliation completed its investigations with study days and seminars, including one in collaboration with *Les archives du Maroc*, a recent organization created in 2007.

It is important here to stress that the commission has a purely advisory role. But the fact of taking care of the years of lead, that is to say the sufferings and the traumas of a historical period of several decades, contributed to creating, without being its mission from the start, a tailor-made traumatic memory. The organization found itself in front of witnesses, and by writing those reports, it also became a witness. The investigation of the material compiled by the commission constitutes a corpus of higher importance that will allow the researcher to know what was conserved and abandoned. We are not going to look at the materials developed by it to make those years of suffering memorable; this requires the work of several years, but we limit our communication here to the textual analysis of her final report, published in three volumes; the purpose is to see how the organization conceives the trauma, how it managed it.

[1] It is important to recall here that the power structure in Morocco reproduces in some aspects a secular power structure that dates back to the time of the Prophet Muhammad, who is the spiritual leader or the prophet, like his descendant the commander of the Faithful, and is at the same time a political leader. The legitimacy of political power nourishes and at the same time spiritual power; yet, the border between the two is non-existent. In the case of the king of Morocco, this spiritual and political power extends to all key areas of the political and social life of the kingdom; in addition to full powers, the king is supreme leader of the royal armed forces as well as number 1 of several senior scientific, legal, etc. councils (Waterbury 1976, Tozy 1999).

2. How does the Equity and Reconciliation organization understand the archive and the trauma?

Let's start with general remarks about that final report published in 3 volumes. The first thing that we notice in the axiology[2] developed by the discourse of the organization regards a paradoxical vision of time,[3] namely, *change in continuity*. By pretending to describe the transitional process, the report claims change conceived as continuity, arguing that other countries that have not followed this original path have paid dearly for it through upheaval and violence. This paradoxical process which involves the thing (change) and its opposite (continuity) operates as an argument and as a guiding thread; it is described as an exception compared to other regimes where there has been a radical change, even an explosion; but as the texts show, it is a pendular argument which sometimes defends the "context of political continuity", sometimes asserts "the break with the past" carried out by the regime itself.

Transposed to the problem of managing the archive, we wonder if the latter itself is not submitted to the same bipolarity , that is to say, claiming continuity and promoting at the same time a break with the past. When we take a first sight to the final report we notice in many texts a kind of rupture with the past, insofar as the State recognizes its responsibility, but at the same time, in many other texts we faced continuity insofar as this same State continue to have the same supremacy, not to say the same impunity since the culprits are not identified and even less judged:

> It is the first time, in fact, that such a mechanism has been put in place in a context of continuity of the political regime, in this case a constitutional monarchy with legal foundations and governmental and administrative institutions. It should be noted, in this regard, that the will to engage in this process emanated from the regime itself. Demonstrating audacity and wisdom, he has in fact decided to make a break with the past, on the road to modernization and democratization, and to put an end to the use of violence in the political conflict management. Such a situation has not been seen in other countries and experiences. Indeed, these experiences were marked, in their majority, by strong ruptures resulting from the use of violence, leading to the overthrow of the regime, or its eviction following an electoral process, or even a change in a radical way or at the end of a process of peaceful negotiation following an armed conflict around power, which gave rise to certain balances in terms of management of public affairs. (1)

[2] Axiology is entented here in its strict semiotic meaning, that is to say as a system of values considered as anthropological conventions that link expressions to contents, not according to logical criteria or abstract conceptualizations, even less according to economic criteria, but according to values, preferences of taste and tasteless which are very often arbitrary (especially when seen from the outside), or indisputable (when seen from the inside).

[3] The relationship of Moroccans to time is a subject that deserves broad inquiries and important investigations. The interest of such a subject is motivated by the existence of several times or temporalities. In working-class neighborhoods and in the medinas, the day is organized according to the rhythm of the five prayers; they are markers of spiritual life, but also of social, commercial and professional life. This distribution can sometimes interfere with other much less ample and more precise distributions of time where the rhythms of school life and certain administrative imperatives come into play, but if not it continues to impose itself at least to cohabit with other temporalities. Hence the interest of studies that would examine in detail the interaction of this religious temporality with other secular temporalities in a synchronic as well as diachronic way. In any case, one of the consequences of the influence of religious temporality is to favor an immutable and static conception of time. See my book devoted entirely to that question, Douces schizophrénies, études sémiotiques sur la culture marocaine, Paris, Mimesis, 2018, and where I wrote in the conclusion: «If we have to characterize Moroccan culture in a way other than psychoanalysis - as the title of the book would have it - we would say that it is a hermetic culture, in the philosophical sense of the term: hermeticism admits as a principle fundamental the contradiction or the included third party. In the majority of the texts analyzed and in the majority of the behaviors - let us not forget that the texts and their interpretation often give rise to behaviors - the third party is included; the thing can be both the thing and its opposite, it can be individual and collective, submissive and anarchist, real and possible, sincere and false, forbidden and authorized, egalitarian and hierarchical, etc.» (Bernoussi 2018: 243).

The second remark regards the way of investigating. When we read the pages about the description, the analysis of texts, or the transcription of testimonies , the organization did not avoid the double trap that awaits any approach to the testimony of traumatic memory, namely the trivializing objectification or the compulsive repetition of traumas and violence (Violi 2014). In the final report the investigations of the commission are decribed in a technical, even abstract way, then for example that passage:

> The Commission has adopted in its investigations into serious human rights violations an approach involving all the parties concerned by this file, particularly former victims or their families. The work methodology adopted included the following elements in particular: collecting and analyzing data from different sources; the collection of testimonies from former victims; the collection of testimonies from former civil servants or civil servants still in practice; the consultation of registers and documents held by the authorities public; field visits (detention centres, burial sites); direct contact with security officials. (56)

When it comes to violence, the mechanical and mechanistic list of traumatic and compulsive repetition is used; see pages 70 devoted to this morbid listing. The result is a paralyzing oppositional logic (Violi) that weighs down the final report and prevents it from going in the desired direction. But what is the desired direction? Is it that of the State sponsoring the report or that of History and Moroccans in general, because they are History?

In fact, the attentive reader of the report notices how *Equity and reconciliation* has created several commissions to talk about everything about the victims, but haσ accorded less care about the identification of the culprits, the organizing of the existing archives, and how to facilitate their access:

Thus, the main commissions created are:

- The action plan committee
- The communication strategy commission
- The commission for codification and evaluation of the experience of the former Arbitration Body
- The commission responsible for examining legal issues related to the competence
- The commission in charge of the information system
- The commission in charge of public hearings
- The committee in charge of the thematic discussion sessions
- The commission in charge of developing the approach to compensation harm
- The committee in charge of the Final Report

The organization explains that choice by recognizing the limits of the archive and listing many types of obstacles. First, there are the material obstacles: Equity and reconciliation recognize the lamentable state of the archives in Morocco, but without asking why or designating those responsible. Is this not part of its work? Why neglect that archive? Why promote that other? What is the reason? Is it a political choice dictated by power? Which power? All those questions remain unanswered:

> To all this is added the lamentable state and the unclarified status of public archives in Morocco, the contents of which are unknown in quantitative and qualitative terms. The available inventories of these collections, which are very approximate, do not in any way allow us to assess their usefulness as sources for the study of the recent political history of Morocco, in particular the present history of human rights. (28)

The final rapport evoques then the legal or constitutional obstacles: the organization recognizes that the constitution does not protect against enforced disappearance:

> Moroccan legislation does not offer legal guarantees capable of ensuring protection against the practice of enforced disappearances, even if certain constitutional provisions provide implicitly, since 1962, for the prohibition of such practices. This is particularly the principle that no one may be arrested, detained or punished except in the cases and in the manner provided for by law. This principle finds its illustration, at the legislative level, in the provisions of the Criminal Code and the Code of Criminal Procedure. (55)

The organization acknowledged as well that its access to the archives, which are still kept in deplorable conditions, has been sometimes hindered:

> In many cases, the Commission has noted, in addition to the deplorable state of the archives, the absence of any unified legal framework which ensures their ordering, organization and accessibility and provides for sanctions for their deterioration or destruction. It was also unable to access part of the officilas files supposed to exist, either because of dithering or because of their late delivery. Due to the limited time set for its work, it was unable to make optimal use of the documents, registers and archives made available to it by certain institutions. (The military archives relating to the history of the armed conflict in the southern provinces of the Kingdom). (73)

The question that arises from all that remarks is the following: if the archive is limited, what is the role of the instance and the archives it produces itself?

In fact there is two roles, the first one which is explicit regrads the indemnisation of the victims or what it is called the reparation ; the second which is implicit regards the use for archive for political purpose.

Patrizia Violi in her remarkable study on the landscapes of memory pertinently underlines that what is at stake with trauma or its archive is political and cultural hegemony. This is why here, another concept interests us, that of the value of the trauma which refers to another concept: the *traumatic heritage* which is the result of a *cultural construction of an event*, but also the attribution of a value; this value is not only relative to the conservation or to the memory even for the most obvious and most declared cases. Because as Violi affirms: "understanding the meaning that a given trauma has in a culture implies taking into consideration how this trauma is used in the said society to achieve such goals, to convey such values, finally what positions it occupies inside the value system of such a culture?»

In this context, the archive of the trauma acquires a political value. reconciliation becomes the new goal of the archive. The term reconciliation imposes the following narrative program: the victim must be reconciled with his executioner, he does not need to know or identify him since the latter is not one but many people and many responsable.

Many times in the final report, the organization explains the identification of responasbles by the fact that it is a difficult thing and that the passage of the victim between several types of executioners, makes the identification of the latter difficult, if not impossible.

The organization argues as well that reconciliation imposes the choice of restorative justice instead of adversarial justice. Consequently, the role of the archive is completely cut off from its ultimate goal, namely to designate responsibility for knowing the truth and remembering.

Archive and memory become two distinct or even opposed things and according to that, we do not produce the archive to remember, but to forget and reconcile:

> In this context, and in accordance with the desire for reconciliation of Moroccans with their past within the framework of the peaceful, just and equitable settlement of violations, as affirmed by the important Royal Speech on the occasion of the installation of the 'IER, the Moroccan experience has chosen the use of restorative justice instead of adversarial justice, and historical truth instead of judicial truth, because restorative justice does not take place in the restricted space of the courtroom, but the public space whose horizon extends to contain all areas of social, cultural and Politics. (92)

In fact according to the organization, reconciliation is an imperative purpose in order to build collective memory and save identity and unity. While recognizing that the debates must be contradictory and respect the particularities of each, the organisation recalls the ultimate goal of that democracy, to merge into a unit called identity, nation, or the collective memory, all are political arguments which imply a coherent memory and not a system of memories and counter-memories:

> The construction of a collective memory requires the launch of free and democratic contradictory debates in order to reconstitute the common identity as a constituent element of the nation. It is to this end that the establishment of the truth, and the recognition of the violations perpetrated in the past, can constitute a substantial contribution to the reconstitution of this memory, as well as an affirmation of the elements of reconciliation in its social acceptance. ; far from any attempt to impose it by force or to resort to coercion to achieve forms of forgiveness or individual reconciliation between the victims and those presumed responsible for the violations. Given the close link between reconciliation and the preservation of the collective memory, the Authority wanted to widen the circle of beneficiaries of the programs reparations, integrating communities and regions whose populations have developed a feeling of exclusion because of either historical events individuals who have given rise to serious violations of human rights, either presence on their territory of secret detention and sequestration centres. The community repair aims to strengthen the civic spirit, solidarity and social cohesion. (93)

At the end of this study, it is legitimate to conclude that the detailed list of victims and all the abuses suffered fills the entire final report and gives very little space to the list of culprits or those responsible. This has two consequences, the first is that of a trivializing objectification of the violence (Violi), even the banality of the trauma of the years of lead (Arendt 1963); the second consequence is evident in the minimization of the search for those responsible, as if it were a matter of little importance. In fact, for the commission, the harm done during the years of lead must be used to strengthen the civic spirit and the solidarity of all Moroccans, those who were exposed as well as those who were outside of this violence.

The strategy of the commission is to expand the sphere of victims to everyone, to all regions, to the point of making it insignificant. Being appointed by the king, the mission of the commission is not remembrance or any sustained and long-term work on the trauma, as is the case everywhere else, but programmed reparation and official compensation for the victims. In this perspective, the archive serves to recognize the victims and the violence they suffered, to ignore the culprits and to put a definitive end through a political gesture to the trauma of the past; because the most important goal is reparation, understood here in one sense, the victim must forgive because he has been compensated. Thus the role of the archive is not memory, but forgetting and burying the traumatic past. As paradoxical as it may seem, according to the commission, the archive implies forgetting and officially marks the end of memory, even its burial. Better still, the trauma is conceived here as a difficult, perhaps even inevitable ordeal that everyone must forget and overcome in the name of a sovereign political principle, citizenship. More than a strategic meaning, the report of the Equity and Reconciliation Commission establishes trauma as a kind of theodicy.

As we have said in the beginning, the files and the testimonies of the victims of the years of lomp archived by the commission have been deposited in the archives of Morocco. At the time of writing these lines, these arcgives are still not accessible to the public. Why, the question remains open and legitimizes the elements of our conclusion which may seem pessismist. The gesture of depositing these archives will only have its full meaning when they are made available to researchers and Moroccans, because it is part of their past, that is to say of their history.

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TAKING LOTMAN FURTHER... FROM COLD-WAR BORDERS TO PERMANENT EXPLOSION IN NEOLIBERAL LIFEWORLDS

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In the early days of the COVID-19 pandemic, in media and everyday talks, it was all about borders. Following this observation, I preface my essay with some notes taken from my ethnographic field diary, which I kept during this time:

On February 23, 2020 Austria reacts to two deaths caused by the unknown virus in Italy by closing the Brenner border. "We must guard the Southern border", reports the radio, echoing long-ago times of nationalist border fights in the 20th Century in Europe. [FD 24/2/2020] [1]

Our Rumanian friend Bogdan, in a conversation with my husband and me in our kitchen in the Austrian city of Graz, takes the virus very seriously. Despite being an immigrant himself, he claims that the border with Romania was to be closed next, with all these Romanian border commuters going here and there. [FD 25/02/2020]

On March 14 my sister emails from my Bavarian home village near the Czech border. She asks how we are, how we are affected by the crisis, if we would be coming at the weekend. "I am so worried about the parents. We try to limit direct contact to protect them as far as possible." Meanwhile travellers from Austria into Bavaria are expected to be quarantined for 2 weeks. On telephone we discuss pandemic measurements in Bavaria and Austria, how to save our old parents from infection, and maintain contact in the family. Both of us observe, in our daily communication as well as in politics, how closely national boundaries are linked to ideas of protruding infection, and racism. The Polish government has even declared that "only Poles, no viruses" were to be let into the country! [FD 14/03/2020]

When I talk to my mother, she comments on the rushed closure of the Czech border on March 12: "We have the old borders back, from cold war, this has really struck me." [FD 15/3/2020]

Events culminate in the afternoon of March 15, a Sunday, when Austria announces the first lockdown. At 4.15 p.m. the internet brings breaking news that Germany is closing its borders to Austria, Switzerland and France. "So we are stuck here", my husband says. "We could be stuck for months." How absurd and how unreal it feels, I tell my diary, to be locked into the borders of Austria. I have witnessed the Iron Curtain growing up, but only from the Western side! [15/3/2020]

So why do I quote all these random impressions from private family conversations? In that moment in time, right in-between precipitating pandemic events and overwhelming uncertainties, my everyday life appeared intertwined with public discourse in its focus on the closing of European borders as assertedly dangerous places of intrusion and infection. State borders became contested negotiation venues of who is in, and who is out – and who was to blame. From Central European perspectives, this recurrence of border politics seemed closely associated with memories of past borders and epochal fault lines, and especially with images of the closed worlds of the Iron Curtain. In a time of rising disorientation, collective memory gave way to restrictive measurements just as well as it helped to re-locate ourselves socially and historically. Simultaneously, pandemic everyday discourse demonstrated the role of boundaries as ambivalent spaces of sense-making, and, paradoxically, of intensified contact and creative communication at a point when we could no longer meet and touch each other.

This resonates with Juri Lotman's theory of the semiosphere as a cultural universe of meaning, which is organised by the creative dialectics of de/bordering, of creating new understanding in a constant movement of the crossing and re-drawing of (metaphorical) boundaries, and the forgetting and re-emergence of cultural memory. Lotman writes in his central work *Universe of the Mind*:

[1] Quotes or thick descriptions taken from my field diary of the pandemic are referenced as [FD + date].

> "But the hottest spots for semioticizing processes are the boundaries of the semiosphere. The notion of boundary is an ambivalent one: it both separates and unites. […] The boundary is bilingual and polylingual. The boundary is a mechanism for translating texts of an alien semiotics into „our" language." (Lotman 1990: 136) Lotman explains further: "Translation is a primary mechanism of consciousness. To express something in another language is a way of understanding." (ibid: 127)

If there is a figure that expresses this program of cultural understanding as a process of translating of the alien and not yet known into our own cultural sphere, a scientist, that fills the role of the border dweller with a professional ethos, then this is the ethnographer, the ethnologist or cultural anthropologist.

I myself come from the discipline of European ethnology, but have also lived all my life as a mid-European border dweller. Starting from this personal story, I outline my explorations of the faultlines of cold-war memories from the perspectives of peripheral border-crossers and liminal everyday actors. I will then apply Lotman's theory of explosion onto paradoxical states of permanent liminality in neoliberal lifeworlds, and especially the COVID-19-pandemic. In a third step, I return to war and turmoil, as they arise in present day discourse and collective memory, and conclude with an appeal to take Lotman further into an engaged perambulation of the ambivalent possibility spaces of the everyday in times of insecurity, crisis and war.

1. Ethnographic border walks: crossing the faultlines of European memory

This pathway that I trace here is as much auto-ethnographic as it is a dialogue with Juri Lotman over more than 35 years. Myself a child of the Iron Curtain, I was born and raised at the periphery of the old Western World towards Czechoslovakia. Looking eastwards onto the Bohemian Forest mountain range, I did not know, yet did not ask what was beyond this mysterious border. Political mythologies of an "evil empire" in the East, the communist threat, seemed to originate from another world, another time that was not mine. Only later, from the mid-1980s onwards, the becoming ethnographer in me developed some curiosity to explore this foreign side of home. In this time, I came across a small Lotman typescript in German, published with the title *The meta-language of typological culture descriptions* (Lotman 1974). With Lotman, I explored the closely-meshed sign language of the European East-West frontier. I slowly realised that the forbidden border landscape and its morbid traits of decay, its bureaucracy, but also the narratives of border dwellers, or archived border police reports, could be translated into each other across one and the same differential border-line. The Czech-German boundary acted like a hinge along which material barriers, territorial space, cultural difference, mythological world views of us and the others, the civilised and the barbaric were organised (Eisch 1996; Lotman 1990: 133-134).

However, with Lotman, a boundary that shows no relation, no curiosity towards a not-yet understood other side cannot be perceived as a boundary (Lotman 1977: 209; Eisch 1996: 98). This rang very true with my own experience of the invisibility of the Iron Curtain in my then lifeworld: I had to make my own crossing. Like an archaeology of no-man's-land I followed the traces and tracks of history and social memory in border walks and participant observation. I listened to the life stories of cross-border commuters of the pre-WWII interwar period, and of the refugees and expellees of 1938 (marking the German invasion into Czechoslovakia following the Munich treaty), of 1945 (the end of the war and beginning of post-war expulsions of German-speaking border populations), and 1968 (the Soviet invasion and smashing of Prague Spring democracy). For my respondents from both sides of the Iron Curtain the territorial border line, which they had come to experience in the course of invasions, occupation and deportation, unanimously concurred with temporal faultlines of memory. As a divisive demarcation of the violent collisions of power of 20th Century Europe, of guilt and mutual accusation, it founded and materialised the seemingly unshakeable, monolithic order of the cold war.

Then, unforeseeably, came Perestrojka, the 1989 fall of the Berlin wall, followed by the Velvet Revolution in Czechoslovakia. For a short time, the peripheral outsiders of society, students, dissidents, and,

literally, the marginalised village people from Czech borderlands, with their memory of the multi-ethnic and poly-lingual culture of the old Austrian Empire, stepped out of their shadowy existence at the periphery, which many of them, in my ethnographic interrogations, had described as a closed end of the known world. Now they were organising cross-border events and new exchange in culture and economy, and led on to a new European order. Thus, border dwellers could realise what Lotman writes on a meta-level about the boundary of the semiosphere: "It is the area of accelerated semiotic processes, which always flow more actively on the periphery of the cultural environments, seeking to affix them to the core structures [of power]" (Lotman 2005: 212).

Juri Lotman, who died in 1993, experienced, and semiotically explored, the fall of the Iron Curtain from a peripheral perspective at the Estonian fringe of the Soviet Union. In his late writings, as collected in *Culture and Explosion*, he describes an abrupt disruption of historical continuity, which can only be made sense of in retrospect. He now focusses more closely on the boundary as a liminal threshold, which opens in the moment of explosion. Here, for a timeless moment, the movements of crossing and of reinforcing of boundaries merge in indeterminacy and uncertainty. It is a critical clash of unpredictability that leads into a transitory space of potentiality in-between past and future. This space and moment is inevitably fraught with ambivalence. It is experienced as chaotic or even catastrophic, but can also be grasped as an inspirational "outbreak of the as yet space of meaning generation. It includes within itself the potential of all possible future paths of development" (Lotman 2009: 13-14).

2. The liminal subject and the border-crossing power of creativity

This semiotic notion of explosion runs parallel to the concept of liminality in Western social and cultural anthropology. Victor Turner described in 1964 what he calls "an interstructural situation", an ambiguous space of "betwixt and between" (Turner 1979: 234). This space is populated by invisible "liminal personae", whom he characterises as –from the perspective of norm and power– structurally invisible, in-between clear-cut classifications and belongings, unclean, and powerless (236). What Turner derives from his fieldwork in East African tribal cultures, sounds more than close to Lotman: "Liminality may perhaps be regarded as the Nay to all positive structural assertions, but whence novel configurations of ideas and relations may arise" (236). With Lotman, we find these anthropological observations of a liminal state of disorder, divergence, and non-understanding, and its ritualistic re-ordering, transferred into a dynamic semiotic theory of the semiosphere. Culture appears in a dialectic of becoming, as a transient movement of translation that springs from a fundamental ambivalence of human sociality.

Yet Lotman goes further in the way he systematically connects individual experience with collective sense-making in lifeworld contexts. His earlier development of the concept of the semiosphere, and of the non-systemic in-between of boundaries, starts off from a binary structuralist framework, but moves towards pragmatist ternary sign-processes and semiosis. This boosts his emphasis on the equivocal liminal space as such, and, consequently, on the creative individual: "The intersections of semantic spaces which generate new meanings are linked to individual consciousness", he states in *Culture and Explosion* (Lotman 2009:19). Accordingly, the "space of meaning generation" (20) that opens at the moment of explosion is marked by pure subjectivity, which Lotman sees prototypically acted out through the poetic "I" of the artist, and his/her "creative inspiration [that] is thought of as the supreme element of tension pulling humanity out of the sphere of logic into the arena of unpredictable creativity" (20). From a blur of indetermination emerges a not-yet conceived lifeworld understanding, which is then re-integrated and re-socialised in new identities, shared future-building and collective memory (Lotman 1990: 247).

With this paradigmatic role that Lotman's concept of explosion assigns to the liminal subject and his/her imaginative sense-making, he takes up an epistemological turn of the late 19th Century, that leads into a non-Cartesian and non-Hegelian stream of thinking of the 20th Century (Lotman 2009: 158; Peirce 1998: 345). Still, it might appear as profoundly Western – be it in the associative interaction of psychoanalysis, the inter-corporeal lifeworld experience described in phenomenology, or the abductive moment that sparks any creative thinking process in Peirceian pragmatist semiotics. Accordingly, this also applies to anthropological practice, where social understanding is created in the ethnographic

encounter of two individuals who consider each other on different sides of a cultural boundary. All of this roots, and resonates, in the way that everyday people interact in their daily lives in order to make sense of phases of disorientation and insecurity –but also, how they transgress restrictions of normativity and power in changing societies. Both aspects stand out in my cross-border conversations in the evolving crisis in early 2020.

3. The entrepreneurial self in permanent liminality

Although Lotman avoids to overtly discuss themes of power outside of literary argumentation, his subject is fundamentally political when it comes to overturning normative states of order. This happened on a historical scale through the revolutionary explosions in Eastern Europe of 1989/1990. Whilst Lotman described a border-crossing move towards manifold and unpredictable future possibilities, political scientist Francis Fukuyama (1992) arrogantly proclaimed "[t]he end of history". Yet, from a Western perspective, even for those who would look more critically at this final takeover of Western capitalist ways of life the collective memory of 20th Century's border history faded. Instead, a new type of power could be felt unfolding which Michel Foucault had diagnosed as directed at the contemporary subject in an unprecedented and highly ambiguous way. He writes: "Never, I think, in the history of human societies […] has there been such a tricky combination in the same political structures of individualization techniques and of totalization procedures." (Foucault 1994: 332) Governance is exerted as a fluid power that reaches far beyond traditional frontlines of sovereignty into private and bodily spheres. It addresses a highly individualised subject outside social bonds, that is fit for flexible economies and internalised moralities of freedom, risk awareness and self-responsibility. Following Foucault, sociologist Ulrich Bröckling (2015) has described the persona of an "entrepreneurial self" that is both subjected and empowered by the imperative of becoming a subject, of finding, living, optimising one's self. We are called to be creative, enthusiastic, and self-determined, but also aware of our vulnerabilities at all times. We all experience how, in a flexibilised managerial culture, the demands of paradoxical subjectivation permeate all pockets of everyday live, our careers, relations, our dreams. Be ready to take risks, yet act preventively at all times. Conform, yet be different. Be spontaneous, yet control yourself. Be authentic, yet behave. Liminal qualities of emotion and passion, acceleration and discontinuity, crisis and uncertainty grow into requirements of norm, which, however, must never be allayed. Consequently, as I argue in my ethnography on the *narrations of the society of security*, the productive cultural dynamics of change and normalisation must fall into a deadlock of permanent explosion (Eisch-Angus 2019: 16), with extensive consequences on everyday lives and society.

4. Researching the society of security: fear and narrative infection

At the turn of the Millenium, I was unaware of post-Foucaultian debates and governmentality studies in the social sciences, yet became curious about an inflationary increase of rhetoric of security and safety in everyday discourse and media. I had got married to an Englishman and gained a new home and family, and a new research field in England. From 2006 onwards, I undertook ethnographic fieldwork in English urban neighbourhoods, right in the homeland of Western liberalism and securitisation. In day-to-day participant observation I took fieldnotes of informal conversations, I followed rumours and circulating stories of threats, dangers, scandals and calamities, I gathered local newspapers and screenshots from social media, and discussed my findings in ethnographic interviews. Slowly, through contextual interpretation and triangulation of my field materials, my research appeared to reproduce a highly ambivalent, liminal negotiation zone between the private and the public, between mundane safety concerns for our bodies, families, jobs, social relations, and the creeping in of state security in the guise of care, health and safety, and public control.

Through my research on border narratives, I was familiar with Lotmanian narratological dialectics, where a story plot evolves from a creative narrative actor crossing the forbidden boundary of a pre-set order, or an unquestioned zone of safety, in order to then return to new structures and lifeworld organisation. Now, this concept gained a new analytical edge as the neighbourhood stories that I was told

where rarely meant to resolve into sustainable normalities (Eisch-Angus 2019, 2020). People seemed held in a permanent state of crisis, as worries led to new worries, safeguarding measurements gave birth to a spiral of further risks that had so far never been thought of.

All of this puts Lotman's creative space of possibility in a new light. Everything is possible, not just for the creative actor, but also for any accident, any disaster to happen no matter how unlikely it may be. And for every threat there is yet another story to prove that the border of the impossible and unthinkable might not hold tight. Despite his emphasis on creative inspiration, Lotman understands fear as a narrative force in society:[2] "[...] fears can spread like an epidemic, even when there are no actual reasons for it", we read in the afterword to his essays in *The unpredictable workings of culture* (Lotman 2013: 255). Mihhail Lotman tells us that his father, himself in a state of crisis in early 1980s, devoted himself to the "semiosis of fear", the origins of which he saw in states of confusion, or, in a semiotic sense, in instability and uncertainty (257). "Fear turns out to be a powerful semiosis, one of the most important features of which is its shifting referentiality […]. Fear seeks an object" (Lotman 2013: 253). From a psychanalytical perspective, this corresponds with Sigmund Freud's observation from 1932 of a "free-floating, generalised anxiety, ready to connect temporarily to any new possibility that arises [translation mine]" (Freud 1999: 88). In psychoanalysis, just as in semiotics and narratology, the liminal fusion of diffuse inner fears and outerwordly threats can go two ways: It may lead the individual to resolve conflict and confusion into new ways forward, just as it threatens him or her to remain paralysed in never-ending, nameless anxiety.

There is no doubt that the contemporary framework an entrepreneurial society lends itself to the latter. "That which is without end is without sense", concludes Lotman in *Culture and Explosion* (161). This is most true for everyday experiences of the pandemic, as a global liminal laboratory driven by fear and confusion, and narrative. Not only viral infections exploded, but also fears grew exponentially, in a contagious spread of rumours and suggestive narratives, combined with a science-fiction like imagery, and flashovers of social media. Time and space became a blur, as did physical and virtual realities, the private and the public, the factual and the irrational, intimacy and governance.

During my Corona ethnography, I discussed –online– with a group of students in Graz their lockdown experiences. I took notes of stories from restricted family lives, of reports of isolation, waiting, illness, social and economic upheavals, and bureaucratic struggles, all in a blur of time, lost memory, and fear. "Mind-boggling fears were stirred up", one said (FD 26/11/2020). The common thread was the uncertainty of not being able to plan, to trust your own body, and of not knowing when, and if at all, it would end. In a time, where social intimacy was needed most, any bodily contact got under suspicion, our own physical existence made us into potential victims as well as irresponsible virus spreaders. Daily decision-making became a life-threatening tightrope act on the border between impossible choices.

In circumstances, the dilemma seems obvious. Yet in its inherent intractability and moral rigour, and its entanglement with late capitalist governance, the pandemic crisis suggests a paradigm for a society in a state of permanent explosion. Mass occurrences of burnout, and the claims for individual freedom at anti-vax demonstrations are only two equally hopeless ways for individuals to react to the explosion, or rather implosion of the dialectic balance of cultural meaning-making.

5. The "poetry of paradox" and the recurrence of cold-war memory

Naturally, Lotman could not pursue his theory into Western post-1989 dynamics of power. After Corona, Lotman's enthusiasm of the inspirative possibilities in a moment of explosion, when "[t]he impossible becomes possible" sounds naïve (Lotman 2009: 158). Today we see the creative virtues of the artist corrupted by political interest, alongside perpetuated atmospheres of risk and alarm as the other side of the coin. Still, Lotman's strategy of a "poetry of paradox [which] is nourished by unpredictability" (122) may

[2] Lotman explored already in 1970 the semiotic mechanisms of anxiety and shame in culture (Lotman 1986).

offer a prominent toolkit to understand and counteract ideological deadlocks of permanent liminality and explosion. His meandering way of thinking, and, importantly, his concept of translation contradict an emotionalised economic innovativeness, his idea of the artistic mind does not support the hypostasis of a heroic individualism. Sense and meaning can only be created dialogically in a social space (just as, for Freud, Husserl and Peirce, perception and reflection emerge in an intersubjective movement). Lotman neither considers different interlocutors, views or languages that collide in the moment of explosion as irreconcilable opponents, nor does he prioritise energetic activism before a static order –or vice versa. Instead, as he writes, "the dynamic processes of culture are constructed as a unique pendulum swing between a state of explosion and a state of organisation which is realised in gradual processes." (158).

Additionally, looking into the future must not disregard cultural memory that reminds us of the ghosts of the past, and invites to see and reinterpret their effects in the present (Lotman 2013: 69). Lotman's work is deeply marked by the ruptures of the 20th Century with their ideological exclusions of the other, the unexpected and ambiguous. In his late works the alien people of everyday life came more and more to the fore:

> "[…] in the real world we are always confronted with the presence of the other – another person, one not implied by the given system […], or another structure, another world. The cultural function of the other person and the other world is exceptionally important for they invade the 'everyday world,' […]. Every culture creates its own system of 'rejects', or outcasts – those who do not fit within the system and who find themselves simply excluded […]" (57)

When in the beginning of the pandemic, like a knee-jerk reaction from old times, all around Europe the borders went up, the invisible virus was fought by long-lost border controls and the exclusion of strangers such as South-East European migrants as potentially infectious liminal others. My field diary reminds me how we indulged in digging up war or post-war images of food shortages and curfews, whilst media research shows how British state leaders appealed to the national memory of World War II as a new 'Blitzkrieg' to be fought once again with Western virtues of individual self-discipline, togetherness, and military intelligence. Hence, in a state of explosive disintegration collective memory offers a fallback for understanding.

In this light, it is no surprise that the Russian invasion into Ukraine was throughout interpreted as a shocking return of "war in Europe". And what is more, the anachronistic imagery of the Yugoslavian War, and especially of World War II, started to create their own realities. Pictures of families in air-raid shelters, or of treks of refugees, which are familiar from black-and-white documentaries, not only flooded our news channels, but intruded more and more into middle European lifeworlds. Only slowly we learned to distance ourselves against this explosive media pull, and, for a short while, to adapt to the war economies and fuel saving of our grandparents.

Since then, our future is negotiated in a state of explosion that is highly charged with conflicting world views from different strata of European memory. Putin's nationalist imperialism meets new Ukrainian identities, the heroism and creative energy of which I tried to fathom from the revolutionary spirit of Czechoslovakians during the transition of 1989. On the battle fields, and in war propaganda we see Century-old military strategies clash against flexible responses of Western-trained fighters, social media and cyber warfare on all sides, versus 1945-style partisan activity. The Ukrainian war is a bloody reality. But it is also an explosion of European memory, that is met by means of semiotic creativity.

Here a reflexive cultural analysis and semiotic ethnography can play their part. This would mean to follow Lotman in the turn that he undertook in his final writings, from literature and narratology towards seeking an understanding of the "ordinary" through an outside "other" (Lotman 2013: 56-57). It also means to creatively embrace the "poetry of paradox" as it happens in manifold and unpredictable ways between the people of everyday life.

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READING THE *PLANDEMIC*: A SEMIOTIC APPROACH TO VIRAL CONSPIRACY THEORIES SURROUNDING GLOBAL PANDEMICS

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1. Conspiracy theories: definitions and approaches

Conspiracy theories as attributions of random historical events to conspiring malevolent forces (Uscinski 2020: 23) have walked hand-in-hand with human civilization since the beginning of recorded history, and possibly, even earlier. Several studies identify what we now call conspiracy theorizing as a rhetoric device widely employed in Ancient Athenian or Roman political discourse (Pagán 2020). Up until the 19th century, they were rather the norm than an alternative minority explanation of history, with historians themselves frequently articulating conspiratorial explanations (Butter and Knight 2020: 29). Conspiracy explained historical events in a way that refuted the fickle randomness of fate and gave people a sense of agency and causality governing the world.

Conspiracy theory research, on the other hand, is a relatively new phenomenon. The term itself did not exist in wide circulation until the second half of the 20th century and early 20th century historians considered conspiracy theorizing a marginal practice unworthy of scientific scrutiny. In the second half of the 20th century, however, and especially as the world was approaching a new millennium, it became apparent that conspiracy theories were becoming a mainstream practice affecting larger and larger segments of the population (Butter and Knight 2019: 33). The rising prevalence of this mode of thought prompted scholars from several disciplines to critically approach the subject. Increasing globalization and the social, cultural and economic restructuring it brought was one of the reasons for this (Melley 2000). Another was the advent of the Internet and later on, of social networking sites which allowed the reinforcement, transformation and spread of conspiracy theories faster and wider than ever before. In fact, researchers in the field have established that social media have now become the primary means of dissemination.[1]

Conspiracy theories have been approached by a large number of scholars from a variety of scientific and epistemological backgrounds. Psychological approaches have attempted to identify the motives and personality traits involved in conspiracy belief (Brotherton et al. 2013). Social psychologists have dealt with conspiracy theories as particular forms of "social representations" (Douglas and Sutton 2018: 290). Philosophers have investigated the cognitive and rational mechanisms at play (Keeley 1999; Clarke 2002) and political scientists have explored the mechanisms of identity creation and the degree to which conspiracy theory belief influences political behaviour.[2] Somewhat paradoxically, cultural studies, and more particularly, semiotic studies, were among the last players in the game.

Leone, Madisson and Ventsel (2020) argue in their work on semiotic approaches to conspiracy theories that the latter are a natural object of semiotic study, as they are always mediated by signs. Indeed, semiotics, as a branch of cultural and literary studies, holds the power to examine the processes of signification that are at work in the production and reception of conspiracy theories as structured narratives but also

[1] "Conspiracy theories are well-suited to a sharing culture based on quick reactions and the rather limited argumentation of social media which provides simple, funny and intriguing explanations an opportunity to become viral and to stick" argue Madisson and Ventsel (2021b: 1) rather convincingly.

[2] Although conspiracy belief cannot easily be associated with a specific political ideology, populism seems particularly predisposed to conspiracy thinking, as implied by quantitative research conducted by Eberl et al. (2021) exploring the link between populism and belief in COVID-19 conspiracies. The results of this study indicate that the core anti-elitism, lack of trust in political or scientific institutions and Manichean worldview that characterizes populist attitudes may well predict a higher degree of belief in conspiracy theories.

as social and cultural forms of communication. Semiotics may actually hold the key to discovering the underlying common elements in different conspiracy theories in various contexts across historical eras, cultures and socio-political circumstances.

In the above researchers' view, semiotics approaches the analysis of conspiracy theories by identifying three interrelated levels: the level of modelling, the level of verbal and/or visual representations and the level of identity construction of the readers/receivers of conspiracy theories. In Table 1, I outline several concepts expressed by semioticians that fit in this categorization and may be useful in approaching the analysis of conspiracy theories.

Table 1. Semiotic approaches to conspiracy theories

The level of modelling
• Conspiracy theories as *deconstructive hermeneutics* (Leone 2017) • CTs characterized by *hyperactive semiosis* and unlimited interpretation (Fenster 2008) • CTs exhibiting a combination of mythological and non-mythological modelling – the code-text (Madisson 2014)
The level of representation
• Conspiracy theories as narratives, with actors and events connected temporally and causally (Leone et al. 2020) • Multimodal forms of expression in the social media: the digital semiosphere and hyperlinking (Madisson and Ventsel 2021a) • Social semiotics: the social dimension of meaning production and the reader's logonomic system (Hodge and Kress 1995) • Semiotic resources, design, production and distribution of multimodal products propagating conspiracies (Kress and Van Leeuwen 2001)
The level of identity creation
• Formation of political identities – *autocommunication* (Ventsel 2016) • 'US' versus 'THEM': conspiracy as anti-culture and the semiotic process of projection (Madisson, 2014; Ventsel, 2016) • Conspiracy theories as strategic communication (Madisson and Ventsel 2021b)

One point that Madisson and Ventsel raise is that conspiracy theories can and should be approached as strategic narratives. Arguing that they are built on the essential antithesis between 'us' and 'them', or in other words, 'own' and 'non-own' or 'anti-own', they view conspiracy theories as strategic creation and manipulation of conflict, as the formation and mobilisation of alternative culture-sharing communities and as a strong symbolic mechanism of identity creation. Finally, they assert that the metalanguage of cultural semiotics combined with tools from multimodal semiotics has the potential to effectively conceptualise the meaning-making mechanisms behind conspiracy narratives as forms of strategic communication.

Making use of such theoretical tools in my research, my main goal is to determine how these theories are diachronically produced and communicated. I take a semiotic approach in order to verify the hypothesis that there is a common underlying semiotic syntax allowing all the different readings, while also functioning generatively, potentially producing new conspiracy theories concerning medical emergencies. To this end, I approach viral epidemic-related conspiracy theories as narratives but also as multimodal expressions of meaning, focusing both on what they say and on how they say it.

2. Conspiracy theories around viral epidemics

Several typologies have been put forward by philosophers and political scientists, with criteria ranging from the position of the enemy to the scale of the event. However, even though cultural studies have approached conspiracy theories as narratives, there is not yet, to my knowledge, a systematic designation of genres in the literary sense, that is, according to thematic content. If we did identify a genre of conspiracy related to medicine and public health, encompassing theories that relate to medical experiments, vaccination, intentional spread of disease and eugenics, a subgenre would be conspiracy theories related to viral epidemics.

Large-scale epidemics, and even more so, global pandemics, constitute situations of great distress invoking feelings of powerlessness, loss of control over one's life and extreme uncertainty about the future. In other words, they are prime examples of situations that induce what Timothy Melley has called "agency panic" (2000: 12). In his view, the comforting oversimplification of conspiratorial explanations that ascribe every distressing event to a grand scheme represents an effort to preserve the autonomy of the individual as a rational entity. The apparent randomness of a disease outbreak and the increased social control that ensues in efforts to contain it have diachronically given rise to complicated, all-encompassing conspiracy theories attempting to battle the panic-inducing randomness and explain all that the received, majority view has left unexplained.

Conspiracy theories around major epidemics mainly consist of patterns of blame and attribution of responsibility. Blame works as a mechanism of sense-making of a new, threatening event and simultaneously as an affirmation of the structured, morally superior cultural 'us' versus chaotic, immoral 'them'. Another significant part concerns organizing unscientific beliefs through scientific codes and modes of expression, thus giving rise to denialism. Finally, they work as social representations that allow laypersons to symbolically cope with the fear and uncertainty that a major crisis brings. A review of epidemics and global health emergencies of the 20th and early 21st centuries brought these patterns to light. Even though my research will make use of material from 1981 onwards, it seems of use to start reflection on the topic earlier than 1981, and specifically, at the beginning of the 20th century, with the first global pandemic about which we have so much data, and certainly the last to have, so far, caused so much death in so little time. The so-called "Spanish Flu", which we now know to have been an outbreak of avian influenza, is referred time and again in relevant bibliography as a significant event, both medically (Taubenberger and Morens 2006) and psychologically (Spinney 2017; Taylor 2019) and the fear of its repetition has likely shaped official and popular reaction to future pandemics worldwide. Furthermore, several conspiracy themes that arose around that time remain relevant today and seem to find their way time and again in reiterated conspiracy themes around major health emergencies (Taylor 2019: 63-65).

The very name by which the disease came to be known implies conspiratorial thoughts, since it did not originate nor was the deadliest in Spain. In other places around the world, naming the disease followed classic patterns of assigning blame. For instance, "In Senegal it was the Brazilian flu and in Brazil the German flu, while the Danes thought it 'came from the south'. The Poles called it the Bolshevik disease, the Persians blamed the British, and the Japanese blamed their wrestlers: after it first broke out at a sumo tournament, they dubbed it 'sumo flu'" (Spinney 2017: n.p.).

Nearly ten years after the establishment of the World Health Organization in April 1948 with the ambitious goal to coordinate international health policies and combat diseases such as tuberculosis and malaria, the world watches as the next global influenza pandemic unfurls: the Asian flu. In the USA there was a widespread fear that the virus had been constructed in communist laboratories or that it had mutated due to nuclear testing in the Pacific. The persistent refusal of the then President of the United States Dwight Eisenhower to get vaccinated until late in the outbreak reinforced anti-vaccination behaviours (Kelly 2020).

1981 marks the identification of AIDS, the syndrome caused by the HIV virus, isolated 2 years later. Its reach, mortality and stigma inspired not only a host of conspiracy theories but also the growth of an international denialist movement with disastrous effects on personal as well as public health decisions. Characteristically, South African former president Thambo Mpeki's Internet-fuelled denialism is estimated to have caused up to 300,000 deaths. The mortality and stigma gave rise to conspiracy theories involving victimization and stigmatization of racial and sexual minorities and major organizational conspiracies blaming the pharmaceutical industry. HIV / AIDS was considered a hoax by denialists and a genocidal attempt of population control by conspiracy theorists (Kalichman 2009).

The millennium brought two new global threats occurring only a few years apart, with patterns of blame emerging with undeniable force. During the SARS outbreak, which officially started in 2003 and lasted a few months, the world accused China of a cover-up and two Russians persuaded China to blame the USA and Taiwan for biological warfare (Chiu 2003). SARS severely traumatized the people and caused a socio-political crisis (Taylor 2019: 5-27). Six years later, the H1N1 influenza pandemic initiated a chain of accusations where: China blamed Mexico; the USA blamed Mexican immigrants, Mexico blamed USA Pharma; Muslim Egyptians blamed Coptic Christians and slaughtered their pigs; Europeans blamed their governments; and the whole world blamed the WHO (Smallman 2015).

Possibly motivated by China's initial attempt to cover up the 2003 avian influenza outbreak, the WHO rewrote its rules concerning the handling of such cases in 2005, introducing the intermediary stage of PHEIC, that is, Public Health Emergencies of International Concern. These cases, not constituting pandemics per se, are nevertheless useful in examination of popular conspiracy theories and accompanying patterns of blame. Such examples are the two major Ebola outbreaks of 2014 in West Africa and 2018 in the Democratic Republic of the Congo, as well as the Zika virus outbreak in Latin America in 2015. In the case of the former, affected countries distrusted official authorities and largely believed that EVD was a hoax or man-made and deliberately spread (Vinck et al. 2019). Non-African countries resorted to blaming neighbours along patterns of pre-existing conflicts about border policy (Roy et al. 2020: 56).

Similarly, in the South American Zika case, conspiracists had a field day with American (UK-based) biotechnology company Oxitec and their genetically modified mosquitoes, a powerful weapon against the spread of mosquito-borne diseases (Smallman 2018: 3-5). Vaccination scepticism was fuelled by social media to such an extent and at such speeds, that it significantly increased "the likelihood people [would] refuse a Zika vaccine" when and if it became available (Dredze et al. 2016: 3441). New World Order conspiracies combined with Big Pharma conspiracies filled social media accounts dedicated to conspiracy theories and were widely circulated in Latin America and the United States. The well-known institutional actors (Bill Gates, the Rockefellers, the WHO, the pharmaceutical industry, the US government) once again emerged in previously documented patterns of blame.

The COVID-19 pandemic brought all this together in an unprecedented mix of misinformation, pseudoscience and far-reaching conspiracy theories. Combining the power of social media with the everlasting charm of "suspicious thinkers" (Kalichman 2009), COVID-19 has proven the worst yet case of global conspiracy theorizing that has led to and continues to boast serious social, political, and medical repercussions.

3. Main conspiratorial themes and tropes and the role of *Plandemic*

Following the overview of main global pandemics of the 20th and 21st centuries, Table 2 shows some of the main themes and tropes that repeatedly emerge when examining conspiracy theories around these epidemics and are also prevalent in COVID-19, along with some newer ones.

Table 2. Main themes and tropes in epidemic-related conspiracy theories

Who • **Political** – national governments, the United Nations, the communists • **Official** – the WHO, the CDC, national health authorities • **Ethnic** – the Chinese, the Africans, the Mexicans • **Religious** – the Jews, the Muslims, the atheists • **Economic** – big business, the pharmaceutical industries, capitalism • **Socio-economic** – the immigrants, the rich, the poor • **Social** – the gays, the Black community, the food vendors
What • **The virus** – a hoax, man-made, punishment from God, a weapon • **The masks** – restriction of democratic liberties, a symbol of submission • **The vaccine** – a tool for propagation or control, toxic poison, a placebo • **The drugs** – withheld from people, toxic, disease-causing
How • **Micro-chip** – embedded in vaccines, masks or diagnostic tests • **5G towers** – weakening the immune system, ensuring communication • **Chemicals** – masks imbued, drugs, diagnostic tests • **DNA manipulation** – achieved through vaccination or drugs
Why • **Economic dominance** – immoral, boundless capitalism, Jewish bankers • **Mind-control** – achieved through micro-chipping and 5G network • **Socio-political dominance** – fear, submission, loss of individuality, New World Order • **Population control** – eugenics, genocide, senicide • **Religious dominance** – islamization of western society

As a special case study, I have chosen to more closely focus on *Plandemic*, a pseudo-documentary regarding mainly COVID-19 that became viral in 2020 (Figure 1). This 26-minute video was selected as a case study firstly for reasons regarding its content. It makes direct or indirect associations with several disease outbreaks as well as the anti-vaccination agenda. It names almost all the usual suspects from the political, official and economic range. And it reproduces a vast number of previously articulated denialist and pseudoscientific claims, weaving them all together into a political conspiracy of enormous scale, going back at least four decades.

Figure 1. The poster of the pseudo-documentary

Secondly, it was selected for its use of rhetoric devices and affective semiosis which make it a prime example of strategic communication. In fact, Dr Mikovits explicitly states her communicative aims throughout and more emphatically at the end of the video. Finally, it was chosen for its extensive reach and distribution via social media. It was shared, banned and reuploaded religiously, gaining millions of views. Most importantly, it was created in such a way, that even people of no conspiratorial background or mentality tended to share it in an attempt to test their reaction against other people's, especially people they trusted.

For all these reasons, *Plandemic* may well be one of the best possible examples of an autocommunicative message/code characterized by hyperactive semiosis, relying on mythological modelling and involving strategic communication. Needless to mention, its multimodal form promises a treasure of semiotic resources in complex interplay. As a characteristic sample, I initially focused on the 47-second introduction, with the text quoted below narrated by producer and interviewer, Miki Willis, and attempted an identification of codes appearing in (spoken) text combined with elements of image and sound unfolding simultaneously:

> "Dr Judy Mikovits has been called one of the most accomplished scientists of her generation. Her 1991 doctoral thesis revolutionized the treatment of HIV/AIDS. At the height of her career, Dr Mikovits published a blockbuster article in the journal "Science". The controversial article sent shockwaves through the scientific community as it revealed that the common use of animal and human fetal tissues were unleashing devastating plagues of chronic diseases. For exposing their deadly secrets, the minions of Big Pharma waged war on Dr Mikovits, destroying her good name, career and personal life. Now, as the fate of nations hang in the balance, Dr Mikovits is naming names of those behind the plague of corruption that places all human life in danger."

There are five distinct codes that can be identified in the script (Table 3). Namely, there are references to *science*, *accomplishment* (basically structured around assigned values), *exposure*, *danger* and *conspiracy*. Interestingly enough, they occur roughly in this order, basically separating the text in two distinct periods: pre-exposure and post-exposure and establishing the narrative "accomplished science exposes dangerous conspiracy and pays the price". The narration is accentuated by footage of interviewer and interview taking a leisurely walk down a street with closed shops (11 seconds), then crossing and standing on a bridge in natural surroundings (26 seconds), set against the synthetic sounds of peaceful instrumental music. Natural imagery and synthetic sound combine to denote a happy marriage of nature and science. The voice of the narrator is soft and unassuming, the stress is level, apparently conveying the message that what is being told is "the plain truth".

The camera angle imitates a bystander that might have been listening in and the frame mostly includes both speakers' upper bodies. The final ten seconds of the excerpt focus on Dr Mikovits standing still with her hands crossed in front of her lower body and the camera slowly zooming in while the narrator is delivering his final lines.

Table 3. Codes detected in the introduction to *Plandemic*

Scientific [9]: "Dr", "scientists", "scientific community", "doctoral thesis", "published an article", "the journal Science", "treatment", "animal and human fetal tissues", "chronic diseases"
Accomplishment [6]: "accomplished", "revolutionized", "a blockbuster", "at the height of her career", "good name", "career and personal life"
Exposure [5]: "controversial", "sent shockwaves", "revealed", "exposing", "naming names"
Danger [4]: "unleashing devastating plagues", "deadly secrets", "the fate of nations hang in the balance", "places all human life in danger"
Conspiracy [4]: "the minions of Big Pharma", "waged war on", "destroying", "those behind the plague of corruption"

An overview of the rest of the video, without yet attempting an in-depth analysis, reveals links to several epidemics mentioned above. The following list quotes specific examples from the interview, with time signatures in brackets:

1. HIV/AIDS (06.24): "This delay of the confirmation [via publication of her paper] literally led to spreading the virus around killing millions"
2. SARS-CoV-1 (11.05): "If it was a natural occurrence, it would take it up to 800 years to occur [from SARS-CoV-1]"
3. Ebola (12.13): "Ebola couldn't infect human cells until we took it to the laboratories.
4. H1N1 (15.46): "[Italian seniors] got at the beginning of 2019 an untested new form of influenza vaccine […] including the highly pathogenic H1N1 [strain]"

Moreover, the interviewed doctor names many of the well-known conspiratorial figures such as the ones outlined in table 3, namely, organizations (the CDC, the NIAID, the WHO, the FDA, Fort Detrick), authority figures (Anthony Fauci, Robert Gallo, Robert Redfield), and representatives of business and capital (Bill Gates, the Big Pharma, "big tech platforms").

Finally, the good doctor skillfully weaves into her narrative other popular conspiracy themes relating to: a) vaccination (autism and millions of deaths caused by vaccines, which also contain coronavirus "expressions"), b) public health in general (miraculous cures being withheld from the public, lockdowns and masks adversely affecting the immune system) and c) social and political control (deliberate deprivation of civil liberties, mass media turning society against itself). Even at first glance, *Plandemic* proves exceptionally dense in meaning, and that is actually before adding the visual, auditory and cinematographic semiotic systems.

4. Conclusion

All in all, it seems self-evident that conspiracy theories surrounding pandemics are particularly suited to semiotic analysis. More specifically, the latest pandemic, occurring in the era of social media prevalence with all the affordances provided for the production and mass distribution of multimodal material, promises to be a valuable object of study for years to come. The analytical potential of semiotics may well be in the best position to interpret the complex communicative processes underlying conspiratorial texts. And, without it being the most outrageous or widely distributed of such texts, *Plandemic* is certainly a rich and captivating resource in this respect.

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LOS ADJETIVOS EN LA CONSTRUCCIÓN SEMÁNTICA DEL TÉRMINO «BREXIT» EN EL DISCURSO MEDIÁTICO DE LA PRENSA ECONÓMICA ESPAÑOLA

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1. INTRODUCCIÓN

La salida del Reino Unido de la Unión Europea (en adelante, UE), conocida popularmente como el Brexit, ha sido uno de los acontecimientos políticos más destacados de los últimos años. Debido a su gran repercusión económica y social, el Brexit se ha convertido en un fenómeno mediático, gracias al amplio seguimiento informativo que ha recibido. En especial, los medios económicos han jugado un papel esencial, debido a su rigor, su capacidad de análisis y su influencia en la política y los mercados (Calvo Gutiérrez, 2011: 79).

Los medios de comunicación ocupan una posición destacada dentro de la sociedad, ya que controlan la producción y difusión de noticias, además, de ser la principal fuente de información para los ciudadanos (Krennmayr, 2015: 531). Por tanto, los medios no solo actúan como meros proveedores de productos informativos, sino que contribuyen a la creación de significados (Fabbri, 1973), a través de una estrategia lingüística que se pone de manifiesto en el discurso periodístico. Como explica Sosa (2000: 114), la producción de noticias es una "construcción semiótica de la realidad mediante la cual se transforma la factualidad objetiva en factualidad discursiva".

La prensa, al igual que ocurre con el resto de medios de comunicación, desempeña una función de intermediaria entre la realidad social y el espectador (Gomis, 1974: 530-531), creando y difundiendo una visión propia del mundo, gracias a una serie de criterios editoriales. Dicha construcción periodística se realiza a través del discurso mediático (Charaudeau, 2005, p. 12) que, en ocasiones, está conformado por palabras cargadas de opinión o connotación que pueden dar lugar a la existencia de un sesgo informativo en los textos periodísticos (Ramos Ruiz and Ramos Ruiz, 2022: 171). En este sentido, cabe destacar a los adjetivos que, según Bosque (1993: 10), son "palabras que denotan cualidades o propiedades de las entidades a las que modifican". Por consiguiente, el discurso mediático puede influir a la audiencia provocando que esta adquiera una determinada imagen y significado sobre un fenómeno de actualidad, como el Brexit.

Por lo tanto, el propósito de este trabajo es conocer cuál ha sido la construcción discursiva que la prensa económica española ha realizado sobre el término "Brexit", gracias al estudio de la prosodia semántica de los adjetivos coocurridos junto a dicho término. Para ello, la presente investigación parte de la siguiente hipótesis: Si la prensa presenta un determinado sesgo informativo, este podrá analizarse a través del léxico empleado en el discurso mediático, en este caso concreto, en los adjetivos. Para corroborar dicha hipótesis, se plantean dos objetivos: (1) analizar el sesgo informativo que ha recibido el Brexit en la prensa económica española a través del estudio de la prosodia semántica; y (2) comparar los resultados obtenidos entre los periódicos objeto de estudio.

Por tanto, esta investigación se organiza de la siguiente manera: en primer lugar, se lleva a cabo una revisión teórica sobre el concepto de prosodia semántica y de sesgo informativo; en segundo lugar, se detalla la composición del corpus y se explica la metodología empleada para el análisis; en tercer lugar, se presentan y discuten los resultados; y, en cuarto y último lugar, se exponen las conclusiones de esta investigación.

2. MARCO TEÓRICO

En este apartado se presenta, por un lado, una revisión de la literatura sobre el concepto de prosodia semántica y, por otro lado, una breve revisión teórica sobre el sesgo informativo en la prensa.

2.1. LA PROSODIA SEMÁNTICA

El concepto de "prosodia semántica" ha ido ocupando un lugar destacado en los últimos años en los estudios de Lingüística (Zhang, 2010: 190). Dicho concepto fue definido por primera vez por Louw (1993: 157), quien describe este fenómeno lingüístico como un aura consistente de significado con el que una forma está imbuida por sus colocaciones; es decir, cómo el significado de una palabra se ve influido por el significado del entorno léxico en el que se enmarca (Ramos Ruiz, 2021b: 6). Más adelante, Stubbs (1996) describió la prosodia semántica como un fenómeno de colocación particular y la colocación como la concurrencia habitual de dos o más palabras (Stubbs, 1996: 176). Además, como novedad, propuso una clasificación de la prosodia semántica estableciendo tres categorías: prosodia negativa, prosodia positiva y prosodia neutral, en función del valor semántico que aportan las colocaciones a la palabra nodo (Zhang, 2010: 192).

Por otro lado, Whitsitt (2005) sugiere que la prosodia semántica puede describirse desde diferentes puntos de vista, como son: el diacrónico (Bublitz, 1996; Louw, 1993) y el sincrónico (Sinclair, 2003), la perspectiva pragmática (Sinclair, 1996; Stubbs, 1995, 2000) y, por último, el que aborda el concepto por su conexión con la connotación (Hunston, 2002; Louw, 2000; Partington, 1998, 2004). Para este estudio, se tomará la perspectiva pragmática y el punto de vista de la connotación. En cuanto al primero de los casos, Sinclair (1996: 87-88) expone que la prosodia semántica posee una función pragmática y actitudinal, que, habitualmente, constituye la razón del hablante para emitir un enunciado. Por tanto, la prosodia semántica puede revelar la actitud del emisor hacia determinados elementos léxicos, así como su propósito comunicativo (Alcaraz-Mármol and Soto-Almela, 2016: 6). En el segundo caso, en relación a la connotación, Hunston (2002: 141) alude a la naturaleza encubierta de la prosodia semántica, explicando que el término "prosodia semántica" hace referencia a una palabra que se emplea frecuentemente en un entorno concreto, adquiriendo connotaciones propias de dicho entorno. En esta línea argumental, el propio Hunston (2002: 68) redefine el concepto de "colocación", entendiéndolo como la tendencia de las palabras a estar sesgadas en la forma en que coexisten.

2.2. EL SESGO INFORMATIVO

El proceso informativo no es un procedimiento neutro, sino que presenta un cierto grado de subjetividad, ya que cada medio de comunicación elabora la información según sus propias necesidades (Vázquez Bermúdez, 2006: 260). Los periodistas son los encargados de seleccionar, jerarquizar y preparar los productos informativos en base a unos determinados criterios (Lippmann, 1964: 251). En este sentido, como explica Fowler (1991: 222), la información periodística no es un fenómeno neutro, sino que es un producto resultante de la industria mediática que guarda relaciones con los gobiernos y los grupos políticos (Hallin and Mancini, 2004: 98). En el caso de la prensa, la publicación de textos informativos y valorativos tiene como finalidad moldear la opinión pública creando debates ideológicos a favor de dichos grupos de poder involucrados con los medios (De Cesare, 2018: 10). Por ello, esta circunstancia puede dar lugar a la existencia de un determinado sesgo informativo en los textos periodísticos, afín, en ocasiones, a los grupos de poder o partidos políticos anteriormente mencionados (Ramos Ruiz, 2018: 375).

En la actualidad son varios los autores que han teorizado sobre esta cuestión y han propuesto una definición sobre qué es el sesgo informativo. Por ejemplo, Gunter (1997: 13) habla del trato diferencial y sistemático hacia un candidato, un partido o un hecho durante un período prolongado, lo que implica no tratar todas las voces por igual. Por otro lado, McQuail (1992: 191) describe el sesgo como "una tendencia para salirse del camino recto de la verdad objetiva desviándose o bien a la izquierda o bien a la derecha". Por último, Verdú Cueco (2010: 139-140) lo define como "la desviación o inclinación; en el caso de la información significa un alejamiento de los valores deontológicos de veracidad, imparcialidad y pluralidad, en una dirección favorable a intereses particulares, y no generales". A pesar de

las diferencias palpables entre las definiciones expuestas, las tres coinciden en expresar la misma idea, es decir, "la ausencia de una buena práctica periodística dirigida a un interés concreto por parte del medio" (Ramos Ruiz and Ramos Ruiz, 2019: 351).

3. CORPUS Y METODOLOGÍA

Para esta investigación, se ha compilado un corpus para fines específicos compuesto por textos de información y de opinión de los tres periódicos más leídos en España según el Estudio General de Medios[1]. El corpus está compuesto por un total de 8.939 textos y lo conforman 5.840.935 palabras. Se ha establecido un marco temporal que abarca todo el proceso del Brexit, desde el día posterior al referéndum, el 24 de junio de 2016, hasta el día previo a la salida definitiva de la UE, el 31 de enero de 2020. Para la recuperación de los textos, se han seleccionado aquellos que contuvieran la palabra «Brexit». A continuación, en la Tabla 1 se puede observar la composición del corpus.

Tabla 1. Número de textos y palabras de cada periódico del corpus. Elaboración propia.

Periódicos	Número de textos	Número de palabras
Expansión	3.743	2.120.488
Cinco Días	2.168	1.375.810
El Economista	3.028	2.344.637
Total	8.939	5.840.935

En cuanto al análisis, se ha empleado una metodología que adapta las propuestas de trabajos previos de Ramos Ruiz (2020, 2021b, 2021a, 2022a, 2022b, 2022c) sobre el estudio del sesgo informativo en la prensa española durante la cobertura de la salida del Reino Unido de la Unión Europea, gracias al análisis de la prosodia semántica del término "Brexit". En el caso de este trabajo, en primer lugar, se ha procesado el corpus a través del programa informático Sketch Engine® (Kilgarriff *et al.*, 2014), lo que ha permitido localizar, de manera semiautomática, las coocurrencias junto al término "Brexit". Seguidamente, se han seleccionado únicamente las pertenecientes a la categoría gramatical relativa a los adjetivos, ya que son palabras que aportan información léxica al término "Brexit" (Ramos Ruiz, 2022: 143). A continuación, se ha procedido a clasificar, de forma manual, las coocurrencias teniendo en cuenta el valor positivo, neutro o negativo que imprimen al término "Brexit". Por último, se han comparado los resultados entre las diferentes cabeceras de estudio analizadas. Para ello, se han obtenido las frecuencias relativas de los datos de cada medio para facilitar la comparativa.

4. RESULTADOS Y DISCUSIÓN

Una vez realizado el análisis, se exponen y discuten los principales resultados obtenidos del estudio. En primer lugar, se presentan los datos cuantitativos, concretamente, los datos relativos al número de coocurrencias (positivas, neutras y negativas) de los adjetivos colocados junto a "Brexit" en el corpus general de los periódicos económicos seleccionados, como se puede visualizar en el Gráfico 1.

[1] Accesible en: <http://www.aimc.es/> (última consulta el 21-05-2023).

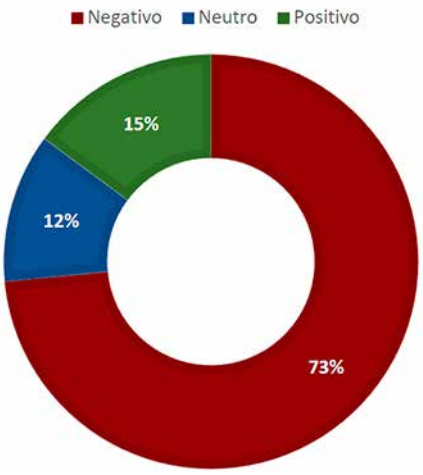

Gráfico 1. Porcentajes de coocurrencias positivas, neutras y negativas de los adjetivos junto a «Brexit» en el corpus general de los periódicos económicos. Elaboración propia.

Como se puede observar en el Gráfico 1, las coocurrencias negativas son las más frecuentes, representando el 73 % del total. Seguidamente, se encuentran las positivas con un 15 % y, por último, las neutras con un 12 %. A la vista de esto resultados, consideramos que mayoritariamente los adjetivos coocurridos junto a "Brexit" en la prensa económica española han aportado un destacado valor negativo a dicho término, puesto que el 73 % de las veces que «Brexit» aparece coocurrido con un adjetivo, este posee un carácter negativo.

Por otro lado, si tenemos en cuenta el total de coocurrencias que aportan connotación (es decir, aquellas que tienen un valor positivo o negativo), comprobamos que aquellas con una cualidad negativa se presentan muy por encima de las positivas, con un 58 % de diferencia. Por lo que es más frecuente que "Brexit" se cargue de valor negativo que positivo cuando se encuentra coocurrido junto a un adjetivo.

Por último, si comparamos las coocurrencias con connotación y las neutras, podemos apreciar cómo las primeras alcanzan el 88 % frente al 12 % de las segundas. Estos datos no deben de resultarnos muy llamativos, si tenemos en cuenta que, por la propia naturaleza léxica, los adjetivos son palabras que tienen como finalidad asignar cualidades o propiedades de las entidades a las que modifican, frecuentemente, sustantivos. Por consiguiente, en la mayoría de los casos dichas cualidades o propiedades irán acompañadas de un valor, bien positivo o bien negativo.

En segundo lugar, se muestran los porcentajes de aparición de las coocurrencias (positivas, neutras y negativas) de los adjetivos colocados junto a "Brexit" en cada uno de los periódicos del corpus, como se muestra en el Gráfico 2.

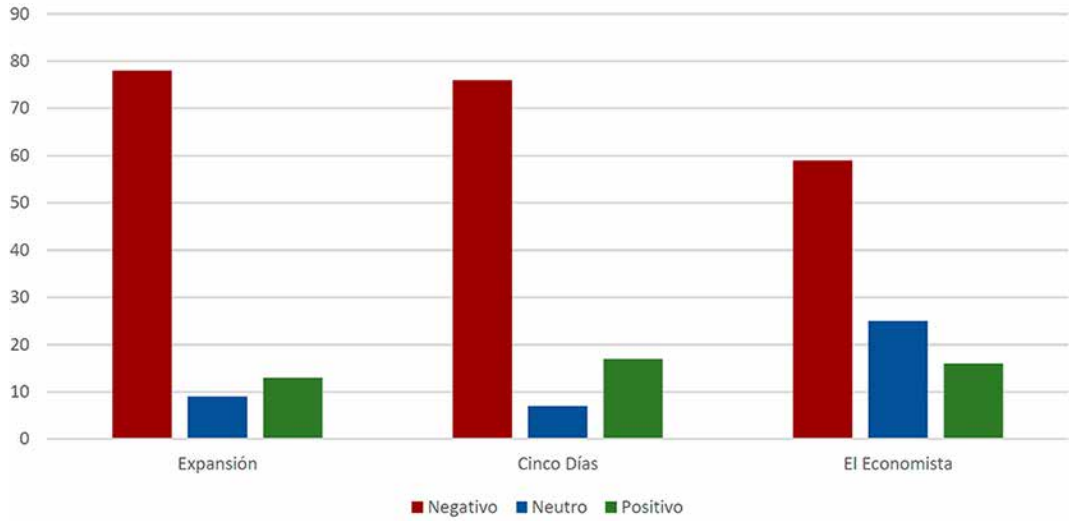

Gráfico 2. Porcentajes de coocurrencias positivas, neutras y negativas de los adjetivos junto a «Brexit» en cada uno de los periódicos del corpus. Elaboración propia.

Como se pone de manifiesto en el Gráfico 2, las coocurrencias negativas son las más frecuentes en los tres periódicos analizados, con una diferencia bastante reseñable en relación a las neutras y las positivas. En este sentido, se demuestra cómo *Expansión* es el diario económico con mayor número de coocurrencias negativas, con un 78 %, seguido por *Cinco Días*, con un 76 %. En última instancia, se encuentra *El Economista*, en el que este tipo de coocurrencias alcanzan el 59 %. Respecto a las coocurrencias positivas, se aprecia cómo los porcentajes están muy igualados, siendo Cinco Días el que mayor frecuencia presenta, con un 17 %, seguido por *El Economista* con un 16 % y, finalmente, *Expansión*, con un 13 %. Por último, en cuanto a las coocurrencias neutras, es *El Economista* el que se sitúa a la cabeza mostrando un 25 % de adjetivos de este tipo, frente al 9 % de *Expansión* y el 7 % de Cinco Días. Si atendemos al tipo de coocurrencia, se hace evidente cómo las negativas son las mayoritarias con un porcentaje bastante elevado en los tres diarios económicos. Sin embargo, advertimos cómo en *Expansión* y Cinco Días las coocurrencias positivas son las segundas más frecuentes, mientras que en *El Economista* son las neutras.

Si prestamos atención a los datos analizados en este Gráfico 2, podemos afirmar que los tres periódicos económicos españoles han coincidido en cargar semánticamente de valor negativo al término "Brexit" a través del empleo de los adjetivos, en especial, *Expansión* y *Cinco Días*. Por otro lado, *El Economista,* aunque también ha manifestado un significativo sesgo negativo, este se ha visto ligeramente atenuado, puesto que el número de coocurrencias neutras en este sentido ha supuesto un 25 %, el más alto de los impresos analizados.

Por último, para concluir con el apartado de resultados, se expondrán y comentarán algunos datos cualitativos a través de ejemplos extraídos del corpus de textos analizado. En primer lugar, comenzaremos mostrando los datos relativos a los adjetivos con valor negativo. En este caso, apreciamos cómo el adjetivo "duro" es el que más aparece coocurrido con "Brexit" a lo largo de toda la cobertura periodística, alcanzando una frecuencia de 850 apariciones junto al término estudiado. Dicho adjetivo, hace referencia a las consecuencias negativas que podría tener una salida del Reino Unido sin un acuerdo previo con la UE. Seguidamente, se muestran unos ejemplos:

1. "El riesgo de un **Brexit duro** podría poner en peligro futuras adjudicaciones de estas características" (El AVE británico y un Brexit duro, *Expansión*, 07/02/2019).
2. "El Gobierno español, por tanto, no tiene ningún interés en un **brexit duro**, que podría transformarse en un peligroso bumerán para la economía española" (España desea un ' brexit ' de terciopelo, pero es de arpillera, *Cinco Días*, 12/12/2016).
3. "Pero en un escenario binario y tan rupturista como está resultando, la salida del Reino Unido de la Unión Europea (UE), en el caso de que finalmente se llegase a un **Brexit duro**, el peso sería mucho más negativo por este factor" (El 'Brexit' es la 'racha' que corta el viento en popa de Brasil, *El Economista*, 02/02/2019).

En este orden, también observamos, con menor frecuencia, otros adjetivos que vienen a representar la misma idea de ruptura drástica entre ambas partes, pero con una connotación mucho más negativa, como puede ser el caso de "caótico" (146), "abrupto" (25) o "salvaje" (1), entre otros, como se puede observar en los siguientes fragmentos de texto:

4. "De ser así, recuerda, la economía de Reino Unido se vería especialmente afectada por un **Brexit caótico**" (Banco de España Cos pide mayor gasto público a los países que dispongan de margen fiscal, *Cinco Días*, 02/09/2019).
5. "Por el contrario, en caso de **Brexit abrupto** la amenaza de recesión en el Reino Unido está servida" (La OCDE alerta a España del riesgo económico por repetir las elecciones, *El Economista*, 20/09/2019).
6. "Las opciones que están sobre la mesa van desde un segundo referéndum a un **Brexit salvaje**, sin ningún tipo de acuerdo" (El Govern aprueba su plan de choque para el Brexit, *Expansión*, 05/06/2019).

Por otro lado, en el caso de los adjetivos positivos, nos encontramos con palabras que representan todo lo contrario, es decir, que hacen referencia a la posibilidad de una salida pactada que sea lo menos perjudicial, tanto para el Reino Unido como para la UE. En este sentido, las palabras más reseñables son "blando" (39) y "suave" (23). A continuación, se comparten algunos ejemplos:

7. "En todo caso, el plan prevé que ante la posibilidad de un **Brexit blando** las inversiones ya realizadas puedan ser absorbidas dentro de la estrategia del grupo y las personas contratadas serán reubicadas en otras divisiones" (DHL invierte 143 millones ante la amenaza del Brexit, *Cinco Días*, 16/01/2019).
8. "Fue una ramita de olivo para hacer posible un **Brexit suave** y negociado" (La chequera y el ejemplo alemán, *Expansión*, 25/09/2017).

Asimismo, encontramos otros adjetivos que hacen referencia a la materialización del proceso, como es el caso de "posible" (51) o "inminente" (15), entre otros ejemplos, como se presentan a continuación:

9. "Según esa encuesta, el 59 por ciento de las firmas españolas aseguraba en ese momento que un **posible Brexit** reduciría sus inversiones futuras en el mercado británico" (Las 300 firmas españolas en Londres: moda, automóviles y restauración, *El Economista*, 25/06/2016).
10. "También hará alusión al **inminente Brexit** y al hecho de que España quiere que la UE tenga una relación lo más cercana posible con Reino Unido" (El presidente del Gobierno, Pedro Sánchez, interviene hoy en el plenario del Foro Económico Mundial, *Expansión*, 22/01/2020).

Por último, en el caso de los adjetivos con un valor neutro, los ejemplos más reseñables son aquellos que hacen alusión a la propia salida del Reino Unido, cuando "Brexit" aparece coocurrido junto a palabras como "británico" (8) o "inglés" (3). A continuación, se detallan unos ejemplos:

11. "El **Brexit británico**, con el movimiento que se prevé de sociedades hacia los países comunitarios es un buen acicate para acelerar la elaboración de esta normativa" (Las pymes podrán cambiar de país su sede con un procedimiento abreviado, *El Economista*, 07/10/2017).
12. "Schäuble reconoció que, después de la crítica situación en la que se encuentra Europa tras el **Brexit inglés**, los ministros de Economía europeos tuvieron que reunirse para debatir sobre si era "inteligente" o no tomar la decisión" (El ministro alemán de Finanzas, Wolfgang Schäuble, afirmó ayer en Bruselas que el objetivo de aplicar reglas de disciplina fiscal tanto a España como a Portugal fue la consecuencia de no haber sabido actuar con eficacia y corregir sus déficits, *Expansión*, 13/07/2016).

Para cerrar este apartado, conviene señalar que, a pesar de que se han encontrado algunas diferencias en el empleo de adjetivos en los distintos periódicos económicos analizados, las tres cabeceras han coincidido en el uso de adjetivos muy similares a la hora de presentar el término "Brexit" en el discurso mediático y de su construcción semántica.

5. CONCLUSIONES

Gracias a los datos obtenidos en este estudio, se ha podido corroborar la hipótesis de partida en la que se afirmaba que, si la prensa responde a un sesgo informativo determinado, este podrá detectarse y analizarse a través del léxico empleado por los periodistas en el discurso mediático, en este caso, a través del estudio de los adjetivos. Los resultados derivados del análisis han evidenciado que los adjetivos coocurridos junto al término "Brexit" lo han cargado de determinadas connotaciones, especialmente, negativas. Por tanto, se puede afirmar que la prensa económica española ha mostrado un destacado sesgo informativo negativo en la construcción semántica del término "Brexit" durante la cobertura de este fenómeno mediático. En relación a esta cuestión, cabe apuntar que los diarios *Expansión* y *Cinco Días* han sido los que han presentado una mayor connotación negativa, ligeramente por encima del diario *El Economista*, que ha manifestado una postura algo más moderada.

En cuanto a la metodología empleada, la principal novedad del trabajo radica en la aplicación del estudio de la prosodia semántica como método para el análisis del sesgo informativo en el discurso mediático. Dicha metodología ha permitido conocer también cuál ha sido la construcción semántica del término "Brexit" durante todo el período de cobertura informativa de este fenómeno mediático. Además, para el análisis se ha empleado un amplio corpus centrado en textos periodísticos de medios económicos, lo que nos ha permitido conocer la visión particular de este tipo de publicaciones especializadas.

Para finalizar, creemos que esta investigación representa un avance en el estudio del sesgo informativo y consideramos que supone un paso más en los trabajos que abordan el estudio del discurso mediático y la semiótica. Además, entendemos que este estudio puede ser un punto de partida para nuevas investigaciones que aborden cuestiones de temática similar.

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THE BODY OF THE ECONOMY: METAPHORS IN THE SPANISH ECONOMIC PRESS

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1. Introduction

Despite the ubiquity of audiovisual media in our society, the press still plays a prominent role in the media spectrum. The press can be said to offer thorough, thoughtful information (Miralles Lucena 2001: 134) that enables the population to meet its informational needs (Gomis 2008: 25). Moreover, this information helps us to understand the world around us (Mylonas 2020: 88). Indeed, Krennmayr (2015: 531) states that "much of the knowledge we have about the world comes from the news". Furthermore, the press has a remarkable power of influence when addressing certain current events (Charaudeau 2005). As such, it can be claimed that the press contributes to ideological pluralism in the creation of public opinion (Kircher 2005: 116).

The communication media deal with different topics that relate to the public interest, notable among which are political, economic or sports content, along with other subjects. The economy is among the topics that have the greatest social impact; it is usually linked to political themes but also covers financial and commercial issues. Given its significance, the economy has a major presence in the media landscape, which is why there are specific spaces dedicated to the subject in the various media; for example, in news broadcasts or specialized newspapers such as *El Economista* or *The Financial Times*.

Before digital media burst onto the scene, the written press was the predominant source of information in the economic domain, especially when it came to financial markets (Berdasco-Gancedo 2017: 99). The complex, abstract nature of economics (Arrese & Vara-Miguel 2016: 8) does not help the general public to easily understand this content. This situation therefore poses a journalistic challenge if we take into account the characteristics of journalistic language.

According to Martínez Albertos (2007: 203), the hallmark of journalistic language is that it is clear, concise and engaging. Furthermore, the message must be accurately expressed and may be composed of a plurality of codes, including text, image or sound. If we focus on the content of economic journalism, clarity and appeal are vital, as noted above. For this reason, metaphor is the most widely used linguistic resource in journalistic discourse on the subject of economics (Backhouse et al. 1993; Henderson 1994; Koller 2004; McCloskey 1995, 1998; White 2003).

Specifically, the most commonly used metaphors are those related to health and medicine (Arrese & Vara-Miguel 2015; Charteris-Black & Ennis 2001), which implies that the economy can be understood as a living organism (Chow 2014; Domaradzki 2016; Pamies Bertrán & Ramos Ruiz 2017; Peckham 2013b, 2013c, 2013a; Ramos Ruiz 2014, 2015, 2017, 2018; Ramos Ruiz & Pamies Bertrán 2019; Ramos Ruiz & Patin 2020; Vukićević-Đorđević 2014; Wang et al. 2013).

For centuries, an analogy has been drawn between the human body and the economy, which leads us to propose the following hypothesis: if the economy is understood as a living organism, terms relating to human anatomy will be used as metaphors in economic discourse. Therefore, the aim of this paper is twofold: on the one hand, to analyse the metaphors about body parts that appear in the journalistic discourse on economics in the Spanish press; and on the other hand, to identify the lexical combinations that these metaphors form with other terms in the text. To that end, a corpus of texts from the Spanish press has been used.

Accordingly, this article is organized as follows. Firstly, a theoretical framework for the analysis of metaphor is established, based on Conceptual Metaphor Theory and taking a semiotic perspective. Secondly, the corpus of texts used is described, as is the methodology employed to compile and analyse it. Thirdly, the results of the analysis are discussed. Lastly, the main conclusions are presented.

2. Theoretical framework

To fulfil the required characteristics of journalistic language proposed by Martínez Albertos (2007: 203) –particularly the clarity and appeal of the message—, journalistic discourse draws on certain linguistic resources. As we pointed out in the previous section, metaphor is undoubtedly one of the most widely used linguistic resources in economic discourse. Over the centuries, it has been analysed from different theoretical perspectives; in this paper, we adopt the perspective of cognitive linguistics and semiotics.

When it comes to the study of metaphor, one of the best known theories is Conceptual Metaphor Theory (CMT), which falls within the realm of cognitive linguistics. This theory was first put forward by George Lakoff and Mark Johnson in their book *Metaphors We Live By* (1980), but has since been further developed and extended (Kövecses 2010; Lakoff 1993; Lakoff & Johnson 1980, 1999). The theory holds that our conceptual system is fundamentally metaphorical (Lakoff 1993: 3) and that our way of thinking, experiencing and going about our everyday activity is therefore also metaphorical (Lakoff & Johnson 1980: 5).

The conceptual metaphor theory can be summarized in three main propositions, as indicated by Geeraerts (2010). The first is that metaphor is a cognitive phenomenon and not just a lexical resource; the second is that metaphor consists of projections between conceptual domains; and the third is that metaphors are based on experience.

Therefore, Kövecses (2017: 13) proposes the following definition of a conceptual metaphor: "a conceptual metaphor is understanding one domain of experience (that is typically abstract) in terms of another (that is typically concrete)". Consequently, the source domain is usually a domain closer to our bodily experience, given its embodied basis. This idea picks up on the embodiment premise proposed by Gibbs (2003, 2005). Gibbs (2005: 9) states that "human language and thought emerge from recurring patterns of embodied activity that constrain ongoing intelligent behavior".

Likewise, from the perspective of semiotics, Finol (2021: 4) argues that corporeality is defined from the "experienced" and "is understood as an operational construct that is generated in four directions that are dynamically constituted". Thus, the information we receive through our senses is important for the creation of abstract knowledge –for instance, through metaphor. Hence, Kövecses (2017: 16) suggests that "in our effort to understand the world, it makes a lot more sense to conceptualize the cognitively less easily accessible domains in terms of the more easily accessible ones".

Conceptual metaphors are composed of different conceptual domains: the source conceptual domain and the target conceptual domain. The projection between conceptual domains occurs when the source concept is understood in terms of the target concept (Kövecses, 2010: 4). By way of example, in the term "the lungs of the economy", the target domain (the economy) is more abstract, while the source domain (lung) is more concrete and closer to our experience. Thus, the term "economy" is understood through the term "lung".

On the other hand, from the point of view of semiotics, "a metaphor involves one signified acting as a signifier referring to a different signified" (Chandler 2022). Similarly, Chandler (2022: 125) states that a "metaphor can be regarded as a new sign formed from the signifier of one sign and the signified of another", so the new signified replaces the usual one. It can therefore be seen that cognitive linguistics and semiotics have certain shared perspectives on the presence of metaphor in human discourse. For this reason, we chose these two approaches for the analysis.

3. Corpus and methodology

The corpus used in this study consists of 2,985,594 words. To compile the corpus, two types of publications from the Spanish media landscape were selected: general interest newspapers and special interest newspapers focused on the field of economics. They were chosen with reference to the report *Marco general de los medios en España* [General Framework of the Media in Spain] published by the Spanish Association for Media Research (AIMC).[1] This publication provides information about the audiences of the different Spanish media.

[1] Available at: http://www.aimc.es (accessed on 22/05/2023).

For the first type of publication, we chose the two general interest newspapers that have the largest readership in Spain, that is, *El País* and *El Mundo*. For the second type, we used more than 70 potential special interest publications focused on economics. It should be noted that this corpus was created as part of a doctoral thesis (Ramos Ruiz 2018), the specific aim of which was to study medical metaphors in the Spanish economic press.

A two-stage methodology was used in the selection of the texts (Pamies Bertrán & Ramos Ruiz 2017; Ramos Ruiz 2018). The first stage involved drawing up a list of terms using the Spanish version of the International Classification of Diseases (ICD)[2] created by the World Health Organization (WHO). The Government of Spain participated in the production of the 10th version in Spanish, through the Ministry of Health. This list also contains terminological and morphological variants of selected ICD medical terms. The selection of these terms was based on two criteria: frequency of use and prototypicality (Rosch & Lloyd 1978). These criteria enabled us to select only the terms with the greatest metaphorical potential.

The second stage was to select the texts. To do so, we used an adaptation of the Metaphor Identification Procedure (MIP) proposed by the Pragglejaz group (Crisp et al. 2007). This procedure allowed us to select only those texts from the field of economics in which there was at least one medical term with metaphorical value, that is, a medical term with an economic meaning.

Therefore, using the terms on the list that we had previously created, we selected the texts through the online platform My News®[3]. The use of this digital newspaper library offers two advantages: on the one hand, it allows access to a large number of newspapers published in both paper and digital format; on the other hand, the newspaper library itself can be considered a big corpus, since it hosts a large number of newspapers dating from 1996 to the present day. Finally, in order to create a homogeneous corpus and make its analysis more manageable, a maximum of just 10 texts were selected for each term on the list.

In this study, we specifically focus on analysing the terms referring to parts of the human body that are used as metaphors in the economic journalistic discourse. To that end, we performed a semi-automatic analysis with the help of the SketchEngine® computer program[4] (Kilgarriff et al. 2014). Using the "Wordlist" tool, we generated a list of words sorted by frequency of occurrence in the corpus. We then manually selected only those terms related to the parts of the human body. For example, we found *cabeza* 'head' or ojos 'eyes'.

4. Results and discussion

In this section, we present the results of the analysis of the corpus. First of all, we show the data on how frequently the terms related to body parts occur in the corpus. Secondly, we analyse some examples, paying particular attention to the lexical combinations they form.

4.1. **Metaphorical terms**

The analysis of the corpus of texts using the "Wordlist" tool yielded 656 examples related to human body parts. All these examples correspond to the use of 15 terms. In Figure 1, we can see that just three of these terms account for 61% of the examples found. The term with the highest percentage is *cabeza* 'head' with 35% of the examples, followed by *ojos* 'eyes' with 16%, and *corazón* 'heart' with 10%. Conversely, 8 of the 15 terms register individual values lower than 2%.

There are two possible reasons for the more frequent representation of some of these terms in the corpus. Firstly, it may be because they are the most prototypical examples of their category (Rosch and Lloyd, 1978); secondly, it may be attributable to embodied experience.

[2] Available at: http://eciemaps.msssi.gob.es/ecieMaps/browser/index_10_2008.html (accessed on 22/05/2023).
[3] Available at: https://www.mynews.es/es/hemeroteca (accessed on 22/05/2023).
[4] Available at https://www.sketchengine.co.uk/#blue (accessed on 22/05/2023).

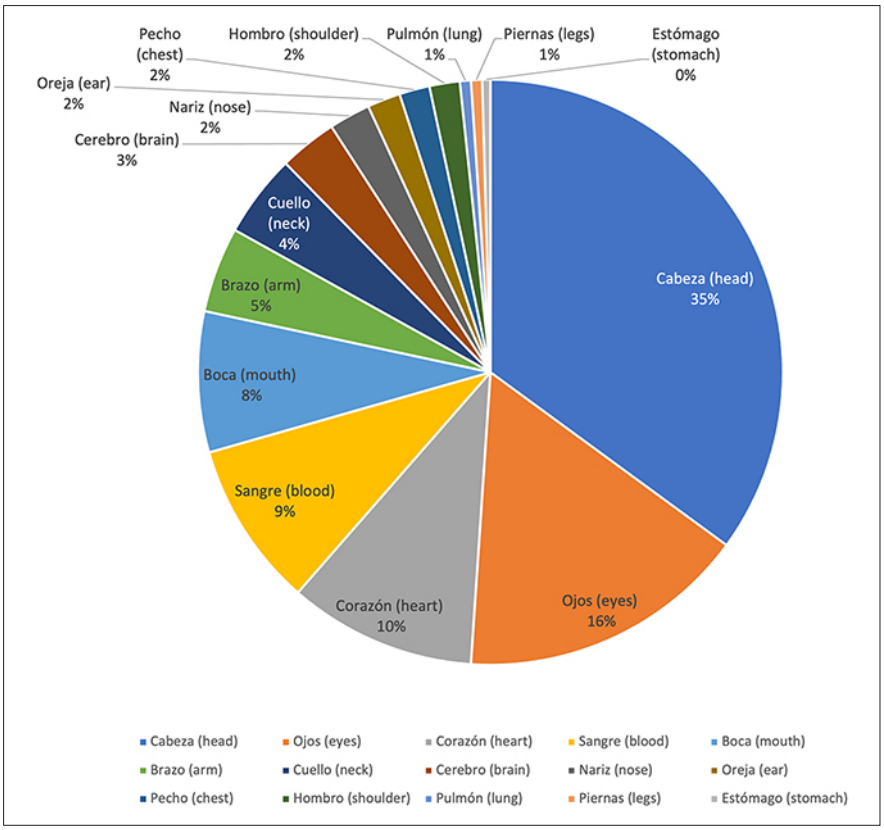

Figure 1. Representation of body part terms in the corpus

The fact that we have a more sensory experience with the external parts of the body may explain why they are more represented in the corpus than internal organs such as the stomach.

4.2. **Metaphorical lexical combinations**

Having identified the terms related to the parts of the human body, we turned to the lexical combinations formed by these terms. Following on from this analysis, we also confirmed the metaphorical uses of these terms. For the analysis of the lexical combinations, we relied on the application "Word Sketch" in SketchEngine®, which can be used to identify examples of lexical combinations and collocations, and examine the context in which they appear. Below, we discuss the most relevant examples in relation to the 15 terms found (see Figure 1).

Starting with the most frequent term, *cabeza* 'head', we see that there are three lexical combinations that appear quite frequently: *quebradero de cabeza* 'major headache', *a la cabeza de* 'at the head of' and *dolor de cabeza* 'a headache' (or more idiomatically, a pain in the neck). Although these expressions are originally metaphors, they have already become entrenched in general usage. The most frequent of the three is *dolor de cabeza*, followed by *a la cabeza*.

The following are some examples of the use of these terms: "*Bruselas dice que España será la última gran economía en salir de la crisis, Lehman Brothers no existe y el dolor de cabeza de las subprime ha mutado en tumor financiero*" [Brussels says that Spain will be the last major economy to emerge from the crisis, Lehman Brothers no longer exists and the headache of the subprime mortgages has mutated into a financial tumour], (100 empresarios contra la crisis, 15/11/2009, *El Mundo*). In this case, we see the construction *dolor de cabeza de las subprime* 'the headache of the subprime mortgages', where, in addition to the entrenched construction there is an economic term, "subprime". Another example is "*el déficit comercial y desequilibrio fiscal, los denominados déficit gemelos, que han sido uno de los mayores dolores de cabeza de la Administración Bush*" [The trade deficit and the fiscal deficit, the so-called twin deficits, have been one of the biggest headaches for the Bush Administration], (EE UU busca el equilibrio, 04/06/2006, *El País*).

The second largest number of examples is found for *ojos* 'eyes'. We are looking at a similar phenomenon here. There are three entrenched lexical combinations that are repeated fairly frequently: *a los ojos de* 'in the eyes of', *buenos ojos* 'look favourably on' and *malos ojos* 'look unfavourably on'. For example, "*los economistas progresistas ven con buenos ojos al gobierno francés porque el gasto público es de un alarmante 57% del PIB frente al 44% que invierte el gobierno alemán*" [Progressive economists look favourably on the French government because public spending is an alarming 57% of GDP compared to the 44% invested by the German government], (¿Es el modelo francés una excepción?, 18/10/2015, El País). Furthermore, we find a different example in which reference is made to the eyes of a country's economy "*cuando la de USA era la única economía con verdaderos ojos y cara, que le diera a la maquinilla de imprimir billetes*…" [when the USA was the only economy worth speaking of, the fact that it would print money…], (Lo que Mr. Obama debería hacer una aproximación, 16/01/2013, *La Carta de la Bolsa*).

In the case of corazón, we find many examples of metaphors that do not belong to common expressions. For example, the following excerpt is worth highlighting: "*el martes volvió a repetirse, en pleno corazón financiero de Manhattan*" [on Tuesday, it happened again, right in the financial heart of Manhattan], (Fraude masivo en Wall Street, 23/11/2003, *El País*). In this case, the term *corazón* is not only used with a metaphorical value, but it is also accompanied by *financiero* 'financial', thus creating a lexical combination that is widely used in journalistic discourse. In the same vein, we observe the following example, where the term *corazón* is followed by the disease *infarto* 'heart attack': "*y con el corazón franco-alemán infartado, el declive de Europa es ineludible*" [and with the Franco-German heart in cardiac arrest, the decline of Europe is inescapable], (Réquiem por la idea de Europa, 23/07/2015, El País).

When talking about the heart, it is not surprising to see the concept of *sangre* 'blood' arise. As can be seen in the following example, these two concepts appear in the same sentence: "*el rescate de los bancos es impopular, pero estos son como el corazón para un ser humano, si deja de bombear sangre, el equivalente al crédito se paraliza todo*" [the bank bailout is unpopular, but banks are like the heart of a human being; if it stops pumping blood, the equivalent of credit, the result is total paralysis], (Rajoy para las reformas y vuelve al gasto, 04/04/2015, *El Economista*). This use of the term blood may be related to the economic idea of the circulation of capital, which was also originally a metaphor. The following is another example along the same lines: "*los bancos chupaban la sangre a las empresas a las que habían concedido préstamos*" [the banks sucked the blood of the companies to which they had granted loans] (Eslovenia escapa del rescate. ¿Y ahora qué?, 16/12/2013, *El País*).

If we look at the terms with the lowest representation, *pulmón* 'lung' is worth noting. It presents some very clear examples of metaphorical use; for example, "*¿cómo beneficiará esta píldora estimulante al trancazo instalado en los pulmones económicos de Norteamérica?*" [how would this stimulus pill help with the flu that has settled into the lungs of the North American economy?], (Bush no convence con su plan para curar la 'gripe' financiera de EEUU, 19/01/2008, *El Economista*). The metaphorical usage has given rise to the creation of a collocation similar to the one we saw in the case of *corazón financiero* 'financial heart'.

Lastly, we can observe the existence of metaphorical lexical chains, since "lexical cohesion occurs not simply between pairs of words but over a succession of a number of nearby related words spanning a topical unit of the text" (Morris and Hirst 1991: 22–23). Furthermore, Ercan and Cicekli state that "a lexical chain may cover a small or big portion of the text" (Ercan and Cicekli 2007: 1706). We would like to present an excerpt containing various different terms related to the body and to diseases.

> Un contagio que se suele explicar como efecto dominó, cuando la caída de una ficha derriba a las siguientes en la fila. Pero más que de efecto dominó habría que hablar de efecto gangrena, pues los países del euro no somos piezas sueltas sino que formamos un solo **cuerpo orgánico** integrado como un todo unitario. Un **eurocuerpo** en el que Berlín ocupa la **cabeza**; París, el **corazón**; Roma y Madrid, el **abdomen**, y Atenas y Lisboa, las **extremidades**. Si los pies de helenos o lusos se gangrenasen, la infección de la desconfianza se extendería progresivamente al resto del **cuerpo**, y de no amputarse el foco de contagio, el mal amenazaría con invadir finalmente el **sistema corporal** entero.

> A contagion that is usually explained as a domino effect, where one domino falling down knocks over the next ones in line. But more than a domino effect, we should talk in terms of gangrene, because the Eurozone countries are not individual pieces; rather we form a single **organic body** joined together as one coherent whole. A **eurobody** in which Berlin is the **head**; Paris, the **heart**; Rome and Madrid, the **abdomen**, and Athens and Lisbon, the **extremities**. If the Portuguese or Greek **feet** turn gangrenous, the infection caused by lack of confidence would gradually spread to the rest of the **body**, and if the source of the contagion were not amputated, the rot would threaten to eventually invade the entire **body system**.

The same source domain is maintained throughout this metaphorical lexical chain, even though terms belonging to different target domains are used. Thus, the following references to the human body appear: *cuerpo orgánico* 'organic body', *eurocuerpo* 'eurobody', *cabeza* 'head', *corazón* 'heart', *abdomen* 'abdomen', *extremidades* 'extremities', *pies* 'feet', and *sistema corporal* 'body system'. Also, mention is made of various diseases or disease-related terms, such as *contagio* 'contagion', *gangrena* 'gangrene', *infección* 'infection', and *amputar* 'amputate'.

Conclusions

Based on the results of this study, we can confirm the presence of metaphors related to human body parts in the economic discourse of the Spanish press, as well as metaphors about health or medicine. In the analysed corpus, 15 terms referring to the human body were identified. A relevant finding is the comparatively greater presence of certain terms such as *cabeza* 'head', *ojos* 'eyes' and *corazón* 'heart'.

We detected examples of metaphors with the 15 terms. However, in some cases, the metaphors analysed do not belong specifically to the field of economics but to general language. In the case of *corazón* 'heart' and *sangre* 'blood', they have been used to create metaphors specific to the field of economics, and as such there are not many general language metaphors.

Furthermore, the results reveal lexical combinations such as *corazón financiero* 'financial heart' or *pulmones económicos* 'the lungs of the economy'. This wealth of lexical combinations is in line with the results of previous studies about medical and health-related metaphors. In addition, the methodological approach based on a previously drawn up list of potentially metaphorical terms and a semi-automatic analysis has allowed us to obtain a large number of examples.

The results provide new data on the use of metaphor in the Spanish economic press, which allows us to conduct an in-depth exploration of the way in which this journalistic discourse is constructed in the Spanish language. The work thus opens the door to further studies that use other journalistic corpora and that analyse other languages; by so doing, we could confirm whether these metaphorical uses are also common in other languages.

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EXPANSION OF THE AZTEC-CHICHIMECA CONCHERA DANCE BANNER OF IDENTITY, RESISTANCE, RESILIENCE, AND CULTURAL DECOLONIZATION OF THE CHICANOS OF ARIZONA

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1. Introduction

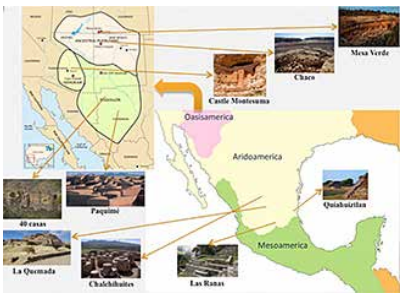
To conceive what the device of cultural memory is, it's necessary to refer to remote times, beyond any civilization. As an epistemic requirement, as well as to review historical events, resorting to contemporary research methodologies to review the enormous human migrations, coming from Asia, which were initially settled in the areas that covered the vast regions of North America, forging the extended linguistic families, for that matter, the Yuto-Aztec, which covered the fringe of the continental center, as indicated by maps 1, 2 and 3 (Manrique, 1988: 160,162,164).

At the beginning of the settlement of the state of California, 2,500 years ago, the languages of the *Hokano-Coahuilense* family were spoken[1]. Later the Yuto-nahua family[2] occupied part of that territory. Even so, cultural development was very diversified, the absence or presence of archaeological remains and corn cultivation were sufficient motives to induce to the Frenchman Paul Kirchhoff (1943) to propose three great geographical areas: *Oasisamerica* (the little developed), *Aridoamerica* (with intermediate cultural features) and *Mesoamerica* (the 'High Cultures'). Today this idea has changed, archaeological sites have been discovered that incite a different look to that of a taxonomy between civilized and barbarians, which only responds to Europeanized prejudice (see Map 4).

Map 1. Language families about 2500 BC

Map 2. Language families about 2500 BC

Map 3. Language families between 1500 and 1700 AC



Map 4. The three great geographical extensions. (Kirchhoff, 1943)

[1] Includes the Karok, Shasta, Chimariko, Yana, Palaihnihano, Washo, Esselen, Salina, Pomo and Yumano-Cochimí languages.
[2] Yuto-nahua is a better term than Yuto-Aztecan because it extends to all Nahua languages.

To tell the truth, the territorial breakdown undermines the concept of cultural continuum, and little importance is given to the displacements of linguistic families, responsible for generating kinship between peoples and disseminating interculturally the texts with which they conceived their worlds. If the pieces of the puzzle are put together, and regional boundaries are erased, then one can appreciate the similarities and analogies between the deities, their dress, dances, and other sacred and civil celebrations of communal being that are present all the time. Undoubtedly, these were ties that connected many groups and tribes throughout the great expanse of North America, producing poetic and mythopoetic texts that were fueled by the dire sociopolitical and economic conditions that Mexican Americans have suffered.

2. The transitive greatness of Mexico-Tenochtitlan-Tlatelolco

Although the versions about the origin of the Aztecs are plural, some with certain opprobrium and others, on the contrary, extol their audacious trajectory, after all, they agree that that mysterious tribe, arrived from the north, reached in a short time the summit and dominion over all the provinces that, before them, were well cemented occupying the center and southwest of Mexico to Central America.

Obviously, it is not the time to deal with the geographical location of the poetic text *Aztlan*, the genesis of the Aztecs. It is more enriching to delve into the sacred chronotopes that operated effectively in that tenacious effort that characterized the indomitable tribe that was later able to synthesize the knowledge of other cultures.

Without pretensions and without discrediting in the least the formidable importance of the mentality of the postmodern Chicano in relation to the *Aztlan*, it is necessary to assert what the inclusion of *Huitzilopochtli*, the deity who led the exodus of the Mexitin until reaching the 'promised land', where they would find in the year 1325 the *Altepetl Mexico-Tenochtitlan*.[3] So significant was the influence of *Huitzilopochtli* in the lives of the ancient Mexicans that they dedicated to him, in the enclosure of the Templo Mayor, one of the sacred altars that crowned him, and he was exalted as their great spiritual guide. The other altar was dedicated to *Tlaloc*, an older and more culturally extensive deity, signifying the supreme force of the celestial rain. The Aztecs integrated it as an essential member of their pantheon, in addition to being the transtext that connected them, as an allegorical flow, with the rest of the peoples that were annexed to the dynamics of their commercial control.

Huitzilopochtli is the complement of the archetypal 'trinity' of Mexica 'pantheism', which has served to substantiate the idea they have about the exciting conversion to be 'warriors', adding worthily to that *Huitzilopochtli*, together with *Quetzalcoatl* and *Tezcatlipoca*, whose consecutive meanings are: the 'will [4], the 'wisdom' and the 'memory' (Valencia, 2012: 142, n. 61) , which would be related [5] to Natural Law, Life and the Cosmos, a notion that would be irremediably emerging above the monotheistic conception of God, as conceived by Raimon Panikkar (1989: 14) when he comments that

> Cosmotheandric intuition is not content to detect the Trinitarian "trace" of "creation" and "image" in man, but considers Reality in its totality as being the complete Trinity consisting of a divine, a human and a cosmic dimension [...]

what establishes a holistic thought, of the soteriological worldview of the dancing concheros of postmodernity.

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[3] *Altepetl* (city). It is written Mexico, without the accentuation tilde, as it was first pronounced: *Meshico*.

[4] This is the reason why the *Huey Tlahtoani*, like *Cuauhtemotzin*, is represented with only three feathers, unlike the Mexicans who insist on ornamenting themselves with a huge copilli or plume of precious feathers, thinking that this gives them greater hierarchy, which is not so.

[5] https://mediateca.inah.gob.mx/islandora_74/islandora/object/tesis%3A559

Hence, the States subjected to the Mexica mandate dignified the excellence of their military power, with qualifiers of honorable courage that had nothing to do with the semantization and social attitude that characterized the Europeans, an issue that impressed the Spanish newcomers, and instead of feeling intimidated, like Hernán Cortés, they aroused great interest in knowing that opulent and mysterious reign, Agreeing, in turn, that the great Mexica metropolis was the military objective of a usurping army, suspecting that strategically by defeating the Mexica they would be assuming control of an entire monumental 'empire', which would allow them to steal the so eager wealth that was protected there. The stories heard reactivated the greed and ambition of the Iberian mercenaries, although they realized that alone they could not defeat a strictly disciplined, trained and armed army, so they allied themselves with the provinces that could no longer bear to continue paying tribute to the Mexica lordship; Such were the cases of the Tlaxcaltecas, Tetzcocanas, and Huexotzincas who joined the Spanish crusade and, thanks to them, one of the most dramatic conquests in world history was concretized, but also of those that have shown us the worst felonies and genocides that occurred against our natural ancestors (Ixtlilxochitl, 2012).

Specifically, Spanish imperialism tried to justify its actions through the Christian mission, which had as its primary objective to destroy pagan civilization (Gibson, 2007: 101), a task that in the end failed to crystallize, because in trying to catechize the Mexican Indians they awkwardly faced an unpredictable reality. The Indians did not speak Spanish, much less practice writing; and to top it off, the friars still appealed to Latin for their Masses. The Franciscans, Dominicans and Augustinians had the idea of using the tlacuilos or scribes to elaborate the 'catechisms with images or testerianos' under the tessitura in the style of the *amoxtin* or codices but already with Western features. It must be considered that the valuable thing is that several of the signs maintained their archetypal contents, although their expressive planes suffered alterations, let's see image 1. On the left is the reproduction of the original (image 1a), on the right, the transcription of the written Nahuatl language and below its translation (image 1b). In the images we can see two signs-texts founding ancient thought, in the first there is a cross above the hand of the first subject on the left and on the head of the winged figure. That cross is not the classic Catholic one, the one that is more elongated in its lower tip, perhaps it is an analogy of the quincunce in its most disrupted form, but that emerges rooted in The whole catechism in the parts where the most sacred is expressed.

Image 1. Fragment of a Testeriano catechism in Nahuatl and Images. Introduction, paleography, translation into Spanish and notes by Miguel León-Portilla (1979 Lamina 2)

In addition to the above, it is necessary to foresee that the effigy of God (image 1) is the Holy Trinity, because it is not a single Being, which leads us to consider that the Christian Trinity was interposed: God the Father, God the Son and God the Holy Spirit, as an analogy with the pre-Cuauhtemica Trinity, because as already mentioned, Was composed by *Quetzalcoatl, Huitzilopochtli* and *Tezcatlipoca*. An image that projects the three beings as an intertext, product of the dialogical beginning of two semiosphere worldviews whose translations are non-semiotic.

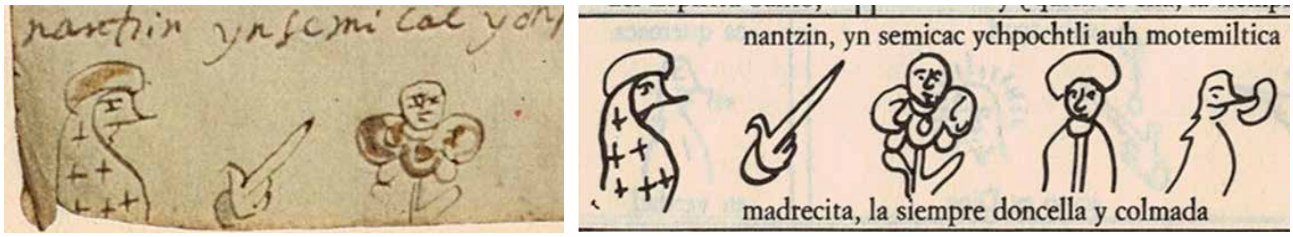

Image 2. Fragment of a catechism Testerian in Nahuatl e images. Introduction, paleography, translation into Spanish and notes by Miguel León-Portilla (1979 lamina 3)

In the next page of the catechism (image 2), among the images, we can estimate the Virgin Mother of God, who is mentioned neither as Guadalupe nor as Mary, but as *Tonantzin* 'Our little mother'. It is evident that the distinctive feature of the virgin is the aura of her celestial mantle, like that of the Guadalupian that materializes with a star map. On the other hand, it is known that its antecedent comes from *Coatlicue Tonantzin* (Our little mother, the one with the skirt of snakes) and that is related to Mother Earth, that is why the flower that is found immediately is the one that discovers the purity of being a maiden, as related by the mythopoetic birth of Huitzilopochtli. Although that's not all, because finally, the flower that follows is a metonymy of the 'flowers of Castile' that in the *Nican Mopohua* he mentions them as a sign of the apparition of the Virgin of Guadalupe.

3. The effervescent colonial imbalance

Of course, the so-called conquest of Mexico had two main peaks: one was the iron evangelizing work. The other was the administrative one, which consisted of snatching from the peoples their coffers full of metals and precious stones. However, at the beginning of the conquest, the Hispanics respected the order already established in the political-territorial structures implemented by the government of the Triple Alliance 'Tenochtitlan-Tlacopan-Tetzcoco'(Carrasco, 1996). They avoided their entrenched and complicated organization and trying to avoid the permanent resurrections by the consistent resistance and defense of the autonomy of several Mexican localities claimed, the peninsular authorities agreed, by peaceful means, to gradually displace their institutions by the Spanish equivalents, in fact, the purpose was to cautiously distance the Indians from the centers of economic control and the dynamism of the newly installed. Hispanic society (Lockhart, 1999) discreetly claimed the central position of political decisions, and thus, without spectacular actions, was soon transformed into the tyranny of the viceregal empire of New Spain.

It is substantial to evaluate that conjuncture, because like the unquestionable idea of the infallible and overwhelming Spanish triumph, which in reality never happened as it has been believed, the truth is that it was a conquest of Indians, at least this was evidenced when the Mexica took up arms and decisively fought all the invaders, causing a very painful defeat to the apparent invincible forces of Cortés.[6] It was noted that the Spanish conquest was really obtained thanks to the thousands of Indians who accompanied the incipient Hispanic army in its invading enterprise, the usurper of Cortés assumed his commitment to grant their autonomy, as 'Nation of Indians', to each allied people, as happened with the independent cabildo of the government of Tlaxcala, which lasted from 1519 to 1750 (Martínez, 2008 and Portillo, 2015). [7]

[6] Cortés and his armies from Mexico-Tenochtitlan on June 30, 1520, undertook a run over and flee. According to Axayacatzin, he said that they left "wounded, fled, shattered and hungry" quoted by Andrea Martínez (2008: 57)

[7] https://1drv.ms/b/s!AmgBPx2SjmkGhtESbdm6I5Zz8ORumA?e=JeKfxE

It can be conjectured that in the mid-sixteenth century, the socioeconomic and political structures, as well as the ideological suprastructure and its worldview, maintained and promoted the production and reproduction of the eternalized chronotopes throughout Mesoamerica and part of Aridoamerica. Derived from this, it is assumed that the ancient peoples who inhabited that enormous territory nurtured an immensely strengthened identity, which constituted the eloquence of their resistance, sustained throughout the period of colonial occupation. The transcultural processes: intertextual, interdiscursive, and intersemiotic were recursive (Haidar, 2006: 460), products of a spectacular polyphonic and polyglot dialogism between the two semiospheres equally non-semiotic (Lotman, 1996), with almost impossible translations between the semiotic-discursive languages of the native peoples versus the semiotic-discursive languages of the Iberian invaders.

> [In] colonialist times, when the tensions between the colonizers and the colonized who were bragging to impose their customs and religious practices, among which stands out the accumulation of knowledge guarded by the priests of the Mexica peoples, [...]. In this context, it can be observed that during the struggle the Spanish civic and religious authorities were weakened by their rugged ambitions and intestinal conflicts, abysses that left them at the mercy of the cunning of the Mexican sages. At various times they saw the need to give in to the attacks of the Indians who manage to impose, in a lot, their political forms, economic relations and religious thoughts, something that was achieved before simulated negotiations that gave impetus to the different transcultural processes, among which stands out the dance [...] (Valencia, 2012: 127)

The reason the religious life of the ancient Mexicans is incorporated is that it has always been involved in all the actions of their existence. Of course, the term religion implies an institutionalization, but for that matter, its semantic field is oriented towards the sacred, the symbolic, and the magical. They are the substantial elements that involve sciences such as medicine and astronomy, without leaving politics aside, because each premonitory sign acquires supremacy in the effects of the symbolic efficacies of their beliefs, sponsored by a highly developed Mesoamerican religion, as James Lockhart (1999: 291) points out.

> With a complex pantheon of deities that possessed specific iconographic attributes and of other types and acquired corporeal form in the images that inhabited sumptuous temples; in them ruled a hierarchy of religious specialists who supervised the observation of a whole calendar of festivities, full of processions and rich clothing, throughout the year. The practices of penance and sacrifice affected all levels of the population, while divination and shamanistic rites played some role in all aspects of daily life. Religion was an integral contribution of socio-political organization.

However, during the colony, neither the Christian conversion nor the resistance of the ancient Mexicans reached clear and concrete conclusions, but it can be insightfully anticipated that the tactic of the Indians, of simulating their conversion, was very effective. They achieved this by superimposing their images on the images of others and their lyrics in Catholic songs. The challenge was always achieved, therefore, the permanence of a thought that keeps alive that archetypal pre-Cuauhtemico worldview remains anchored in the cultural depth of ethnic groups and mestizo groups that have connected with it through their participation in ancient traditions, as in the case of the conchera dance.

One of the most relevant chronotopes is the quincunce that can be a flower with its four petals, and each of them represents a cardinal point and together encode the four cosmic directions (image 3).

The quincunce of the *Nahui Ollin* or 'four movement' is a symbol of sublime symbolic density, because it has crossed through all the layers of history as an infinite paradigm, that is, it is further behind the own consciousness of the peoples of Anahuac, as can be seen in image 3a, sculpted in relief in the Olmec archaeological remains of La Venta, which flourished four thousand years ago. The sign is in *Teotihuacan* (image 3b), a culture that was born in the second century BC, flourished in the first centuries of our era, and lasted until the seventh century AD.

Image 3. Quincunce of four petals, appear in a continuum of four millennia of distance between the cultures: Olmec, Teotihuacan, Maya, and Nahua (Valencia, 2012: 561)

In relation to the *amoxtli* or codex Madrid (image 3c), without date of its elaboration, but it is from the Mayan postclassic, it is more than 500 years old. Unlike the *amoxtli* or codex Feyérváry-Mayer (image 3d) which was codified during the early colony. Here the fundamental thing is how the quincunce *Nahui Ollin* is an archetypal chronotope that is present both spatially and temporally or, rather, has been projected diachronically, paradigmatically, and metaphorically for millennia throughout the Mexican territory since ancient times. The same has been done with synchronous, syntagmatic, and metonymic caesuras. As an example, we have the Colony, which was much based on clerical potential, which vigorously used crosses as portentous and effective as the swords of the military, but without success, the old codes continue to operate.

Center-left of image 4, is the initial folio of the *amoxtli* Feyérváry-Mayer, the shape is visibly the quincunce of more than 4,000 years. Although as a symbol, as mentioned by Juri M. Lotman (1996: 102)

> ...the symbol, both in terms of expression and content, is always a certain text, that is, it has a certain unique meaning closed in itself and a clearly manifest border that allows it to be clearly separated from the surrounding semiotic context. [...]
> In the symbol there is always something archaic. Every culture needs a layer of texts that fulfill the function of archaic times. In this layer of texts, the condensation of symbols is usually particularly noticeable. Such perception of symbols is not accidental: the central group of symbols really has a profoundly archaic nature and dates to the time before writing, when certain signs [...] were mnemonic programs condensed from texts and subjects that were preserved in condensed form extraordinarily long texts and imported was preserved thanks to symbols. [...] Symbols, when representing a finished text, may not be incorporated into any syntagmatic series, and if incorporated into it, it retains its independence of meaning and structure.

Image 4. Top left (center) the quincunce Fejérváry Mayer in intertextuality with Christian crosses. On the right the codex of the Virgin of Guadalupe, in whose belly is the quincunce identical to the Nahua figurine of the late classic period of the V-VII century AC.

The chronotope of the quincunce, with all its content of high semiotic density, was able to adapt in its intertextual synchronization with the crosses of the Christian liturgy (image 4), as they were the most accessible to assemble the encrypted pre-Cuauhtemica archetypes in the collective unconscious of Mexico and its annexes, as externalized by Jung (2015:4)

> We assign the name of personal unconscious to the psychic layer that rests on a deeper one that no longer comes from personal experience or constitutes an acquisition of its own, but is innate. That deeper layer is what I have called the collective unconscious.

If we apprehend this quote, it can be admitted that the collective unconscious, as conceptualized by Jung, designates symbolic figures of the primitive worldview, which are projected without resistance as contents of the preconscious, either as an included or hidden third party, but refer to the same thing, even though they are no longer those contents of the unconscious, but have been transformed into conscious formulas transmitted by tradition in emerging collectives (Jung, 2015: 5).

It is a contribution of analytical psychology that makes accessible the answer why Marcus Cipactli, painter and author, had the need and sagacity to protect the quincunce in the codex of the Virgin of Guadalupe, placed it at the height of her belly, as a unique flower, different from the rest (image 4), expressing that she is pregnant with the *Nahui Ollin* and announce the coming of the 'Sixth Sun'. That is, it is a mythopoetic that tells us about the pre-existence of the four suns of the current one. The *Ollin* or movement (image 5) has the symbolic format identical to that found in the center of the Sun Stone, let's look to the right of image 6, if imaginatively closed with two curves, the sign of Ollin would appear, which by containing the four previous suns of the current one is how its name is defined: *Nahui Ollin* or 'Four Movement', corresponding to the Fifth Sun, the one we live in.

Image 5. Ollin or movement: a) Codex Borgia; b) Codex Bourbon; c) Elaborated during the ritual of the vigil of the conchera dance.

But, in turn, with the evolution of the 'Sixth Sun', the text must be decoded with the same symbolic gloss that is there to identify its name. One of the proposed hypotheses is a holistic reading of the image, because if you consider the two lateral claws, the tail that is below, the beak above and the format of the *Ollin*, which can represent a hyper-accelerated flutter, it is obvious that it refers to a bird. Continuing with the analytical translation, it could be alluded to that it is a hummingbird. If the hypothesis is correct, *if it is a hummingbird then it is Huitzilopochtli or 'left-handed hummingbird', that would be the name of the Sixth Sun, because the hummingbird is able to fly at 'will', therefore, if the Sixth* Sun is Huitzilopochtli, that is, it is the 'Sun of the Will' (Valencia, 2012: 141-142).

The mythopoetics of the five suns correlates to a series of transformations, as well as the transitive process that is occurring in the transmutation of the Sun *Nahui Ollin* to the Sun of *Huitzilopochtli*; to accept it this way is to understand how semiotic-discursive practices acquire meaning because several mythopoetics will be projected as the paradigms of resistance and resilience of current decolonialist societies.

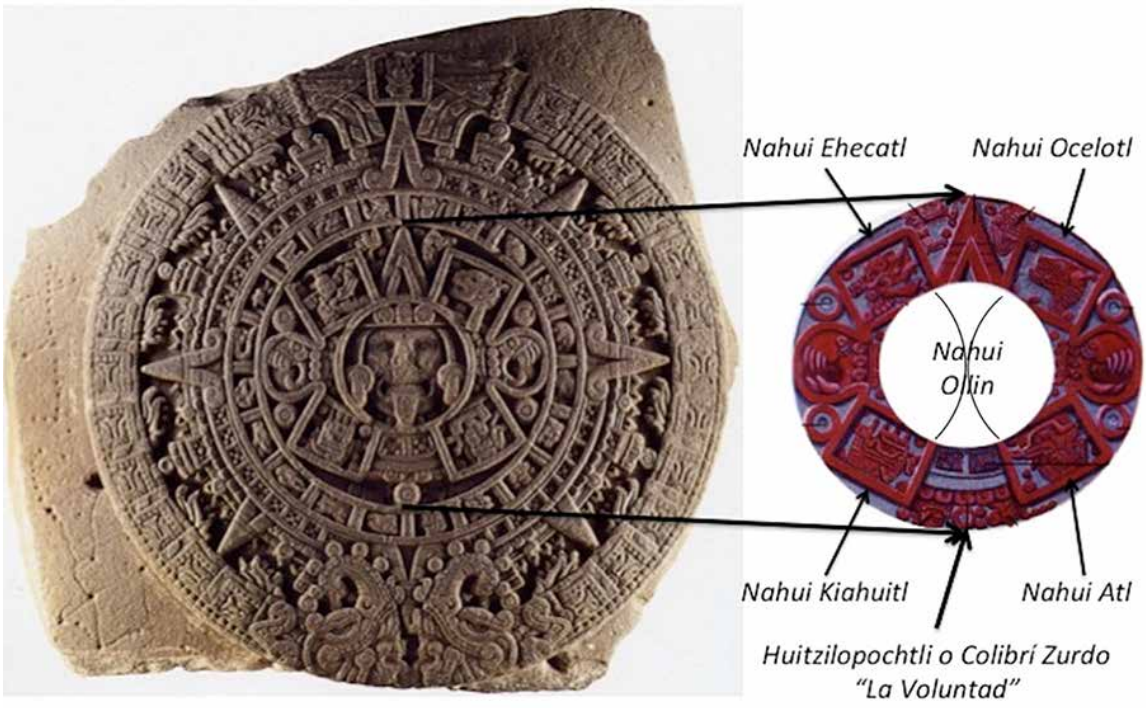

Image 6. The quincunce or nahui ollin in the center of the Sun Stone

4. The independence transgression of 'creoleism' to 'mestizophilia'

At first, it was the Catholic Monarchy that was responsible for promoting colonization, but during the three hundred years that followed, there were enormous and deep vicissitudes. Hypotheses were offered to explain the victory obtained by the Spanish army over the powerful Mexica army; likewise, there remains the question of how the insurgents managed to defeat the Spanish army to obtain the independence of Mexico. Unfortunately, in neither case have the answers been conclusive. For the first question, the explanation now more accepted is that there was not a Spanish conquest but an indigenous one, and the exaltation of this assertion is because in its bowels the indigenous worldview strengthened for long years, extending beyond its initial borders, is protected; in relation to the second question, is that there is no record of a final battle, where the defenders of the Spanish Crown would have been fulminated. It is known that the royalist army was equipped in the fortress of San Juan de Ulua, in a condition that could have been an easy target if the insurgents had decided to besiege it of all assistance, it was not so, but it is understandable because the insurgents were Creoles, they were not yet motivated by their own nationalism, normal when there was not yet a nation formed. In fact, when the Catholic Monarchy declined, it took with it that unconditional mental universe of symbolic features of which the twelve canons who arrived first had dreamed so much, which meant that in the end there was only the disintegration of an old imperial order (Pérez, 2010: 12).

In any case, there were unquantifiable historical events that released a catastrophe around the political and economic organization that was intended to be implemented, the internal conflicts between the administrators of the viceroyalty, nor between the different ecclesiastical orders, as well as the grievances that arose between the civil and religious authorities, were not absent, in such a way that the chaotic conjuncture opened the strategy of the semiotics of the simulacrum (Baudrillard, 1995) he had a superlative exploitation by the Indians, by deceiving the parish priests of having been converts to Christianity, they remained in hiding defended their profane practices, transmitting the file of inherited texts that followed their firm steps from a remote past. It was a 'passive' but forceful semiotic resilience, to safeguard the wisdom and ancestral knowledge, which is why the semiosis has been maintained hologramaticulturally in the conchera tradition (Valencia, 2008).

As the process of the semiotics of the simulacrum happened in central Mexico, thanks to the missionary campaigns to conquer the lands of the north, a cultural diffusion was generated, the sacred texts of Mesoamerica were exported to the distant region of the cultures of the north, in fact, the same Guadalupian, which was not imposed by the Spanish invader, because he described his cult as idolatry. Once it has been included in the Catholic cosmogony, 135 years later, it was used as a banner in the missionary campaigns that traveled north. The images of Christ and the Virgin of Guadalupe served as a defense against the violent and ferocious Chichimeca tribes, although it must be said that they also flagged with the eagle on a cactus because until that territory came the Mexica fame (image 7).

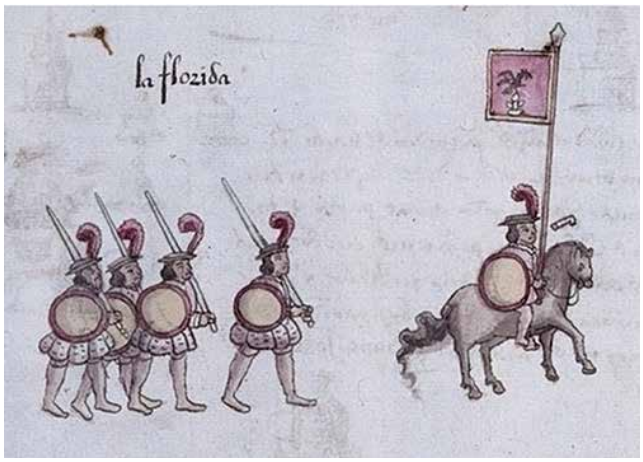

Image 7. Spanish army heading to Florida, carrying as a banner an eagle perched on a cactus. Codex Osuna page 8

Image 8. Mission San Diego de Alcalá

Specifically, the Mission was undoubtedly the best invasive resource (image 8), during the 18th century founded small populations in the northern regions, to achieve their dream religious education that included teaching some trades for nomadic Indians. However, regardless of whether the 'imaging catechisms' (Images 1 and 2) did their job, it is also a fact that the missionaries left accompanied by Indian soldiers and warriors from the allied and Mexican peoples, necessary because they distinguished themselves by being the most combative and best organized in those times.

The miscegenation between the Indians of the north with those of central Mexico occurred, as already mentioned, not only of races but also of cultures; They populated and settled the rest of their lives in those distant lands, to end up building the Spanish empire of New Spain, covering even the highlands of Mexico.

Then, after the colonization process decayed into unfathomable contradictions, the absence of a fellowship was accentuated in the polarized rivalry between peninsular Hispanics and Hispanics of the Americas or Creoles. From the beginning, in the early colony, the Creoles conspired against peninsular oppression. But it was not until Miguel Hidalgo with other Creoles, members of the regiment of the Provincial Dragoons of the Queen, organized the Insurgent Army and promoted the independence revolution, but as it was said, the Hispanics of America did not know their mother country, nor did they identify with their Indian contemporaries, they sought an identity in the glorious Mexica past and, without intending to, they propitiated the movement of *Mexicanness*, a movement parallel to that of the sacred dance of the Conchera tradition.

As background, the influence of the *enlightenment* is intertwined with the Creole population, where science and philosophy, as maximum expressions of the spirit and human intellect, are the carriers of culture, therefore, culture is the means by which man leaves his minority and reaches his emancipation from the subjection of foreign entities (Torre, 1992). This new thought clashed with the medieval stagnant mentality of the peninsular Hispanic who could not get out of that despotic conservatism.

As an example of the peturbated and conservative Iberian mentality, one can appreciate the way of referring to the insurrections of Mariano Torrente (2015), who did not accept the right to the recovery of unjustly occupied lands and the emancipation of the Mexican people. Torrente elocionaba as follows:

> The Mexicans had not yet been contaminated by revolutionary doctrines, nor had they formed aspirations other than to sustain the power of the Spanish monarch and the empire of religion. An Indian who claimed rights to the crown of Mexico, as a descendant by straight line of Emperor Montezuma, was treated as his foolish project deserved. (Torrente, 2015: 10)

That as for the original settlers, but there were also lurid statements against the liberals of the army 'Los Dragones Provinciales de la Reina.' [8] Allende, Aldama, Jiménez, Abasolo, and others who seconded the

> [...] Hidalgo, like any other Nero, witnessed the ruin and devastation of one of the richest and most industrious peoples of New Spain. With unparalleled hypocrisy and feigned religious zeal he tried to convince the unbridled plebs that those exemplary and terrible punishments were necessary to redress the wrath of Our Lady of Guadalupe of Mexico (image 6), whose venerable image she carried on a banner, cheering at the same time her holy name, that of our august monarch Ferdinand VII and that of the homeland. He invoked such sacred objects as witnesses to their impious desecrations and horrible butcheries. (Torrente, 2015: 23)

The use of the guadalupana banner was crucial, with-it Hidalgo and the insurgents were able to add the Mexican mass in the independence struggle (image 9), the importance of the image is substance by the deep code of that text as already mentioned. But it was not the only image that kept such valuable allegories, they were given more, and they were distributed to different parts of the world, thanks to the fact that the Colegio de la Santa Cruz was founded with the intention that it would be the Indian high school for higher studies, but its function served as a source of artistic productions, aimed at spreading the admirable knowledge of deep Mexico.

Image 9. Print 'The cry of Dolores'. Hidalgo holding the Guadalupan banner

Indeed, the reason for exposing it now is because of the impact it generated for the future of independent Mexico. The protection of knowledge, philosophy and ancestral wisdom was sustained within the textual spirit of the various arts that were promoted in the same educational center, even, furniture of excellence was designed and elaborated, such as the screens (image 10) that adorned the most luxurious and elegant mansions in Europe, especially those of Spain and other parts of the world.

> The multitude of screens called of the conquest, of which a good handful have reached us to our days, fascinated the Creole and Indo-Hispanic elites, the peninsular viceroys, and finally ended up conquering the Spanish taste and began to adorn the palatial rooms in Castilla, Napoles, and Aragon. The New Spanish screens were not only used for historical representations, but all kinds of scenes were also painted on them: [...] (Salafranca and Pérez, 2021: 117).

[8] The Queen's Provincial Dragons

Image 10. Detail of a traditional dance, painted on seventeenth century screen. Los Angeles Museum of Art, California

Image 11. Fragment Codex Martín de la Cruz-Badiano page 28a

Likewise, between the fusion of art with science, the first recipe book for medicinal herbs of the Indians could be published, aimed at the healing of certain diseases, it is the first treaty of its kind. The text, returned by Juan Pablo II in 1991, is a true heritage of the national consciousness. The *Libellus de medicinalibus indorum herbis*, better known as Codex Martín de la Cruz or Badiano, completed in 1552 (image 11). The importance of the text is that, already with New Spanish features, it maintains the pure ancestral forms, which will continue to be translated intersemiotically, as in certain wood carvings.

On the other hand, from those colonial schools came the great Mexican scholars such as Chimalpain Cuauhtlehuanitzin. He, like other Mexican scholars, had access to both ancient documents from Mexico and classical works of Greek thought and contemporary thinkers from Europe. They were polyglots by mastering Latin, Spanish and Nahuatl. But also his cultural polyglotism gave Chimalpain (1997) a guideline to integrate in his works all the primary and secondary languages into one, by virtue of his Transcultural dialogic plot: interdiscursive, intertextual and intersemiotic, intelligently realized, always maintained it with an enthusiastic educational activity that had been programmed since the Enlightenment, metamorphosing scholastic philosophy, he became widely attached to theology, gradually transforming it into more secular. Apart from Chimalpain, there were other Mexican scholars who were also in charge of spreading Mexican knowledge, but now with the power to make it intelligible to Western thought. Among the most outstanding are Fernando Alva *Ixtlilxochitl*, Fernando Alvarado Tezozomoc and *Chimalpopoca*. They, in one way or another, joined the ranks of the enlightenment movement, which among their objectives was to segregate the idea of a pure reason, and it is what was implemented in the colonial education of Mexico.

It was one of the reasons that squeezed the Creoles, in that search for identity, to flag themselves with the Virgin of Guadalupe, because the feeling of humiliation suffered before the Hispanics enveloped them in a kind of pariah people, and as Max Weber pointed out,[9] The Creoles, feeling disadvantaged, sought to reverse the established relationship and place themselves at the top of the social hierarchy, so that sharing common symbols with the glorious Mexica past, revitalized an ethnic identity that, in turn, impelled them to create a new economic-political-sociocultural order, where the oppressed would occupy the privileged place. That is the reason why they unconditionally turned the Virgin of Guadalupe into the queen, protective mother, patroness, shield, emblem, and symbol of the Creole-Mexican homeland. That is, without being a messianic movement, "it means, essentially, that the mother of God chose the Mexican people for her special protection."[10] thus being the irrefutable proof that the Mexican nation had as its destiny to create the hope that the Mother and Queen would lead her people to an exceptional future.

[9] Weber, Ancient Judaism; also, Pereira de Quériroz, *History and ethnology of messianic movements*. Quoted by Enrique Florescano (1994)

[10] David Brading, *Prophecy and Myth in Mexican History*, p. 30. Cited by Florescano, E. (1994, 449)

ACTA DE INDEPENDENCIA
DEL
IMPERIO MEXICANO
PRONUNCIADA POR SU JUNTA SOBERANA
CONGREGADA EN LA CAPITAL DE EL EN 28 DE SETIEMBRE DE 1821

Image 12. Act of Independence of the Mexican Empire, signed on September 28, 1821

Image 13. The New Mexican Empire

In conclusion, with the signing *of the Act of Independence of the Mexican Empire* (image 12), *Mexico was emancipated, became a free and sovereign country, therefore the Empire* of New Spain was replaced by the Mexican Empire, as a recursive reminiscence, which would operate in the unconscious of the New Mexicans. The same happened with the change of name of the country, from New Spain to Mexico, and with it, the splendid ancestral pre-Cuauhtémica culture (image 13) was pondered, but whose officially registered ethnicity, today is disappeared, the only thing that preserves it are their memories, but the best, are the chronotopes of the quincunce and the Aztlan that are still more alive than ever.

5. National Reconstruction with Chicano Resilience and Decolonization

The years that followed the Independence and the birth of the Republic were followed by relentless confrontations between the protagonists of the time, the liberals and the conservatives, who were responsible for dividing the new emancipated nation. One side was inclined to build it on its ancient pre-Cuauhtemicas roots, and the other maintained its strong ties with the values of the Hispanic legacy. The liberals were condemned by the Church, the best weapon of conservatism for its political tasks, although, in each action it was shown that the cultural memory of the Mexican semiosphere has not wanted to accept those three longs, heavy, and dark colonial centuries; therefore, the cultural divergences were so exhausting that they became years of instability. War and oppression in every corner of the country.

At the same time, the American State, established in a territory invaded by the Anglo-Saxons, subduing the natives with brutality and harshness, murdering some and enslaving others, backed by Calvinism and the development of capitalism, wanted to extend their terrestrial and commercial domains. The best space was to look at his neighboring country that was economically suffocated, he began asking permission to colonize the states that, due to their remoteness, were really abandoned by Mexican federalism. The government accepted it but put certain restrictions first: they could not approach the sea and the practice of slavery was prohibited, because in Mexico it had been abolished, such conditions despaired the Anglo-Saxon colonists because they obstructed their plans. They began with a cold war, with which little by little they were taking over the lands of the original inhabitants, among them, those settlers of central Mexico who had mixed with the tribes of the north.

Feeling the pressure of the Anglo-Saxon Ursupers, they began resistance activities, they faced the foreign settlers alone, without the support of the Mexican army, so their future was destined to be subdued, especially when with the excuse of protecting their compatriots the powerful US army penetrated Mexican territory and permanently subduing the resistance of those peoples abandoned to their fate defeated them. Finally, the USA declared war on a decimated Mexican republic, immersed in its intestinal conflicts, in 1848 they mutilated much of its territory, going on to form some more stars of the confederate states of the American Union.

Many of the 'xicanos[11] that inhabit the USA are originally from those lands taken from Mexico, since then, they have been victims of racism and Anglo-Saxon classism, despite the signing of the Treaty of Guadalupe-Hidalgo, with which the Mexican government tried to protect Mexicans who decided to preserve their properties and ensure that their heritage was respected, which never happened. The Anglo-Saxon stain spread rampantly through the new North American states, corralling the Chicanos, and incorporating them into the new conditions of industrialized production.

As the accelerated development of technology advanced, the Anglo-Saxons seized the best lands and occupied the centers of the cities, in turn, the Mexican Americans were occupying the marginal peripheries. They became second-class citizens and cheap entrepreneurial labor. They were not admitted to universities, their opportunities were minimal. These stunted circumstances prompted them to mobilize, their demands angered the 'whites', so the Chicanos were declared bandits, the government of the stars and stripes released the possibility of hunting and lynching them without trial, the paramilitary forces of the Rangers oversaw fulfilling it (image 14).

For several years the racist Anglo-American harassment was stinging and the Chicano social disorganization palpable. With desperation, Mexican Americans sought union pressure to defend their labor rights and Chicano integration but had little success. In turn, the plan of the U.S. government was to banish all content that connected the Chicano with his past, an impossible undertaking, and less when the world wars definitely prevented it, the emerging needs of armament, textile and agricultural production, with a pressing cheap labor and incorporation of foot soldiers for the fatal battles, They forced the borders to open and the migratory horde did not wait. The life of the peasant in Mexico was poor, so they sought better prospects, although they did not improve at all, in the US they were victims of extreme exploitation.

Image 14. Lynching of Chicanos in the Nineteenth Century

[11] Chicano comes from 'xicano, apheresis of Mexican.

Mexican migration has been iron with its traditions, each undocumented carries with it their cultural memory, and that exchanged a new perspective of struggle, more symbolic than labor, which was outlined to focus the Chicano identity embodied in pre-Cuauhtemica history, that is why they elaborated their *Spiritual Plan of Aztlan* in 1969, during the extreme insubordination to American racial politics. With the Plan it was determined that all the territory taken from Mexico would be called *Aztlan* (image 15). The argumentative support was based on some chronicles, such as that of the *Mexicayotl*, written by Fernando Alvarado Tezozomoc (1992: 15) where he tells us that

"Yn Aztlan huehue Mexica. Yn axcan quitocayotia yancuic Mexico"
"The Aztlan of the ancient Mexicans is what is now called New Mexico."

It is not certain that geographically the place of origin of the Aztecs has existed in the current state of New Mexico, but for them, that is insignificant, but the symbolic thing of acquiring the name of the poetic text Aztlan is to give a unifying shine to the Chicano people, to guide them in a common struggle and recover what they consider belongs to them. That is why they promoted their pacifist liberation army, the brown berets, as an antinomy to the green berets that invaded Vietnam and other countries (image 15).

Image 15. The entire territory of Mexico, before being mutilated, with the name of Aztlan and guarded by the Brown Berets.

Of course, the 'Chicano movement' has had many facets, in several of them they have resisted and challenged to death their right to life, to improve their existential conditions, to have benefits equal to that of Anglo-Americans, and not only to survive in a hurry in that racist and oppressive society. Of course, not only did Chicanos suffer such violent affronts and reprisals, but also the other non-Anglo-Saxon races: African Americans, American Indians, and Hispanic Americans. In the past decade of the sixties, they had no alternative but to link their efforts to confront racism that was out of control, and they were able to curb it not without high cost. Even so, the Chicano has never wanted to lose their sense of belonging, and although for the whites they belong to the same Hispanic American package, the Mexican Americans have planted, sustaining themselves on their deep cultural roots, as a separate ethnic group, and will resist with their tenacious objective, until they are recognized as the 'xicanos and owners of a huge territory of southern North America.

One of the cultural areas that Chicanos have occupied to hold their festivities: political, civic, and sacred. It is in the 'Chicano Park' of Barrio Logan in San Diego, Cal. There, since the decades of the sixties and seventies, murals were painted on the pillars of the urban highways of that city. The murals tell the cultural history and history of social movements, and other subjects, but all concerned with the enrichment of Chicano consciousness (image 16).

Image 16. Murals at Chicano Park in Barrio Logan in San Diego, California

Among them, here will be exposed the visual rhetorical translation of the mural, that of image 17, with the image of an Indian woman with almost total nudity.

The mural exposes various *rhetorical tropes* that the image contains. To begin with, it can be considered that in general terms it is a *prosopography* and *etopeia*, that is, probably the woman connects with an Egyptian origin, the hairstyle, the scarce clothing and by holding with a finger the pyramid of Cheops affirms it. The complexion, the blue color of her eyes and appearing to be a warrior give her a profile of security in her personality. At the height of the head appears a genetic chain that starts on the left side with a symbol of the Kumeyaay culture that connects with a transculturality of origin, as analogically happens with the name of the place of the poetic text Aztlan, which is on the right side. The relation is a Retrécuano, because there is a repetitive switching in the shift reading from left to right and vice versa, which provides two distinct but complementary meanings.

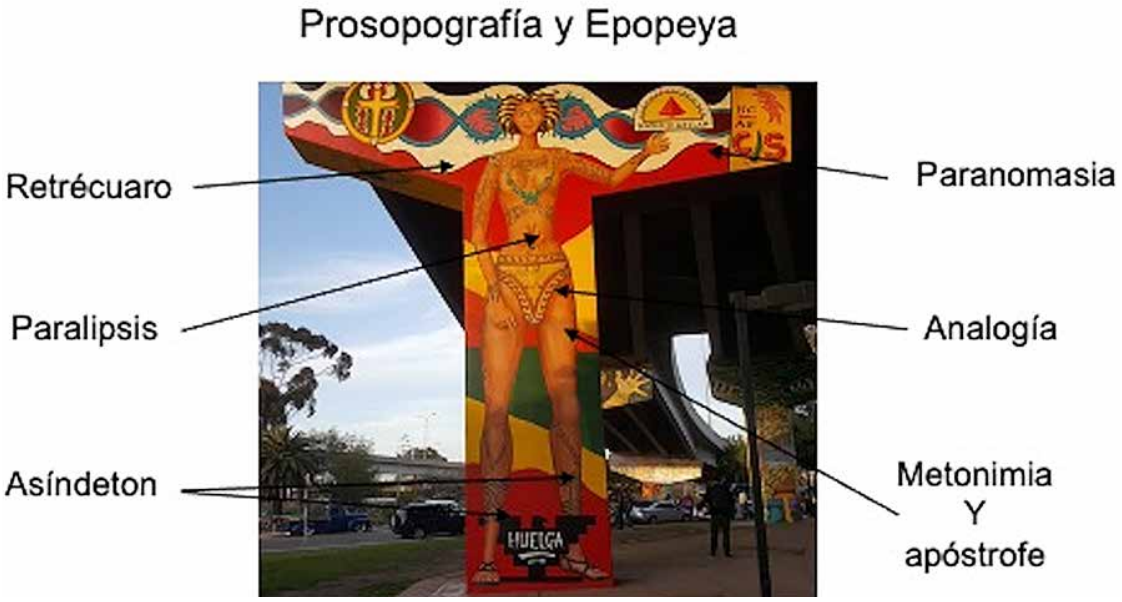

Image 17. Indian woman in mural San Diego, California

At the sternum level, a *paralipsis* is established with the jade necklace, which for ancestral thought means the most beautiful and splendid thing there can be, making a *kingship* with the value of family, neighborhood, race, and freedom, which will be achieved through the collective will.

In the lower limbs there is an asyndeton because there is an adjunction of all the sciences that the ancestral cultures could highlight with their extensive development.

Returning to the pyramid of Cheops that is on the motto "made in Aztlan" implies a *paranomasia* because it is confused with the pyramid of the Templo Mayor, both represent the magnificence of its political power.

In the navel there are two chili peppers, one green and one red, arranged as the superimposed figure of *Yin* and *Yan, fulfilling* the analogy of cosmic forces, dialectically opposed and complementary, is a unidduality. Being in the navel marks the midpoint of the balance of the body and the cosmos, again an analogy between the micro and macrocosm.

The eagle is *metonymically* the symbol of the warrior in ancestral cultures, but also acts as an *apostrophe* being in the belly, indicating the fertility and gestation of an entire culture. Simply for the ancient Mexicans, women killed in childbirth were considered warriors and, like men who died in battle, will accompany the Sun on its daytime path for all eternity.

The Chicano movement that was based on *the Aztlan Spiritual Plan* had several influences, one that has to do with the '*Dance of the Sun*' of the American Indians and another that is '*Camino Rojo*', with characteristics like that of Mexicanness. But it has been the Dance of tradition, which came to reinforce the desired Chicano identity, thanks to the links that the conchera dance has with deep Mexico.

Likewise, some informants, witnesses of the event, comment that the real impact of the Conchera influence is with the arrival in 1964, first, of the chief and captain Andrés Segura and shortly after the captain of the Tacuba group, Florencio Illezcas. The first promotes the conchero ritual as it has been traditionally done; the second is already beginning to adapt it for some artistic representations, however, the two forms are defining to plant groups in the states of California, Arizona, and New Mexico, although they have now spread in different entities of the northern country.

Currently the conchera dance is present in almost the entire territory of California, as in Mexico, the groups have generated alliances and reciprocally attend the obligations and festivities to which they are invited, despite this, the most important party is that of April 21 when they meet every year in the Chicano Park of Barrio Logan, in San Diego, Cal. In the festival there are multiple cultural activities, there is sale of handicrafts (image 18) and the execution of folkloric dances representative of the different Mexican entities (image 19).

Image 18. Sale of Mexican handmade motifs

Image 19. Mexican folk dances

Image 20. Humanizing the offerings. Video: https://1drv.ms/v/s!AmgBPx2SjmkGholUCJL1E5ITg2GxCw?e=nVx0Lw

Image 21. Elaborating the Santo Xuchitl

As for the conchera dance, in the first instance, it should be mentioned that each facet of the vigil is fulfilled: the welcome of the groups, the presentation of the candles, candles, candles, copal and other offerings, which are smoked while accompanied by praises[12] (Valencia, 2008). Once this is finished, the task consists of the elaboration of the quincunce, which in the ritualistic act is the *Chimalli of the Saint Xuchitl*, the same flowered shield of the deeply rooted Nahui Ollin (image 21), which as mentioned is the chronotope so cited.

The next day the dance of conchera tradition is performed, adding as the central text of the festival. The dancers dressed in their best costumes appear enthusiastic to participate by learning and teaching. In them emanates the strength of the ancient Mexians and they try to find their Nahuatl with the exhausting and agile movements. Like how it occurs in Mexico, of whom they follow in their footsteps. That is the spirit of the *Aztlan* warrior of postmodernity.

Image 22. The dance of conchera tradition. Video: https://1drv.ms/v/s!AmgBPx2SjmkGh58nBbDMeYhaJYjx-A?e=0DI0uj

[12] Praise (video) https://1drv.ms/v/s!AmgBPx2SjmkGhok37ds-f55FkSkS_w?e=8Gzd6b

Conclusions

The present work focused on the analytical translation of two substantial chronotopes of the cosmovision of the ancient Mexicans. The chronotopes are the quincunce whose oldest record is in the Olmec archaeological remains of La Venta, belonging to the mother culture of the so-called Mesoamerica, whose antiquity has been shown to have an approximation of 4,000 years. The other chronotope is the poetic text of *Aztlan*, and as every myth of origin is not known where it was born, perhaps the Aztecs adopted it, readapted it, or it really belonged to them. The only certain thing is that *the Aztlan is not a geographical locality, just as the* Mictlan are mythical spaces. In fact, the first Mexican chroniclers who tried to collect the information of the elders who guarded that memory, had already forgotten it, had already lost their trace, at most, what they commented is that once *Moctecuhzoma Xocoyotzin* had sent his priests in his search, locate the place where his ancestors departed, and they ended up saying I was in what is now called New Mexico. The name of that territory, perhaps, was already influenced by the colonization of the Spanish empire.

The chronotopes are timeless and non-spatial symbols-texts, they are valid and do not belong to anyone, but as Lotman would say, these chronotopes have an archaic part, which goes beyond all layers of history and goes beyond any writing, record, or memory. Jung would refer to the unconscious, the place of mysticism, and that makes them conscious when faced with archetypes. What can be affirmed for now is that both the quincunce, with all its forms, and the poetic text of Aztlan, are an essential part of the consciousness and worldview of many peoples of Mexico and of the Mexican inhabitants in North America, the Chicanos.

To understand how the Culture Memory device operates today, it was necessary to trace diachronically-paradigmatically the chronotopes, they were located within the order of the different synchronous-syntagmatic sections and analyze their behavior. These cuts were five great historical events, which start from the first human groups in the lands where the linguistic families crossed, such as the *Yutonahua*, until the time of the war with the USA, when a large part of its national territory was mutilated to Mexico. In that sense, the quincunce has gone from being a flower, to the *Nahui Ollin*, to the Sixth Sun, to the Sun Huitzilopochtli, to the Sun of the Will, so that at the end according to the *Holy Xuchitl*, the Chimalli *or shield that is elaborated by the concheros during the vigil, both in Mexico and by the Chicanos*.

For its part, the poetic text of *Aztlan* has been sustained in latent life, because its memory is constant, it is substantial for the Mexican. There have been several proposals for its location, one of them is the island of *Mexcaltitlán* that is in Nayarit; others give that privilege to *La Quemada*, the archaeological ruins of Zacatecas, and so on, but all of them have been adventurous approaches, but by no means accurate. That is the reason why the Chicanos, who elaborated the *Spiritual Plan of Aztlan*, to capture an identity symbol, which would strengthen the unity within the Chicano movement and thereby confront that enormous struggle they raise against the racist and oppressive American system and government.

Although the prevailing thing is that, as a utopian dream, it is to focus on identifying their own texts that define their semiosphere, as an ethnic group independent of the generic Spanish-American grouping, because with this they will acquire rights, as happens with the Indo-Americans, but busily seeking to be recognized as the owners of all the territory taken from Mexico. For that reason, based on the fact that the *Aztlan*, according to the Mexicayotl chronicle, is "in what is now New Mexico", it has been the pretext to call it that to the whole south of that nation. Chicanos are aware that this is not the case, but it is what interests them least. What is important is its function, and in that sense, it is fully fulfilled.

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15TH World Congress of Semiotics

Semiotics in the Lifeworld

V. Forms of Knowledge

SIGNS IN THE CAGE OF METALANGUAGE: NOTES ON PEIRCEAN METASEMIOTIC PERSPECTIVE

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We need first a little terminology (Charles Peirce)

1. Why METAlanguage?

At the IASS/AIS Congress in Sofia in 2014 Tiit Remm emphasized that metalanguage is a tool of cognition applying a multitude of relations for the representation and adequate description of the object field (Remm 2017). The very term *metalanguage* is of fairly recent origin though the adventures of the Greek preposition *meta* started in 70 B.C. when Andronicus of Rhodes used it for ordering Aristotle's books in his library and giving the title *meta ta physika* to thirteen treatises which traditionally were arranged after those on physics and natural sciences. The preposition was misinterpreted by Latin writers and metaphysics was defined as the science of that which transcends the physical. Thus functional transposition of the preposition occurred and it started functioning as a prefix that was quite a common thing in Ancient Greek as well as in Ukrainian (Horodenska 2000). The prefix was used in different meanings: 1) in common, along with; 2) indicating combined efforts and serving to join two subjects; 3) indicating the position in the midst of, coming into, or being among others; 4) of succession, following in space or time, next after and next afterward; 5) change of place, condition, plan, course, state; 6) relocation, moving from one place to another, in writing or speaking: passing from one subject to another; 7) of letting go, release (Dvoretskyi 1958: 1076–1077).

Dozens of words were coined in Ancient Greek using this prefix that entered a lot of languages with *meta-* affixed to the names of other sciences and disciplines including humanities: *metalinguistics, metahistory, metacommunication*, etc. The Oxford English Dictionary mentions prefixal uses of meta- in English going back to 1917. As a prefix, it was added to general nouns that designated fields of study or corresponding adjectives. Though ten years before in the sixth volume of James Murray's dictionary published in 1908 (A New English Dictionary on Historical Principles 1908) one can find this prefix in the word *metagram* and its forms *metagramatism* and *metagrammatize*. It was not about "the field of study" but referred to "a kind of puzzle turning on the alteration of a word by removing some of its letters and substituting others" and illustrated by its use in the papers of the London Society in 1867. In that case, the prefix was used in the meaning "change of place, condition, plan, course, state".

2. Early views on metalanguage

Though primarily *meta-* was affixed to the names of sciences, metalanguage as the secondary-order language in reference to which natural language is an object language came alongside. Mathematicians were the first to recognize a formalized language used to research qualities of theories and to differentiate between the level of the objects of the description and the level of the description itself. It was introduced in mathematics and logic by David Hilbert (1862 – 1943) who was one of the most influential mathematicians of the 19th and early 20th centuries (Mancosu 2010). Another logician and mathematician who was a co-founder and the leading representative of the Lviv-Warsaw school of logic actually separated language and metalanguage. That was Stanisław Leśniewski (1886 – 1939)[1] whose ideas were popularized by his pupil Alfred Tarski (1902 – 1983)[2]. Tarsky's metalanguage included its object language as a part. Studying the concept of truth in formalized languages Tarsky introduced the metalanguage containing three groups

[1] Stanisław Leśniewski got his doctoral degree at Lviv University and his dissertation of 1911 dealt with the analysis of the existential proposition.

[2] This Polish-American logician and mathematician expressed admiration for Charles Peirce particularly for his pioneering work in the field of the logic of variables in scientific language (Tarsky 1994: 12, footnote 2)

of expressions: (1) expressions of a logical general kind; (2) expressions having the same meaning as all the constants of the language to be discussed or which suffice for the definition of such expressions (taking as the basis the rules of the definition adopted in the metatheory); (3) expressions of the structural descriptive type which denote single signs and expressions of the language considered, whole classes and sequences of such expressions or, finally, the relations existing between them (Tarski [1956] 1983: 210–211). Tarski emphasized that the concept of truth in formalized languages would always contain a few more things if those things were not already in the object language. Specifically, it would always contain a sub-language and sub-theory that can be used to say a great deal of things about the syntax of the object language (Tarski [1956] 1983: 210–211).

3. The importance of modern ideas on metalanguage

Modern definitions of metalanguage are two-fold. Firstly, it is viewed as a sign system used to describe object language. These can be (a) natural language systems, namely terminological systems created by means of the described language and (b) sign systems used for constructing models of natural languages, namely semiotic codes for the semantic and syntactic description of natural languages. Here belong the symbolic codes of logic and mathematics, as well as various codes for mental objects like Predicate Argument Structure, propositions, conceptual and semantic graphs, etc. with non-verbal components represented by figures, schemes, diagrams, etc. The latter are commonly considered to be second-order languages as they do not describe object languages directly but through the system of notions expresses by terms and have to be interpreted in terms of natural languages or 'translated' into natural language. It is disputable whether metalanguage belongs to a higher level of abstraction than object language as different levels of abstraction characteristically coexist in languages and from this point of view, the differentiation of object language is always relative. Secondly, metalanguage is viewed as fragments of natural languages used as mediators for studying one language on the basis of the other and their comparison in the process of translation. Metalanguage of this second type contains the set of benchmark features that cannot be represented in any of the contrasted languages but are partially present in each of them.

Proceeding from these definitions four types of metaunits can be singled out: 1) identical to the language of description (terms and their definitions); 2) formed at the intersection of metalanguage and object language (as in *meaning – text theory* first put forward by Aleksandr Zholkovskij and Ihor Melchuk, for the construction of natural language models); 3) fragments of natural language (e.g. semantic primitives); 4) with no common elements in metalanguage and object language.

Modern ideas on metalanguage are crucial for any science because of three factors. Firstly, any science to be scientific (striving to become a recognized science) needs the criterion of 'scientificity', i.e. the existence of the explicit theory explaining it, metalanguage being the obligatory part of this theory. Secondly, metalanguage grants the discovery of distinct differences in gnoseological standpoints between scholarly approaches as it cannot be used irrespective of its comprehension in the general system of ideas. Thirdly, the adoption of normative metalanguage viewed as the inventory of terms has a deeply detrimental effect on the advancement of theoretical ideas in the discipline

We stick to the idea that there are four forms of the scientific representation of knowledge: 1) logical and conceptual system of knowledge; 2) the code applied for the recording of the content of knowledge; 3) different types of texts in which knowledge is exposed; 4) terminological system. represented by the inventory of terms. The classical paradigm of scholarly knowledge developed strict criteria to discriminate between sciences according to which the status of any science is determined by: a) the object of research; b) the set of methods and techniques applied and c) the metalanguage used for the description of the object. The creation of such a system actually means professional self-consciousness when we are looking for science inside the science itself.

Definitions serve as a major tool in any scientific endeavor; they provide access to the concepts that form the constructing elements of a theory. Consequently, well-defined, unambiguous terminology is generally considered the basis of scientific work. And we can even take that idea one step further, arguing that the primary scientific achievement of a good definition is the new conceptual construction that is needed for theory-building empirical research.

4. Peircean neonymy

Semiotics has been and probably will be "the most favourable candidate for basing transdisciplinary studies" thus the vocabulary used to describe it makes semiotics and semiotic language "a very desirable bride to marry or at least to borrow" (Randviir 2020: 57). It triggers attempts to re-disclose the contents of terms in numerous metalanguages. With that in mind, it seems more than worthwhile when discussing the metalanguage of semiotics to take a closer look at definitions of key terms and concepts relevant to it. Among the topics of metatheoretical interest, there is not sufficient evidence to talk about a tradition of meta-discussion in that respect. It seems more appropriate to talk about individual remarks made by individual scholars at different times and in various contexts. However, what these remarks have in common is a general statement on the quality of definitions.

Semiotic metalanguage viewed as a tool of cognition for representing the organization of the object field, cannot be separated from the individual who uses metalanguage in his/her metaspeech and creates a "metadialect shaped by the speech personality of the scholar" (Kazymyrova 2014). If we endeavor to consider the metalanguage of semiotics, in particular in the field of the taxonomy of signs, we cannot do without Peircean metadialect. Peircean taxonomy of signs is based on his fundamental trichotomies of Firstness, Secondness, and Thirdness which express "meditative wholeness of semiosis" where the emotional and expressive attitude of abductive Firstness is integrated with the factual reality of inductive Secondness and maybe the logical law of mind of deductive Thirdness" (Gorlée 2009: 226).

In the third of the seven Harvard Lectures presented in 1903 Peirce goes into detail concerning the nature of his categories and explains Firstness as the Idea of that which is such as it is regardless of anything else (a Quality of feeling); Secondness – the Idea of that which is such as it is as being Second to some First, regardless of anything else and in particular regardless of any law, although it may conform to the law (a Reaction as an element of the Phenomenon); Thirdness – the Idea of that which is such as it is as being a Third, or Medium, between a Second and its First (a Representation as an element of the Phenomenon) (Peirce [1903] 1998).

Peircean 1903 taxonomy is most closely connected with the nature of his categories. It was suggested some thirty-five years after his earliest account of signs of the 1860s. The diagram in Fig. 1 shows the ten 3-trichotomic classes described in Peirce's course outline in 1903. Ten permissible combinations make the basis of 1903 typology which is a development of Peirce's ideas of the 1860s.

The second typology can be found in two series of lectures: one on pragmatism in Harvard and another called "Some Topics of Logic" at the Lowell Institute (for a more detailed discussion see (Atkin 2016: 141–150). Proceeding from his three categories Peirce divides signs into three trichotomies: firstly, according to the sign in itself (a mere quality, an actual existent, or general law); secondly, according to the relation of the sign to its Object (the sign's having some character in itself, or some existential relation to that Object, or its relation to an Interpretant); thirdly, according to its Interpretant (as a sign of possibility, or a sign of fact, or a sign of reason) (Table 1). Table 1 also displays the lists of metaunits that belong to Peircean metadialect the striking feature of which is a great number of synonymous terminological neologisms.

Table 1. Types of relation in Peirce's trichotomies of signs and metaunits used to describe corresponding types of signs

Category	Relation		
	Signs (representamina) themselves *how signs function in signification*	**Signs and their objects** *how their objects function in signification*	**Signs and interpretants** *how signs generate interpretants*
FIRSTNESS	**Qualisign** (signifies in virtue of qualities)	**Icon** (reflects some shared qualitative features)	**Rheme** (focuses the understanding upon the qualitative features the sign employs in signifying its object)
Synonyms:	***potisign, tone, mark***	***likeness, semblance***	***sumisign, seme***
SECONDNESS	**Sinsign** (signifies in virtue of existential facts or events)	**Index** (utilizes some existential or physical connection between it and its object)	**Dicisign** (focuses on the understanding of the existential features the sign employs in signifying its object)
Synonyms:	***actisign, token***		***dicent, pheme***
THIRDNESS	**Legisign** (signifies in virtue of conventions and laws)	**Symbol** (utilizes some convention, habit or social rule or law that connects it with its object)	**Argument** (focuses the understanding upon the conventional or law-like qualitative features the sign employs in signifying its object)
Synonyms:	***famisign, type***		***suadisign, delome***

Not any combination of relation in Peirce's trichotomies of signs is a possible sign; for what a sign represents its object to be will depend on the interconnection of the sign and its object, and the sort of connection will itself depend upon the character of the sign. All three of the correlates or dyadic relations are of different nature, or all are of the same nature, or two are of one nature while the third is of a different nature. Peirce believed that the three elements and the respective classifications they imposed upon signs could be combined to produce a complete list of sign types. The rules that determine permissible classifications are a) if an element is classified as a quality, its dependent element may only be classified as a quality; b) if any element is classified as an existential fact, its dependent element may be classified as either an existential fact or quality; c) if any element is classified as a convention, its dependent element may be classified as a convention, an existential fact or a quality. With these restrictions, instead of 27 sorts of signs, the three trichotomies above provide ten classes of signs (Figure 1).

To describe sign themselves (Table 2) Peirce uses three groups of neonyms: *qualisign – sinsign – legisign; 2) potisign – actisign – famisign; 3) tone – token – type*. The term 'neonym' is used in the sense suggested by Eduard Skorokhodko: "word or word combination constructed by the author of the text" (Skorokhodko 2004).

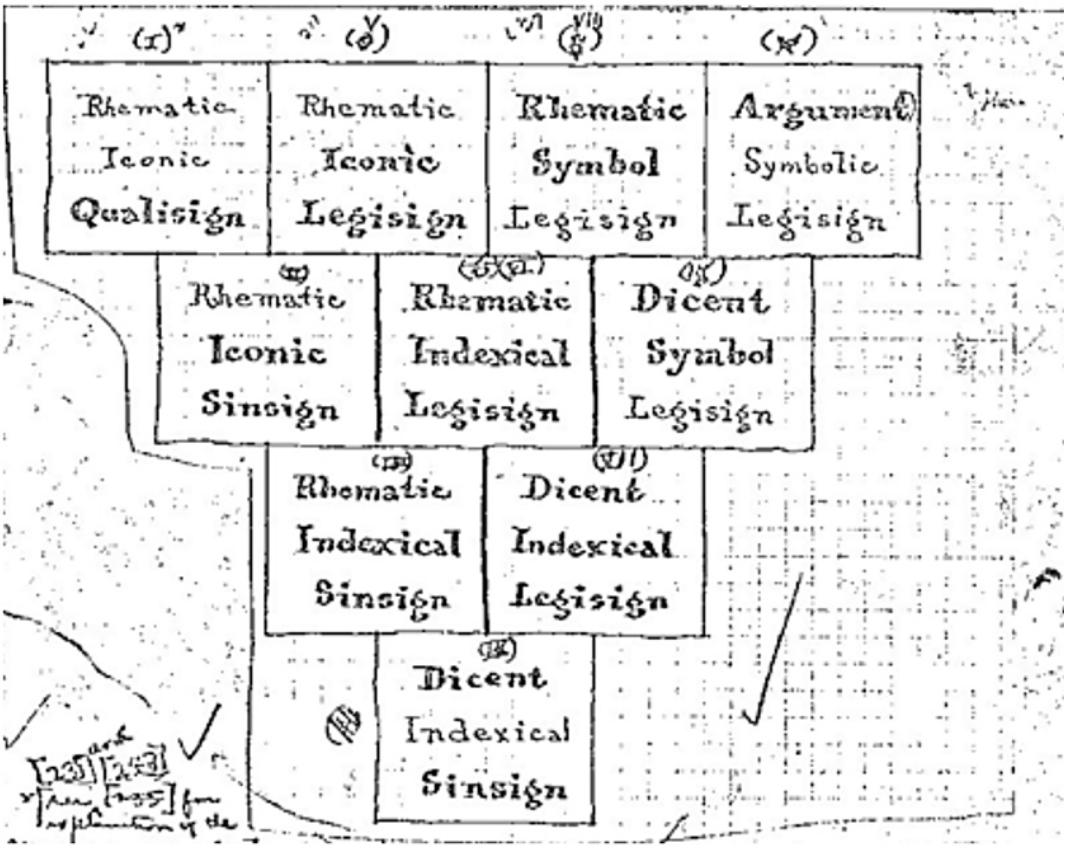

Figure 1. Peircean ten-fold sign classification[3]

To describe the relations of signs and their objects Peirce suggests three metaunits: *icon – index – symbol* with only icon having synonymous neonyms: *likeness* or *semblance*. And the relation of signs and their interpretants is explicated through three sets of terms: *1) rheme – dicisign – argument; 2) sumisign – dicent – suadisign; 3) seme – pheme – delome*. To understand the logic of Peirce's metadialect we can take a look at the etymology of the suggested terms. Table 2 presents the etymological description of Peirce's neonyms describing representamina.

[3] Retrieved from Arisbe (a website, providing access to resources for the life and work of Charles Sanders Peirce): https://arisbe.sitehost.iu.edu/digitized.HTM

Table 2. Etymological description of Peirce's neonyms in his trichotomies of signs: representamina

REPRESENTAMINA	FIRSTNESS	SECONDNESS	THIRDNESS
	qualisign	***sinsign***	***legisign***
	Latin: ***quālis, e*** – kind of, as if. M.Tullius Cicero : *quid et quale* – subject of discussion and its properties; P.Vergilius Maro – qualis used for comparison: 'as if' (Dvoretskyi 1976: 842)	**Latin:** ***sino, sivi (sii), situm, ere*** – to allow, permit, admit, T.Livius: *Sine sciam* – let me find out (Dvoretskyi 1976: 934)	**Latin:** ***lēx, lēgis*** – law, legal norm; rule, principle; definition, solution; contract agreement; right to control, power. M.Tullius Cicero: *lege ut* – to rely on the law or act according to the law (Dvoretskyi 1976: 588–589)
	potysign	***actisign***	***famisign***
	Latin: ***potior, titus sum, iri*** – seize, take hold of; take a dominant position, have power (Dvoretskyi 1976: 789)	**Latin:** ***actio -onis*** – action, activity; act; performance, execution; (in legal language) the formula used in bringing an action; *actiones componere* – to draw statements of claim (Dvoretskyi 1976: 25; Cassell's Latin Dictionary 1958)	**Latin:** ***fama –ae*** – talk, tradition, a report, rumour; the opinion of the crowd, public opinion (Dvoretskyi 1976: 415)
	tone	***token***	***type***
	Latin: ***tono, tonui*** – to thunder; to sound, to pronounce, to thunder out smth (Dvoretskyi 1976:1018)	**Old English:** related to verb *tæcan* – show, explain, teach, from Proto-Indo-European root ***deik-** to show, also pronounce solemnly (Online Etymology dictionary)[4].	**Latin:** ***typus*** – stucco image; regular change of attacks of the disease, periodicity (Dvoretskyi 1976: 793). From Greek **τύπος**– the effect of a blow or of pressure; cast or replica made in a mould; carved figure, image; form, shape; archetype, pattern, model, capable of exact repetition in numerous instances; general impression, vague indication; prescribed form, model to be imitated (Liddell & Scott 1940)

Thus in reference to representamina Peirce suggests the following neonyms rendering Firstness: *qualisign, potysign, tone.* They were created by Peirce using Latin roots with the semantic feature 'physical perception of the sign itself': *qualisign* – comparison through visual perception, *potysign* – taking hold of the position, *tone* – perception via hearing. All the terms express Firstness as a thing serving as a visible or tangible representation of a fact, quality, feeling, etc.

Peirce's neonyms rendering Secondness include: *sinsign, actisign, token.* They were created by Peirce using roots with the semantic feature of 'evidence, bringing an action of admitting or showing smth'.

Neonyms rendering Thirdness include: *legisign, famisign, type*. These were created by Peirce using roots with the semantic feature of 'modeling the perception relying on smth acknowledged'.

Etymological description of Peirce's neonyms referring to objects is presented in Table 3.

[4] Here and further on the data concerning Proto-Indo-European roots of the words discussed is taken from Online Etymological Dictionary accessed at https://www.etymonline.com/

Table 3. Etymological description of Peirce's neonyms in his trichotomies of signs: Objects

	FIRSTNESS	SECONDNESS	THIRDNESS
OBJECTS	*icon*	*index*	*symbol*
	Greek: εἰχώγ, όγος: image, similarity, comparison, likeness, representation (Dvoretskyi 1958, vol.1: 463)	**Latin: *index (indicis)*:** one who points out, discoverer, informer; anything which points out, from **indicare** – to point out, from *in-* into, in, on, upon (from Proto-Indo-European root ***en** "in" + *dicare* "proclaim" (from Proto-Indo-European root ***deik-** *to show*, also *pronounce solemnly*) (Dvoretskyi 1976: 514; Online Etymology Dictionary)	**Latin: *symbŏlus***, from the Greek sýmbolos, formed by the prefix *sin-*, given the Greek articulation *syn-*, that points out the idea of 'meeting, encounter or union,' from the Indo-European reference ***sun-**, contemplated as the connector, and – *bolus* detached from the verb *ballein*, that refers to 'throwing' or 'casting', with roots in the Indo-European ***gwele-**, for 'throwing' (Online Etymology Dictionary)
	likeness, semblance		

This second group of neonyms contains: 1) neonyms rendering Firstness: *icon, likeness, semblance* that possess the semantic feature of 'sharing qualitative features'; 2) one neonym rendering Secondness: *index*. It is the only metaunit used to render Secondness, that is to describe 'existential or physical connection' on the level of the object; 3) one neonym rendering Thirdness: symbol. This metaunit goes back to the idea of a 'union based on convention'.

Table 4 shows the etymological description of Peirce's neonyms referring to interpretants.

The third group of neonyms presented in Table 4 also contains three subgroups: 1) neonyms rendering Firstness: *rheme, sumisign, seme*; 2) neonyms rendering Secondness: *dicisign, dicent, pheme*; 3) neonyms rendering Thirdness: *argument, suadisign, delome*. All neonyms belonging to the first subgroup were created by Peirce using roots with the semantic feature of being inherent, belonging to, being suitable for things, events, and circumstances; the second subgroup – the semantic feature of explaining and predicting and neonyms of the third subgroup were created to represent Peirce's idea that thirdness on the level of interpretant is associated with persuading, suggesting, giving a clue.

Thus all Peircean neonyms can be traced back to Greek and Latin roots and were suggested by Peirce proceeding from his understanding of three categories and three components of semiosis. Each of his triads is 'triadic' and contains three options of nomination. Most commonly for rendering Firstness Peirce uses *qualisign, icon, rheme*; for rendering Secondness: *sinsign, index, dicisign*; for rendering Thirdness: *legisign, symbol, argument*. This can be proved by the use of his metalanguage in his best-known ten-fold sign classification mentioned above (Figure 1).

Thus creating his metadialect Peirce is particularly interested in what it is that makes them to be or constitutes them as being signs. Out of the three ways of introducing a new technical term: the use of a general language word in a specified sense, the introduction of a completely new term, and the borrowing of a word from a classical dead language (Snell-Hornby 1988), Peirce most commonly refers to borrowings from Latin and Greek and combining them with the component 'sign' creates a new term trying to make it reader-oriented, clear and unambiguous.

Table 4. Etymological description of Peirce's neonyms in his trichotomies of signs: Interpretants

INTERPRETANTS	FIRSTNESS	SECONDNESS	THIRDNESS
	rheme	*dicisign*	*argument*
	Greek: ῥῆμα: pronounced words, speech; in the most general sense: thing, event, circumstance [Dvoretskyi 1958, vol.II: 1452]	**Latin: dico, dixi, dictum:** to pronounce, to state; in the most general sense: to proclaim, to predict; to determine, to establish, to relate [Dvoretskyi 1976: 323]	**Latin: argūmentum:** story; subject, content, topic; stage performance; picture; visual proof, evidence; sign, mark; veracity, truth, inner persuasiveness; inference (in philosophy) [Dvoretskyi 1976: 94]
	sumisign	*dicent*	*suadisign*
	Latin: sum, fui, esse: to exist, to be present, to be available; to occur; be inherent, belong to; be true; mean; have reference to; be suitable for [Dvoretskyi 1976: 977]	**Latin: dico, dixi, dictum:** participle form – *related* [Dvoretskyi 1976: 323]	**Latin: suādeo, suāsi, suāsum, ēre** – to suggest, to recommend; to urge; to persuade [Dvoretskyi 1976: 960]
	seme	*pheme*	*delome*
	Greek: σῆμα: sign, mark, token; omen, portent; constellation; grave. Hypothetically related to **Latin: semen** 'seed; seedling; genus offspring, descendant; source, basis, cause' (Dvoretskyi 1958, vol.II: 915] (from Proto-Indo-European root ***seh-** meaning 'to sow, plant' (Online Etymology Dictionary)	**Greek: φήμη:** speech, utterance; prophetic word, divination; omen; rumour, word; reputation, fame; legend; proverb; message (Dvoretskyi 1958, vol.II: 1720 – 1721) (from Proto-Indo-European root ***bha-**"to speak, tell, say") (Online Etymology Dictionary). **Latin:** ***fama –ae*** – talk, tradition, a report, rumour; the opinion of the crowd, public opinion [Dvoretskyi 1976: 415]	**Greek: δήλωμα, ατος** – mark, indicator, clue [Dvoretskyi 1958, vol.I: 357]

5. Conclusions

It was in the year 45 B.C. when Mark Tullius Cicero, the Roman statesman, orator and the man of letters wrote: "we have actually to create a vocabulary, and to invent new terms to convey new ideas. This necessity will cause no surprise to anyone of moderate learning, when he reflects that in every branch of science lying outside the range of common everyday practice there must always be a large degree of novelty in the vocabulary, when it comes to fixing a terminology to denote the conceptions with which the science in question deals (Cicero 1931: 221). Pride and faith in his own country and in his language encouraged Cicero to believe that the Latin tongue would long be the chief vehicle of communication and the main source of names for new phenomena and concepts. Cicero was justified in that belief; as subsequent history has proved. The great significance of the role, both direct and indirect, which his native Latin and the antecedent Greek had in the formation of metalanguages to be used by mankind for the communication of knowledge, has become obvious nowadays.

Over the last years, metatheoretical issues seem to have been receiving an increasing amount of interest from semioticians. The interdisciplinary roots of semiotics have given rise to diverse and multiple influences on its metalanguage. Through the compilation of anthologies, dictionaries and encyclopedias that make use of different criteria semiotics of the last decades has certainly enhanced its visibility. But its metalanguage is not fully consistent as the discipline is fragmented in 'schools', 'turns', 'approaches' with no metalanguage shared. Peircean metadialect provides a perspective for enhancing the status of the discipline as a whole and deserves appreciation on the part of members of other scholarly communities.

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TAXONOMIC PRACTICE AND EPISTEMOLOGY OF SEMIOTICS: A HISTORICAL REVIEW

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1. Introduction

The word *taxonomy* comes from the ancient Greek τάξις (*taxis*) [order] and νόμος (*nomos*) [law, rule], connected with the French form *-o*. It was coined in 1813 by the Swiss botanist Augustin Pyramus de Candolle; thus, it was born in a scientific and naturalist field.

According to the Cambridge Dictionary, we use the word *taxonomy* "to refer to a system for naming and organizing things, especially plants and animals, into groups that share similar qualities". The dictionary considers this word a scientific and specialized term. Even if it is born and used mainly in the natural sciences, we can talk of taxonomy in the human sciences as well, for example in anthropology, linguistics, and semiotics. Dictionary definitions of the equivalent term in other languages help us to support this thesis.

In the online dictionary of the German language *Duden*, the usage of the word *Taxonomie* is distinguished in two different fields: on one hand, it is a specialized term in botany and zoology, and it means "Zweig der Systematik, der sich mit der Einordnung der Lebewesen in systematische Kategorien befasst". On the other hand, it is a specific term used in linguistics with the meaning of "Teilgebiet der Linguistik, auf dem man durch Segmentierung und Klassifikation sprachlicher Einheiten den Aufbau eines Sprachsystems beschreiben will".

Based on the online dictionary of the Real Academia Española for consideration of the Spanish language, the term *taxonomía* has two definitions. The first is confined to biology, but the second is "clasificación (‖ acción de clasificar)", so it could be extended to other disciplines.

In the online *Le Robert*, a dictionary of the French language, the *taxinomie* is defined as the "Science des classifications", and it can be identified as a synonym of the word *systématique*. It is interesting that the word *taxinomie* is marked by didactic usage.

Finally, considering the online Internazionale dictionary for the Italian language, the equivalent Italian term *tassonomia* has two definitions, both with the mark TS, which identifies a technical-specialized term. The first one refers to biology, but the second is used in anthropology and linguistics as a synonym of the word *classificazione* [classification].

The aim of this paper is to retrace the presence of taxonomy throughout the history of semiotic thought and to demonstrate how taxonomy has been necessary for the epistemology of this discipline, especially considering the attempts to classify the signs of the last century in Italy.

2. A first classification of signs: Saint Augustine

The writings of Saint Augustine (354 – 430) are not only important in the studies of Latin literature and language, but also for semiotics (Bettetini 2008).

According to Bettettini (1994), his first semiotic thoughts can be found in *De dialectica*. Here, Saint Augustine distinguished four different parts of the dialectic: *res* [thing], *verbum* [word], *dicibile* [the expressible, the sayable] and *dictio* [an expression, a saying]. In this last concept and in its definition, Baratin (1981 in Bettettini 2009: 22) recognized the new of semiotics: in fact, the *dictio* is a "word, but it signifies […] the word itself and what happens in the mind through the word[1]". In other words, the *dictio* is a verbal expression that works as a sign to refer to a thing.

Another important work where the semiotic thought of Saint Augustine can be retraced is *De doctrina Cristiana*, specifically the second book of it. Here, he defined two important concepts: what a sign is and what kinds of signs exist.

In this book, the definition of sign is quite similar to the definition of *dictio*, which I mentioned before. In fact, in *De doctrina Cristiana* the sign is explained as "a thing that over and above the impression it makes on the senses, causes something else to come into the mind as a consequence of itself". Some examples of signs given by Saint Augustine are the footprint, the smoke, and the voice of a living man. What do they have in common? They make us know something different from themselves, in particular something that is a consequence of them: the footprint is the consequence of someone is passing there; the smoke is the consequence of a fire; the human voice is the consequence of the feeling in his mind.

However, the examples given by Saint Augustine are signs that belong to different categories. He distinguished between *naturalia* [natural] and *data* [conventional] signs. This differentiation between natural and artificial signs reoccurs in other ancient works.

Natural signs are signs that, "apart from any intention or desire of using them as signs, do yet lead to the knowledge of something else"; thus, the footprint and the smoke belong to this type of sign. On the contrary, conventional signs are signs that "living beings mutually exchange for the purpose of showing, as well as they can, the feelings of their minds, or their perceptions, or their thoughts. Nor is there any reason for giving a sign except the desire of drawing forth and conveying another's mind what the giver of the sign has in his own mind"; the human language is the main example of this case.

In addition to this first classification, Saint Augustine made another distinction when he considered the difficulty of reading the Bible: the signs can be *propria* [proper] or *translata* [figurative]. Proper signs are "used to point out the objects they were designed to point out". Contrariwise, when we use a proper name to signify something else, we have a figurative sign.

Even if the definition and classification of signs in Saint Augustine's philosophy are rudimentary and simplistic, it shows us the importance of trying to find a rule and a regularity in a world surrounded by signs, which appears to be chaotic and undefined.

3. Peirce's classification of signs

In this paragraph, I'll make a time jump and consider the semiotic thought after the semiotic breakthrough. I'll just begin with one of the two fathers of this breakthrough, Charles Sanders Peirce.

Charles Sanders Peirce (1839 – 1914) was a logician and a mathematician, not a linguist. However, since he was interested in knowing how knowledge works, he made semiotic observations. He hypothesized that a sign is something that stands in a well-defined kind of relation to two other things, its object and its interpretant; these are the three parts that compound the famous triangle of Peirce.

The number three is a number that also occurs also in the classification of signs by Peirce. As he knew, it was the number in which the mind was divided by many thinkers; moreover, he considered Kant the responsible for this triadic division and his tripartition of the mind in feeling, willing, and knowing (Houser 1983: 331).

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[1] From now on, I'll quote Saint Augustine only in English. The translation of *De dialectica* is the one made by J. Marchand. The translation of *De doctrina Cristiana* was made by Nicene and Post-Nicene Fathers.

Peirce proposed several typologies of the signs. Doubtless, the most famous and influential part of this classification is the distinction between icon, index, and symbol.

However, the icon-index-symbol typology is the second one of three. These three typologies originate from two different parameters: the point of view from which the sign is considered and the phenomenological categories. In Table 1, the scheme of Peirce's classification of signs can be observed.

Table 1. Peirce's classification of signs (from *Collected Papers*)

	Firstness	**Secondness**	**Thirdness**
Sign itself	Qualisign	Sinsign	Legisign
Sign in relation to its object	Icon	Index	Symbol
Sign in relation to its interpretant	Rheme	Dicisign	Argument

The fields Firstness, Secondness and Thirdness are the three basic phenomenological categories, the three great classes in which all conceptions can be divided. These names are preferred over the previous quality, relation and representation and the later quality, reaction, and mediation for scientific purposes (Houser 1983: 332). Anyway, they are the same: firstness is the quality of feeling; secondness is the reaction, the (dyadic) relation; and thirdness is the representation, mediation.

For the classification of signs, every sign can be considered:

1. on the sign itself.
2. on how the sign stands for its denoted object.
3. on how the sign stands for its object to its interpretant.

Each of the three typologies is a three-way division, a trichotomy, overlapping with the three phenomenological categories just considered.

The first typology considers the sign itself and produces qualisign, sinsign, and legisign. A qualisign is a quality or a possibility; on the contrary, a sinsign is an actual individual thing, fact, event, state, etc.; finally, a legisign is a norm, habit, rule, or law.

Instead, the second typology considers how the sign stands for its denoted object. Here the most famous tripartition between icon, index, and symbol can be found. The sign is an icon when it refers to its object through similarity; it is an index when it refers to its object through factual connection; and it is a symbol when it refers to its object through interpretive habit or norm of reference.

Finally, the third typology considers how the sign stands for its interpretant and gives back rheme, dicisign, and argument. We have a rheme if the sign is term-like, standing for its object in respect of quality; we have a dicisign if the sign stays for its object in respect of fact; finally, we have an argument when the sign stays for its object in respect of habit or law. This is the trichotomy of all signs as building blocks of inference.

Combining these three trichotomies, ten classes of signs are created. In later years, Peirce attempted a finer level of analysis, defining sign classes in terms of relations not just to sign, object, and interpretant, but to sign, immediate object, dynamic object, immediate interpretant, dynamic interpretant, and final or normal interpretant, but he did not bring that system into a finished form.

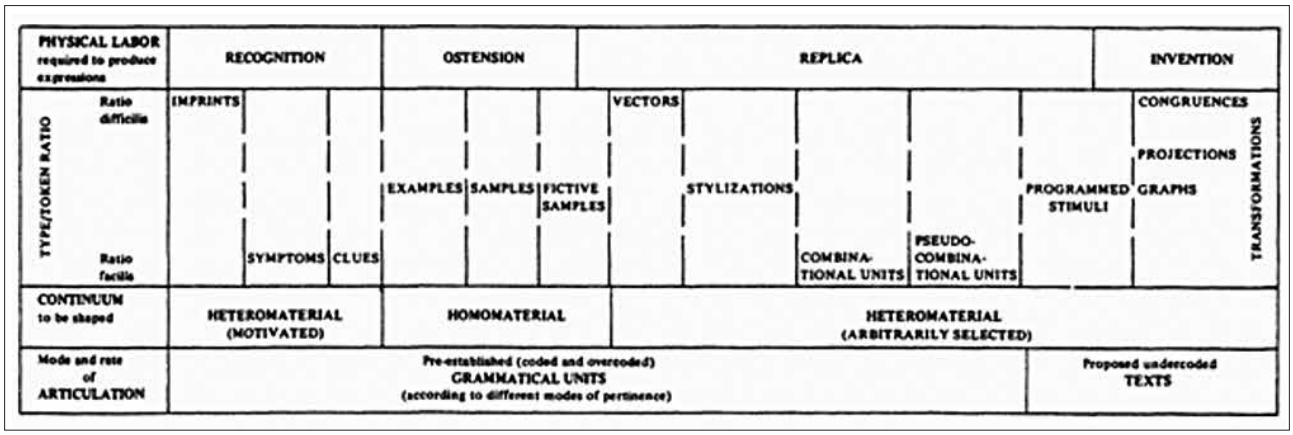

Image 1. The *typology of sign production* by Umberto Eco (from Eco 1976)

4. The typology of sign production: Umberto Eco

Peirce's classification of signs is a central theme in the second chapter of *Segno*, a work by Umberto Eco (1932 – 2016) published for the first time in 1973. Here, Eco browsed all the attempts at sign classification made before that time. The taxonomies are distinguished by Eco from the source, from the inference, from the level of sign specificity, from the level of the transmitter's intentionality, from the physical channel, from their meaning, and from the behaviors caused in the receiver. At the end of the chapter, he concluded that the best one is the one by Charles Sander Pierce because he was the only thinker capable of summarizing all the points of view in his classification (Eco 1973: 63).

Even if Eco considers Peirce's classification as the most global, he thinks it incomplete and improperly used by other authors, because they don't consider the period in which it was created (Eco 1973: 63-64). Moreover, he finds another fundamental problem in Peirce's trichotomy, which is the difficulty of determining which class a sign belongs to. Quoting Eco's words, "I segni possono assumere caratteristiche diverse a seconda dei casi e delle circostanze in cui li usiamo proprio perché hanno un carattere fondamentale comune" [Signs could assume different characteristics based on the cases and the circumstances in which they are used because they have a fundamental common character] (Eco 1973: 65). It means that every sign could be an index, an icon, or a symbol at the same time, depending on the circumstances and the usage.

Understanding the impossibility of a sure classification, Eco worked not on a classification of signs, but on a typology of sign production (Eco 1976), which was established using four parameters:

1. The physical labor required to produce expressions.
2. The *type/token-ratio*.
3. The type of *continuum* to be shaped.
4. The mode and complexity of articulation.

Now the four parameters will be considered in detail. The physical labor required to produce the expression could be of four different types, which are:

1. Recognition. It occurs when "a given object or event, produced by nature or human action (intentionally or unintentionally), and existing in a world of facts as a fact among facts, comes to be viewed by an addressee as the expression of a given content, either through a pre-existing and coded correlation or through the positing of a possible correlation by its addressee" (Eco 1976: 344).
2. Ostension. We have an ostension when a "given object or event produced by nature or human action (intentionally or unintentionally and existing in a world of facts as a fact among facts) is 'picked up' by someone and shown as the expression of the class of which it is a member" (Eco 1976: 350).

3. Replica. This is the mode of production signs we can find in the most usual elements of expression. Morphemes are maybe the clearest exempla of replicas, but also emblems, traffic signals, gestures, and musical notes can be. As we can see from these exempla, elements combinable with other elements of the same systems (as verbal signs), elements of low-structured repertoire (as emblems or play cards), and elements of different systems used to express a clear function (e.g., vectors) are cases of replicas.
4. Invention. It is "a mode of production whereby the producer of the sign-function chooses a new material continuum not yet segmented for that purpose and proposes a new way of organizing (of giving form to) it in order to map within it the formal pertinent element of a content-type" (Eco 1976: 383).

The second parameter for Eco's typology of sign production is the *type/token-ratio*. It goes from the top of *ratio difficilis* to the bottom of ratio facilis. In cases of *ratio difficilis*, "an expression-token is directly accorded to its content" (Eco 1976: 287) or, in other words, "the nature of the expression is *motivated* by the nature of the content" (Eco 1976: 287, italic in the original). On the contrary, in cases of *ratio facilis* the expression's concrete manifestation matches its own expression type, and "an expression-token is accorded to an expression-type, duly recorded by an expression-system and, as such, foreseen by a given code" (Eco 1976: 287).

Then, the typology's third parameter is the continuum to be shaped. It goes from homomaterial, passing by motivated heteromaterial, to arbitrary heteromaterial. In the details, the continuum is homomaterial when the expression is formed in the same material stuff as the referent; motivated heteromaterial when there is a casual relationship between the expression and the referent; finally, heteromaterial arbitrary when the continuum is arbitrary chosen.

Finally, the fourth and last parameter is the mode and complexity of articulation, which range from systems with strongly coded units to those in which the units are difficult to identify.

Eco disposed all these elements in a table (see Image 1), which illustrates his four-dimensional classification.

At the end of the explanation of his typology, to give effort to his choice, Eco writes, "The typology of modes of production of the signal, outlined in this section, has definitely clarified the fact that what one usually calls 'signs' are the result of many intertwined modes of production" (Eco 1976: 401).

5. The classification of codes: Tullio De Mauro

The Italian linguist Tullio De Mauro (1933 – 2017) proposed a taxonomy of codes and languages in his *Minisemantica dei linguaggi non verbali e delle lingue* (1982) and under the voice Semantica written for the Treccani encyclopaedia published in the same year, demonstrating how the verbal language is the most powerful and important code. The problem of the classification of signs, which Eco solved by classifying the types of sign production, was solved by De Mauro with a classification of codes.

As Eco, also De Mauro opened his classification considering the problems in other sign taxonomies made before him. Specifically, he showed the weakness in information theory's classification and in zoosemiotics. The classification of the information theory, begun with Hartley, ignores the relationships between signals and signs. Instead, the zoosemiotics theory classifies signs based on the signals of the significants.

However, De Mauro found two problems in a classification based on the signals of the significants. Firstly, there is the risk that heterogeneous codes belong to the same categories – for example, train whistles and birds chirping. Secondly, many codes admit that their meanings are realized by signals from different substances (De Mauro 1982: 27-28).

Instead, he would like to obtain a classification that, being a classification, should respond to three criteria: it must be exclusive, exhaustive, and economic. De Mauro thought that in his taxonomy, created with as few criteria as possible, no codes are excluded, and no codes should belong to more than one family.

According to De Mauro's typology, there are three main characteristics, which he calls "tipologia semantico-sintattica dei codici" [semantic-syntactic typology of codes] (De Mauro 1982: 32), because it is a typology that first considers syntactic aspects of codes and the specific ways in which significants and sense relate.

He based his classification on four characteristics, which work as pertinent tracts. It means that finding a group of elements which have one characteristic helps us to find the group without the same characteristic. These four pertinent tracts are:

1. Articulation. A sign is articulated when it is composed of many parts that each contribute to the final meaning. On the contrary, a sign is non-articulated (or global) when it expresses the sense in a global way.
2. Infinitude. A code has the characteristic of infinitude when, beginning with a finite number of signs and rules to combining them, we can obtain an infinite number of signs. On the other hand, a code has a finite number of signs.
3. Synonymity. If the same sense can be included in two significates of the same code, the code has the characteristic of synonymity.
4. Methaphoricity. When a code admits synonymy, but it is not possible to foresee it, it is a case of methaphoricity. In other words, this is the possible but not predictable transferability of limits of meaning.

In *Minisemantica dei linguaggi non verbali e delle lingue* (p. 55) he represented the four criteria in a Porphyrian tree (Image 2). In *Semantica*, the four criteria create a table that works as a matrix (Table 2). In both cases, five families of codes are identified.

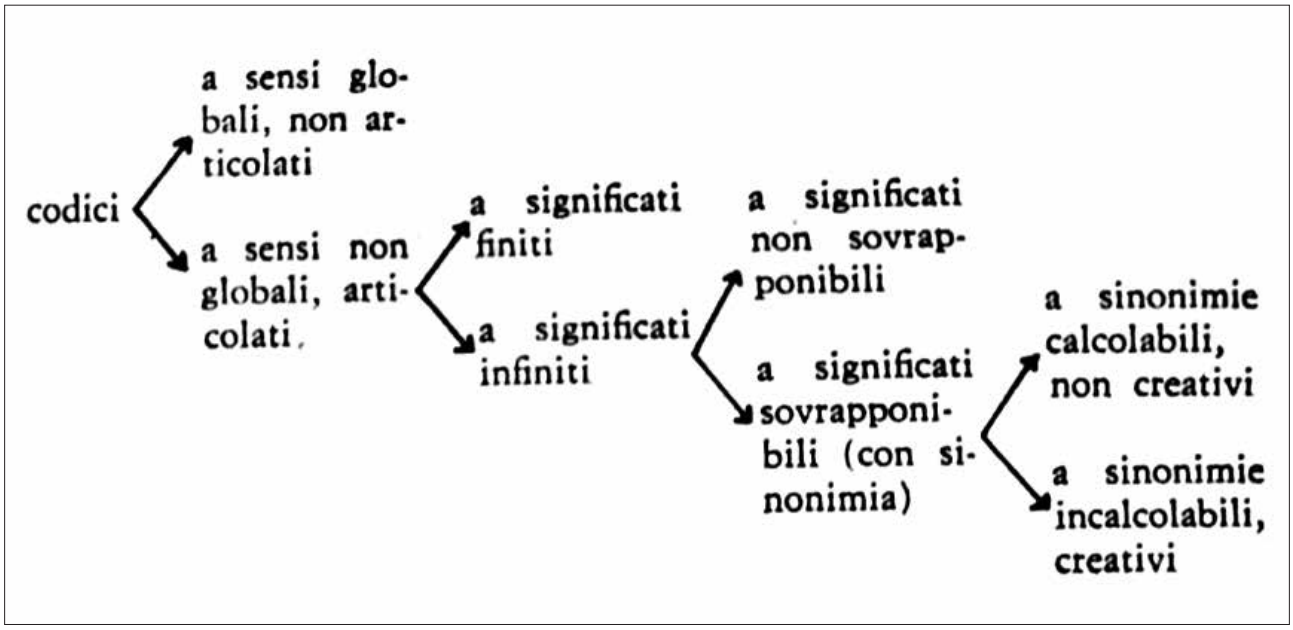

Image 2. Porphyrian tree by Tullio De Mauro (from De Mauro, 1982)

Table 2. De Mauro's classification of codes (from *Semantica dei linguaggi non verbali e delle lingue*)

	Articulation	Infinitude	Infinitude	Metaphoricity
I	-	-	-	-
II	+	-	-	-
III	+	+	-	-
IV	+	+	+	-
V	+	+	+	+

The five families of codes are:

1. Codes composed of global signs. Dashboard lights, as well as lighthouse or toilette icons belong to this family. In fact, their signs are global, i.e., not articulated.
2. Codes that are composed of a finite number of non-global signs. Traffic lights with more than three lights or cars' license plates are examples of codes of this type. It means that their sense is composed of the union of a limited number of signs.
3. Codes are composed of an infinite number of non-global signs, for example, Arabic and Roman numbers. A code belongs to this family when it is combinatory i.e., the inversion or repetition of a sign means something different, and it is always possible to add a sign without problems.
4. Codes composed by synonymy signs, where the synonymousness is predictable. The math calculation is based on the synonymy sign; for example, the sense of 5 is the same as 2+3, 4+1, 7-2, etc. The synonymy is given before, and it is necessary to respect it, otherwise the code can't work.
5. Codes of vagueness. Codes of this family are composed of an infinite number of non-global synonymy signs, where the synonymousness is not predictable. The human language is the most important and powerful code of this type. Its vagueness is both its problem and its power at the same time. Moreover, human language can translate in its signs all the codes, and it can speak about itself. De Mauro called these two last characteristics "onnicomprensività formativa" [constitutive all-inclusivity] and "metalinguisticità" [metalinguisticity].

6. Conclusions

From this journey along semiotics thought – which began far away with Saint Augustine, went on with Peirce, and finished in Italy with Eco and De Mauro – different tries of classification are presented. From the first attempts of sign classification, some thinkers proposed to also classify mode production or codes as ways to overcome the problem of the complicity of sign taxonomy.

It is considerable that every classification proposal is accompanied by tables. It gives a more scientific and schematic idea of the proposals and perhaps makes the thinker surer of his typology, responding to the natural need to classify. In fact, as Hopwood said, "the urge to classify is a fundamental human instinct; like the predisposition to sin, it accompanies us into the world at birth and stays with us to the end" (Hopwood 1959: 230).

However, this human necessity collides with the infinite variety of reality. Therefore, every attempt to pigeonhole, to confine things in one and only place, becomes weak. Sooner or later, a sign or a code that belongs to more than one class or that can be classified in that scheme could be found. As Gray retraced considering Sebeok, "none of the many attempts to construct a taxonomy of signs has ever been universally accepted, and probably none is destined to be in the near future" (Gray 1978: 131).

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RETHINKING SEMANTIC FIELDS: RELEVANCE, ENCYCLOPAEDIA AND LOCAL HOLISM

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A comprehensive discussion of the notions mentioned in the title of this paper would require the scrutinization of hotly debated issues, which, for the sake of brevity, I will only seldom mention. However, I will try to follow an orderly track, illustrating the keywords individually, and then reconnecting them in the last section. My approach is, unavoidably, not neutral, since it is grounded on European structural semantics –rather, on a heretical version of it, as I will try to contend– detecting connections with Phenomenology, some of which have been already broadly examined by Sonesson (2009, 2018, 2021).

In the main, I suggest that the path that crosses the notions of relevance (*pertinence*), encyclopedia, and local holism offers solid theoretical support for the development of a semiotic *and* linguistic approach to semantics, as the one that underlined lexical field theory. Yet, the traditional discussions on lexical fields mostly emphasized the critical points of the model traced back to the succinct formulation by Trier in the early 1930s, followed by the even more obscure revision by Weisgerber in the 1950s and 1960s (see also Geckeler 1971), without dwelling on the semiotic and philosophical assumptions of the notion of *field* in the sciences of language, and in science in general (De Palo 2019). Indeed, criticism highlighted the limitations of the linguistic semantics of the time, and then of the structural semantics stemming from Saussure's *Cours de Linguistique Générale* (1916), whose autonomy principle and seemingly *disembodied* tenets were largely condemned and rejected.

1. Relevance

In the structural tradition, the notion of *pertinence* (or *relevance*.[1]) developed in two directions. The first one, probably the most well-known, is the relationship between *pertinence* and *function*. Here *pertinent* mostly means *functional*: a linguistic unity as such (*in its individuality*) is identified by one or more features *useful to distinguish* it from the others belonging to the same class or system. As such, pertinence is a cornerstone of the Saussurean epistemology, a consequence of the declaration that *langue is a classification system*, followed by the conclusion that *in linguistics there are only differences* (Saussure [1916] 1959: 120).

In this wake, the notion of pertinence became the theoretical basis of structural phonology (Trubetzkoy 1939). Thus, a *phoneme* –as an abstract linguistic unit (*type*) distinct from its correlative *phones* (*tokens*)– is classified as such because it owns *at least one* feature by which it is opposed to any other phoneme. For instance, /p/ and /b/ are both classified as *plosive* and *bilabial*, but they are not the same phoneme as they are distinct by means of another *pertinent feature* (/b/ is *voiced* while /p/ is not). In such a class *free variations* are allowed, till they do not affect the functional level. As widely known, the identification of the phoneme bears on the *commutation principle* (see also Hjelmslev 1943): when a change on the plane of the signifier (/bi:t/-/si:t/) leads to a change on the plane of the signified (*beat*/*seat*), two distinct phonemes are found (namely, /b/ and /s/).

This first sense of pertinence has been elaborated –perhaps much beyond Saussure's indications (see, among others, De Mauro 1982) –up to the Hjelmslevian hypothesis of the *symmetry of the sign*: even on the *plane of content*, as well as on the *plane of expression*, it is possible to identify *minimal elements*, that the Danish linguist called *content figurae*, *with a functional value*, that is, *useful* to distinguish one meaning from another.

[1] The choice to use the technical word *pertinence* is motivated by the fact that it preserves the fertility and problematic nature of a semiotic approach, which is completely erased in the most fortunate *Relevance Theory* by Sperber and Wilson (1986), who underestimate that "(at least linguistic) meaning has to be systematically grounded" (Sonesson 2018: 37). The two notions can be used as synonymous as long as one keeps in mind the difference between semiotic and (neuro) cognitive approaches.

As known, Hjelmslev's intuitions have received extensive, and often well-founded, criticisms that I cannot unpack here. However, more recently, some scholars have noticed that the structural models (both phonological and lexical) entail the so-called *Classical Theory of Categorization*, namely a model –erroneously attributed to Aristotle (and sometimes to Locke)– that holds that the features are *abstract (arbitrary), primitive, universal,* and (eventually) *innate* (Taylor 1989: 34-35, Lakoff & Johnson 1980, Taylor 1999).

Yet, second-generation cognitive semanticists often confuse the European structural approach with Katz and Fodor's semantic model, or with a broader Chomskyan approach. Such misinterpretations have led to a widespread suspicion towards the principle of *radical arbitrariness*, wrongly understood as trivial conventionalism[2] or, worse, nominalism[3]. On the other hand, scholars closer to the structural paradigm have often superimposed the Saussurean principle with the Hjelmslevian *principle of immanence* that, according to the dominant criticism, aims to cut out of the langue everything that is external to the mere *game of signs as pure values*.

Nevertheless, this trend of criticism entails a theoretical confusion between *theory* and *object* which has been strongly condemned, from different perspectives, by Coseriu (1952) and Itkonen (2003). Symptomatic of this enormous misunderstanding is the fact that the arbitrariness of the (phonological or lexical-semantic) traits is simultaneously accused of *objectivism* –features are thought to reflect or adhere to a presumed "objective" reality– and of abstractness –features are conceived as *disembodied*, i.e. *autonomous* from both the external reality and the experience and the corporeality of the subject who performs the tasks of categorization.

To elucidate this controversial point, I come to the broadest sense of pertinence that structuralist semioticians and linguists drew from the other Saussurean epistemological principle, according to which (in linguistics) *it is the point of view that creates the object* (Saussure 1959: 8).

Martinet's vivid metaphor illuminates the point:

> The weight of the material used in the facade of a building *has repercussions on the structure of this building*, and yet the grain of this material, its external aspect, its aesthetic qualities insofar as they do not cause a variation in weight are *non pertinent from the point of view of the architectural structure* (Martinet 1965: 292).

Since what is pertinent depends on the point of view, linguistic unities are not *realities in themselves* but are instead the result of *a way of seeing and conceiving reality*. It is on this ground that Prieto paved the way to a conception of semiotics as a theory of knowledge. As he argues:

> (…) since pertinence never comes from the object, there is no knowledge of material reality that is "objective", in the sense that it could place itself in front of the object passively and reflect it "as it is" or, in any case, so that it owes nothing but the object. From the fact that *pertinence is brought about by a subject who is always a social subject*, it follows that we cannot have knowledge of material reality that is socially "neutral" (Prieto 1975: 149, translation and emphasis mine).

The theoretical implications of this deeper sense of pertinence have not yet been explored as they deserved[4], due to two conclusions that Saussure's interpreters have perhaps given too much weight, generating the misunderstanding that the activity of pertinentization is *radically arbitrary* in the aforementioned erroneous sense, and mainly (if not exclusively) linguistic, i.e. performed not by real speakers but by the *langue* itself; hence, the charge of nominalism.

It is not by chance that both these false statements have influenced the development of the notion of field, and this leads me to the second keyword I am going to explore.

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[2] This interpretation misunderstands the very scope of Saussure's theory of sign and *langue*, whose main aim is precisely that of overcoming the trivial conception of language as a nomenclature (De Mauro 1967).

[3] Accordingly, Taylor (1999) suggests that Saussure's radical arbitrariness leads to a relativism worse than Whorf's.

[4] Note that, according to Prieto, this principle applies equally to the natural sciences that are also linked to social passions.

2. Fields

The notion of *field* gained great fame in last-century linguistics. Indeed, since definitions of field blossomed in numerous areas of research between the 19th and 20th centuries, it can be considered a "migrant notion" (De Palo 2019: 201) that appeared in physics, and soon after was re-elaborated in Gestalt psychology and in biology.

Regarding language, a field approach encounters the question of totality, that is, "the mereological relation between the *whole and the parts, subject and object, continuum and discrete*, in the frame of the traditional dualism between the supporters of matter and friends of ideas" (De Palo 2019: 201), to mention categories dear to Cassirer (1923). As a result, the notion of field crossed "a complex pattern involving the Gestalt school and phenomenology, but also structuralism", since it is related to the notion of *organism*, namely, to the broad idea of a "mutual interdependence between functions and structures, with the consequence that any change to any of these parts inevitably affects the others" (De Palo 2019: 201).

Following Ščur ([1974] 1978: 9), at the beginning of the 20th century the term designated a plurality of different phenomena. The number of sciences in which it was used, and the definitions it received were constantly growing, so that it acquired a "pandemic character" (Ščur 1978: 9). In linguistics, it was variously expounded. Among the various definitions and related theories, I just recall tension fields introduced by Trost, Beneš, Firbas and Mathesius within the Prague School (see Sornicola and Svoboda 1991), *associative fields* (Bally), *syntagmatic fields* (Porzig), *symbolic* and *deictic field* (Bühler), *semantic* and *noetic field* (Prieto).

Each of these notions would require proper examination, which is far beyond the scope of this paper. I will therefore focus on the lexical field theory, which invested more closely in the Saussurean definition of *langue*, along a Humboldt-Saussure theoretical line.

2.1. Lexical field theory

Lexical field theory branches from the insight that words are not isolated in either the language or the speaker's mind. In other terms, the lexicon of a historical-natural language (*langue*) is not a list of items, but a structure in which each word is related to the others in a way that the meaning of the single word depends on the relations with its neighbors.

By reworking the notion of *value* (Saussure 1959: 114 ff.), Trier observes:

> No spoken word is isolated in the conscience of the speaker and listener, contrary to what could be inferred from the fact that it is phonetically delimited. In each spoken word its antonym echoes. [...] Next to and above each word, a wealth of other words, more or less conceptually related to it, appears [...] Together with the spoken one, *all these words constitute an articulated whole, a structure, that can be called the lexical field or linguistic field of signs* (Trier 1931: 1, transl. and emph. mine).

Trier considers both language as a human cognitive faculty and language (*langue*) as a historical artifact as a *mediary world* (*Zwischenwelt*) through which humans have access to reality. Consequently, a field (arbitrarily) *articulates –classifies, organizes, shapes–* an underlying conceptual area. In short, a lexical field *determines* a conceptual field (see also Trier 1934).

Yet, the clarification of the relationship between the lexical and the conceptual level depends on the general conception of language, given that the Saussurean definition of *langue* as a system of classification is open to both strong sense and weak sense interpretation.

Indeed, in a strong sense, the semantic-conceptual level entirely depends on the lexical one. Since there are no concepts before and outside the *langue, lexicalization coincides with conceptualization*[5].

Conversely, in a weak sense, the lexical level *fixes (codifies)* all the concepts that are *relevant* for a linguistic community in a certain time frame. The lexical and the conceptual levels overlap but are

[5] After all, the belief that also referential and perceptual fields are linguistically structured is an ambiguous commitment of structural semantics –see the comparison of *blue, green, brown*, and *gray* in English and Welsh analysed by Hjelmslev (1943: 53).

independent since the *langue* constantly *struggles* to *shape* the concepts that are historically, socially, or culturally needed. If so, the strong sense falls into the grip of linguistic determinism (see Diodato 2019b), while the weak interpretation acknowledges a *genuine* cognitive role for language as a faculty, and for languages as social and historical facts.

Unfortunately, during its ascent phase, the debate on semantic fields suffered from the strong conception of language that the founding fathers of the theory had promoted. In fact, most of the criticism did not strike the notion of field as a *structure* or a *frame*, but strongly rejected a conception of language which seemed to lead to a hypostatization of fields (Diodato 2019a).

To be blunt, there is no doubt that structural semantics rested on the general confidence in separating the linguistic dimension of meaning (*invariant/type*) from its, so to speak, encyclopedic and contextual one (*variants/tokens*). However, it would be a huge mistake to forget that one of the philosophical issues of the structural approach dealt precisely with the scrutiny of the *limits* of such a theoretical assumption.

For instance, Coseriu (1990), as a heretical structural semanticist (see Diodato 2021), does not deny the existence of extra-linguistic categories, nor exclude that they *do* have a weight in semantic determination; likewise, he observes that language always *molds* external reality and mental categories producing clear-cut grammatical and lexical distinctions. Accordingly, it is necessary to separate the argument of the vagueness of lexical categories (e.g., categories are not the result of abstract operations according to a vulgar classical model) from the evidence that they always work by extracting from concrete or conceptual phenomena a set of *pertinent* features to distinguish an entity from the others. In this light, fields can be also thought of as pragmatic constructions plastically organized on the plane of the *parole*; nevertheless, their skeleton is rooted in the *langue*, that is, in the socially shared set of norms fixed and used by the speakers. Following this reasoning, linguistic activity always (pre)supposes a system of –albeit vague and indeterminate– historical and social values already at stake.

Following Coseriu's suggestions, it is possible to rethink the initial definition of lexical field in such a way as to account for the tension between cognition and language, that is, between language as a symbolic system and its rootedness in speaking subjects, avoiding both the risk of hypostatizing the fields and, on the other hand, falling into a pragmatic absolutism that definitively erases the semiotic dimension. In fact, one should consider lexical fields as holistic structures that collect concepts related to a homogeneous conceptual area lexicalized in a particular language or in a certain synchronic state, while semantic fields refer to groups of concepts related to a certain conceptual area whether or not they are lexicalized in a specific language in a certain synchronic state. The lexical semantic area, then, is articulated in its own way (arbitrarily, but not *indifferently*), and it tends asymptotically to match the conceptual semantic area; the two dimensions overlap, but they never come to be definitively identified.

Placing itself at the crossroads of *langue* and *parole*, and of semantics and pragmatics, lexical field theory has been bound to the dichotomy between Dictionary and Encyclopedia (Eco 1984), arguing that lexical fields represent the dictionary, while the conceptual fields are encyclopedic by nature. That is why current lexical semantics prefers the encyclopedic notion of *frame*, adopted to refer both to conceptual and lexical structures, melting, regardless of their distinction, concepts and lexemes/words. Again, semantic and lexical fields coincide, but the other way round, compared to the Neohumboldtian formulation that sees language as the (only) engine of conceptualization.

3. From Encyclopedia to Local Holism

To resume the "state of the art", Patrizia Violi acutely notices that

> Lexical semantics seems to be trapped in a paradoxical situation: on the one hand, it seems natural to associate lexical items with stable meanings; on the other hand, whenever one tries to describe these meanings in a generalized and principled form there seems to be no viable way out. (…) Since meaning is always to some extent underdetermined, semantic models seem always either too rich and constrictive, or too poor and simplistic (Violi 2015: 89).

Due to the aforementioned misinterpretations, lexical field theory has been judged as one of the most "rich and constrictive" semantic models. Emphasizing that the lexicon is an open system, while fields seem to be entirely and exhaustively structured without gaps, lexical semanticists have concluded that the lexicon is organized too loosely to allow the thickening of stable systems on both synchronic and diachronic viewpoints. However, if fields are too constrictive, it follows that words are not determined by their position in such an abstract construct (as Trier and Weisgerber maintained, heightening Saussure's insights), but their semantic determination derives from their variable position within the encyclopedia, that is, from their contextual finalization.

It goes without saying that the defense of the Neohumboldtian positions would be useless and short-sighted: their conclusions are too steeped in the spirit of their times and too contradictory and radical in assuming a Humboldtian definition of language that underestimates its being both *ergon* and *energeia*. Nonetheless, I would like to point out that some degree of *richness and constrictiveness* is necessary when one approaches the analysis of the lexical patrimony in use or used by a specific linguistic community. Accordingly, I partially disagree with Violi when she identifies the structural semantic approach with a "strict compositional model", for she probably softens the complexity and even the internal inconsistencies of a large family of theories struggling to account both for the indeterminacy and the determinacy of lexical structures.

As Eco himself states "the Encyclopedia is a semiotic postulate… It must remain a postulate because in fact it cannot be described in its entirety" (Eco 1984: 109, transl. in Violi 2015: 94). In this regard, Violi correctly remarks that

> the notion of Encyclopedia is not, and cannot be, a lexical model; it is instead a regulative theoretical hypothesis postulating how lexical meanings may be connected to a highly complex knowledge background. In other words, the Encyclopedia may be seen as standing for the general semantic potential of words. A complex semantic potential of this kind cannot be fully described, but only locally reconstructed (Violi 2015: 89-90).

If, according to the Saussurean legacy, language (*langue*) structures reality, one should question *what is that reality that langue shapes*. It is not, of course, *reality as such*, i.e. the objective reality of which second-generation cognitive scholars voice, assumed as fixed and detached from the history of the human communities. Linguistic structures shape reality as knowable by human beings. In other terms, it is necessary to look for the conditions of possibility of the semiosis outside the sign (Garroni 1977), a step that structural linguistics has renounced taking, considering the process of linguistic classification/categorization from an immanent point of view, although within that paradigm several scholars have questioned precisely the issue of the relationship –and the inevitable overlapping– between the linguistic, the extralinguistic, and the prelinguistic dimensions.

To the best of my knowledge, the most recent attempt to rethink lexical fields is by Lehrer and Kittay (1992), editors of a volume that includes several contributions that discuss both fields and frames. In particular, Kittay (1992) assumes a structural definition of field (indeed, largely borrowed by Lyons): "semantic fields are clusterings of lexicalized concepts. Moreover, semantic fields do not only group together semantically close terms, *they also encode the differentiations that individuate concepts and terms*" (Kittay 1992: 229-230).

In a nutshell, the author questions whether linguistic factors are *pertinent* (*relevant*) for the individuation of mental content. For this purpose, she comes to define lexical meaning as both *narrow* and *wide content*, adopting a hypothesis of semantic externalism summed up in the claim *meaning ain't just in the head*:

> Are we to say that semantic fields exist in the heads of individual speakers? The answer is Yes! and No! Semantic fields are in general a communal result and a communal property. To understand a language each member of the language community must have some grasp of the semantic fields to which terms in the sentences of the utters/hearers belong—as well as the understanding that the field is so articulated for other members of the linguistic community. *A semantic field theory then seems to be a theory that endorses the understanding of content as*

> *wide content*. But the available distinctions in the fields – the contrasts and affinities that mark out relations among terms and concepts – are individualistically available – that is as content narrowly understood (Kittay 1992: 245).

If I am correct, the author intends to hold the *publicity of meaning*, mixing the Saussurean notion of *value*, of which she correctly emphasizes the social grounding, with Wittgenstein's private language argument. Yet, Kittay's reasoning could be better developed, in a phenomenological perspective, through the notions of *accumulation* and (*genetic and generative*[6]) *sedimentation*. Under this lens, in fact, the lexicon is both a *kind of storage* and a *type of memory* (Sonesson 2021: 107).

In other terms, in a dynamic lexical system, the invariants are continuously re-functionalized. Lexicon is a storage of words, an off-line thesaurus, but also an on-line structure in permanent construction; it implies continuous interchange between what is already accumulated/sedimented and the new that can be built from it. The intertwining between old and new is a crucial point that current (radical) pragmatic approaches lose sight of. If pragmatics had to fight for its disciplinary autonomy for long being considered the waste basket of semantics, nowadays the burden falls on semantics, which must prove that what is already known offers a foundation for creative uses.

In order to balance semantics and pragmatics, Kittay proposes the notion of local holism, a sort of third way between the constrictivness of the dictionary and the openness of the encyclopedia. Indeed, local holism attempts to formalize a part of the encyclopedia, to capture that conventionalized (accumulated/sedimented) core of the general semantic potential of words, whose final determination remains, however, context-dependent.

Unfortunately, when one refers to the context to fix the here-and-now semantic determination of a word, this brings into play a much thornier issue. Indeed, the notion of context –a sort of "black hole" for lexical semantics –would also need foundational work (Violi 2015: 92). The prominence of the function of the context implies that everything that helps fix the here-and-now semantic potential of the word is shifted out of the language/*langue*, as if words were the clot of a totally open set of senses that, in order to assume a certain *uncontested* meaning, need an external frame that imprisons its vanishing lines. So, given that "it can range from the simple "linguistic surroundings" sometimes defined as a cotext, to the virtually infinite set of all extra-linguistic elements which arise in actual enunciation situations" (Violi 2015: 92), context becomes not only, from time to time, the locus of the ultimate semantic determination, but the essential element in being able to say that a word *makes sense*. In brief, when the weight of context gets too extended, semantics is, again, reabsorbed by pragmatics.

4. Sewing the threads

Last decades lexical semantics has suffered from both the trauma of immanence (which, for second-generation cognitivists, is represented by the ghost of the classical categorization model), and from the anxiety to explain any kind of knowledge within the pre-semiotic dimension, or worse in the labyrinth of neural structures. This has led to different types of reductionism which have caused semantics to lose sight of the very "object" of a theory of language. Conversely, in light of a semiotic framework that crosses some foundational assumptions of structural semantics with phenomenology, Sonesson (2018: 22) asks if the notion of relevance, which he draws from "the phenomenological tradition stemming from Schütz and Gurwitsch, including its antecedents in Husserl's works", implies (a1) meaning-making as situated in a particular context OR (b1) a system of relevancies is entrenched in the "typical" structure of the world taken for granted; if systems of relevancies are (a2) the result of operations of an innate mental module OR (b2) are a kind of social-distributed cognition; lastly, if relevance (a3) plays a role in presenting something new OR (b3) its most contribution is in creating the background of knowledge, in which something new can emerge.

[6] According to Sonesson (2018: 104-5), "genetic phenomenology attempts to explore the origin and history of the sedimentation process in any given set of experiences", while "generative phenomenology studies how meaning, as found in our experience, is generated in historical processes of collective experience over time".

Lexical field theory, in the modified version I have briefly outlined, allows Sonesson's questions to be answered by taking into account the tension between cognition and language or, in other words, between nature and culture/history. Indeed, fields, as lexical structures that encode experience *pertinent* to humans (given their bodily, physical, perceptual, and cognitive nature), formalize a system of relevancies rooted in the typical structure of the taken-for-granted world, but they also regulate the creation of meaning as situated in a particular context. They are the end result of a kind of social-distributed cognition, certainly not limited to the operations of an innate mental module, and play a role both in reinforcing the norms for the use/application of words and in providing the conditions for norm-breaking, thus enabling linguistic change (Blomberg & Zlatev 2021: 43).

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WHAT REMAINS OF THE HISTORICAL ICON?

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Göran Sonesson in memoriam

1. Historicity and iconicity

1.1. The Battle of Gaugamela and its signs

Visitors of the Versailles Chateau can enjoy a picture gifted in 1664 to Louis XIV by cardinal Chigi: "La bataille d'Arbelles", by the French painter Guillaume Courtois. The image represents the Battle of Gaugamela (near today's Erbil, in northern Iraq), where Alexander of Macedonia defeated in 331 BC the Persian army of Darius III and took possession of the whole Achaemenid Empire. Of course, Courtois had not been a witness at Gaugamela, nor could see any iconic remain of that complex event. Indeed, his painting might have been altogether mistaken, as it was the case with Jan Brueghel the Elder's work "The battle of Issus", which for many years was wrongly identified as "La bataille d'Arbelles". Such iconic representations were based on narrative sources, as it also is the digital video-reconstruction of this battle uploaded on the YouTube History Channel.

Historical narratives about Gaugamela/Arbelles are symbols rather than icons. They underwent, since the ancient first chronicles, a double process of symbolization: (i) that of a natural language, as a mean of reference to live events, not only in vocabulary, but also in the broad (and loose) syntaxis for storytelling; and (ii) that of a written representation, in some alphabet and with some conventions for writings. Therefore, pretended icons of the Battle of Gaugamela are founded upon previous symbolic signs of the event. Their iconicity is an imaginary effort after a narrative encoding that also implies the art of writing. Modern video-reconstructions are, in turn, iconic essays based on scripts which derive ultimately from narrative historical sources.

However, such a narrative symbolization had, indeed, intrinsically iconic goals. As a story intending to be true to the facts, the way of representing them wants to "reflect" or "imitate" both the major features and some relevant anecdotes of the complex event dealt with in the historical representation. The "re" in "*re*presentation" points to this iconic intention. Thus, from indices (monuments, documents), historians create "storical" symbols aiming to serve as a kind of icons or images of past actualities. All three kinds of Peircean signs seem to be here at work in the epistemological path of historiography.

1.2. The Phidias of history

About Gaugamela, many different stories have been analyzed in historiography for extracting their historical truth (Sabin 2007; Devine 1986). Scholarly comparisons between competing versions seek to preserve the original iconic aim (making it "scientific" now). A recent study has examined the landscape in Iraqi Kurdistan to find a match between ancient narrative references to Gaugamela and current imagery (Marciak et al. 2021). Narrative meaning is "like" actual landscape in some respect: there is resemblance between the landscape you *imagine* when reading the story and the landscape you can see nowadays.

When establishing in the second century AD the standard for a proper history-writing, Lucian of Samosata equated the good historian to the glorious champions of iconic representation, the Greek sculptors (Lucian 1959: 47-48, our italics):

> Above all, let him bring *a mind like a mirror*, clear, gleaming-bright, accurately centered, *displaying the shape of things* just as he receives them, free from distortion, false coloring, and misrepresentation. His concern is different from that of the orators—what historians have to relate is

> fact and *will speak for itself*, for it has already happened: what is required is arrangement and exposition. So they must look not for what to say but how to say it. In brief, we must consider that the writer of history should be *like Phidias or Praxiteles or Alcamenes* or one of the other sculptors — (…) and their art lay in handling their material properly. The task of the historian is similar: to give a fine arrangement to events and illuminate them as vividly as possible. And when a man who has heard him thinks thereafter that he is *actually seeing what is being described* and then praises him—then it is that the work of our Phidias of history is perfect and has received its proper praise.

Therefore, becoming "the Phidias of history" was the major semiotic duty of history writers in the classical tradition. We again come across this iconism in the modern German theory of historiography (Humboldt [1821] 1905, 35-36): History is, like Art, a mimesis of Nature: '*Die historische Darstellung ist, wie die künstlerische, Nachahmung der Natur.*' This was also the sense of the methodological prescription by the founder of modern scholarship, Leopold von Ranke (1824: VI-VII): through a 'strict representation of the fact' (*strenge Darstellung der Tatsache*), the historian just wants to tell it 'as it actually was' (*wie es eigentlich gewesen*). Like some earlier humanistic theories (Vossius 1653: 88), nineteenth-century historiography acknowledged the diversities of mimesis, and the semiotic metaphor switched from sculpture to mapmaking: 'whatever form may be chosen for the exposition of the results which investigation has brought forth, this exposition will and can correspond only partially, in a certain way and from certain points of view, to the existence of things as they appeared when present, to men then living and active. In this it is analogous to representations by graphic methods' (*darin kartographische Darstellungen analog;* the English translator overlooked the specificity of mapmaking) (Droysen, 1882: 39; 1893: 50-51; Fernandez 2018).

On the other hand, iconicity survived as a feature of the mental web of ideas about the historical complex; writing should be a faithful symbolic expression of that psychological entity. Bernheim asserted that 'the usual, imprecise expression, "representation" is often also taken to mean the entire reproduction and conception of the material, which, strictly speaking, *must already be complete in spirit* when one proceeds to the actual representation' (Bernheim 1903: 589, our italics).

1.3. **Iconoclasts of the historical narrative**

Such a mimetic interpretation of historical semiosis began to be eroded about the First World War, in a change of viewpoint that culminated in the linguistic turn at the end of the century, in part owing to the development of Semiotics as a scientific field, but also due to developments in logic and philosophy of sciences, and eventually in humanistic research on language and literature. Now, the historical form, like the artwork, creates a totality through the imposition of a ruling idea on the contents. Iconicity is only relative to the scope of each history (Simmel 1917). A renowned Dutch cultural historian will say: 'History is always an imposition of form upon the past, and cannot claim to be more (…). Perhaps it would be better to drop this provocative word *image*, and to use another (…), narration, a *story-telling*' (Huizinga 1943: 218).

French structuralism will develop after the Second World War these anti-iconic notions. Lévi-Strauss (1962: 344) contends that history is 'just a discontinuous set of history domains, being each one defined by its own frequency and by a different encoding of the before and the after'; different to the point that 'dates of each class are irrationals in relation to those of all the other classes'. Greimas (1976: 30), in his study on the semiotic of social sciences, highlighted: 'Every science builds for itself "simulacra" that stand for reality. The historical simulacrum is the true referent of the historical discourse' (still, the 'simul' in 'simulacrum' seems an iconic residuum). Barthes (1984: 163-177) commented the paradox of historical discourse: the fact has always only a linguistic existence, nevertheless everything happens as if such existence was but the pure and simple copy of the real past.

Within just a decade, 1973-1983, iconism (contemporary dressed as epistemological scientific realism) was finally defeated. White (1973: 31-42) explained the prefiguration of the historical field in

nineteenth-century historiography according to the four major tropes: metaphor, metonymy, synecdoche, irony. Ankersmit (1983: 79-100) argued extensively that a historical story is not a "picture" or "image" of the past; there are no translation rules projecting the past onto the narrative. What is unique in a historical narrative (interpretation) is not the aspects of the subject-matter, but the way these aspects are integrated or "colligated" into one narrative substance.

1.4. **Umberto Eco's neighbor**

Against such postmodern anti-iconicity, the historian Carlo Ginzburg, who shared with Umberto Eco the academic life in Università Bologna and was a great innovator in historical methods (founding the 'microhistory' school), sought to preserve the iconic intention, but now through the mediation of hermeneutics. He noted that, with the Morelli method for authenticating pictures, it had emerged in human sciences, since the end of the nineteenth century, an 'indiciary paradigm', whose roots were ancient methods for understanding indices: hunting, medicine, law, divination (Ginzburg 1983: 106ss).

Yet, could be such a semiotic paradigm rigorous? Galilean quantification and non-anthropocentric standpoint posed a dilemma for human sciences: either to assume a weak scientific statute in order to attain relevant results, or a strong scientific statute in order to attain scarcely relevant outcomes. Mere application of rules is not enough: history needs 'imponderable elements: nose, glance, intuition' (Ginzburg 1983: 135). Microhistory looks for reconciling individual cases and cultural and social structures, which cannot be linked straightforward, but just interpreting signs. Thus, individual narratives come from indices, but Ginzburg's hermeneutical realism points to a certain iconic value of the proposed structures of historical life. Through a confessed indexicality, anti-postmodernism was, anyway, falling back to iconicity. Are we, then, running in circle since Lucian? It seems now opportune some empirical survey: what sorts of iconic traits could we find, *in fact*, if we read, with semiotic spectacles, current academic histories?

2. Iconic traits in current historical narratives

2.1. **Seven iconic traces in histories**

Indeed, as the evolution of the semiotic understanding of historical narratives was taking place, historians simply kept going on with their stories. After an examination, we find seven iconic features that histories offer nowadays:

1. General *iconism of language* as regards reality (correspondence between statements and events/states of affairs). Whatever we may think about the structural resemblance between statements and events, a historical narrative is a very dense and complex sign. As Thomas Carlyle, a fine history writer, put it long time ago: 'Narration is linear, action is solid'. There is some intrinsic difficulty in being the Phidias of history.
2. A second trait is the *imitation of past linguistic expressions*: quotations, and so on. This mimetic reproduction, however, does not solve the issue of the iconicity of the narrative course itself.
3. A third trait is apparent when the historian is *following the chronological order* (a mimesis of time, so to speak). Simple chronicles are the best case in this respect. But each historical narrative prefigurates time for its own cognitive goals (to and fro, parallel developments, *ordo regionum*, etc.). Besides, there is a decisive factor: the relevance of future events as regards the structure of past ones. This necessary reference to a future precludes total mimesis. Journalism or chronicling is not history, because its lacks such a temporal perspective, which precisely explains the surplus of knowledge in the historian's narrative.
4. Fourth, no semiotician would deny that *graphs* are icons. Historians, especially since the development of economic and quantitative history in the 20th century, draw graphs for narrating visually the evolution of populations, frequency of wars, devaluation of the currency, electoral trajectory of political parties, and so on. But even accepting the convenience of graphic figures as illustrations for histories, the fact remains that the narrative itself is not a map.

5. Fifth: *methodological iconism*. It seems a truism, but it is always a relevant trait of iconicity. Historians, especially junior historians, try to emulate prestige academic books or papers written by senior scholars (writing like Ranke or Braudel or…). Of course, this type of iconism is only conventional. But indeed, "guidelines for authors" in historical journals or, as well as the editorial rules of the best academic books in each generation, push people to emulate the works.
6. Sixth: icons themselves can serve as *indices for classes or collections of icons* in, at least, History of Art, but surely also in History of Science. Let us think of *Les demoiselles d'Avignon*, by Picasso, as an icon that is useful as an index of the whole cubist style of painting (icons). Yet they core value is not iconicity (this painting does not represent the history of cubism; it is only a sign of the fact that similar items were produced around the same time).
7. Last, but not least, *narrative meaning as an "image"*. We may point to its dubious status: the unconvincing metaphor of visual grasping. Eyes are not hands. However, imagination does play a role in science, creating models of a complex reality. And it has been also argued that individual statements in history are meaningful only within the framework of the whole narrative. Thus, representation precedes description (Ankersmit 2012: 154-155).

2.2. **Both utopia and reality of historiography lead to further reflection on icons**

As we see, some kind of iconicity is still not only the (nuanced and problematic) utopia of historical knowledge, but as well the actual structure of its narratives: language, quotations, temporal order, graphs, 'classical' texts, indexical icons, image as epistemic projection. The empirical inspection shows that historical stories cannot get rid of the iconic dimension, even if this is unlike ancient pictorial or sculptural pretentions. Then, for a clarification of the semiotic statute of historiography, we absolutely need to go deeper into what "icon" means. We will explore in the next section the Peircean option of hypoiconicity, and will suggest further research. Above all, the semiotic concept of "icon" is still a debated one. Authors such as Shapiro (2008), Sonesson (2016) or Vaillant and Bordon (2001) have tried to get it clearer, whereas Short (2007: 214-218) has stressed the categorial role of firstness, secondness, and thirdness for the understanding of iconic signification (albeit renouncing to analyze hypoicons in depth).

3. The search for a proper understanding of historical iconicity

3.1. **The problem with resemblance**

Peirce took the iconic relationship between a sign and its object as based upon some resemblance. Indeed, resemblance is a kind of intuitive operation. S resembles O if we can identify "the same" (set of) trait(s) in both; S is an iconic sign if this resemblance is able to be interpreted as referring to O. A partial sameness is, thus, the basis for a normal likeness. A full sameness will be a full replica (like the millimetric reproduction of the Altamira Cave in the Altamira National Museum in northern Spain). Therefore, the iconic character of a historical narrative must show some sameness as a basis for likeness.

Yet a historical narrative cannot be a replica of bygone actualities. It is just a selective model. It shares with religious or mythical representations the fact that the original object is unattainable; what differs is the way of imagining the object through the interpretation of available signs. But this is the difference between history and mere literature, whose reference to the truth is not mandatory or expected (instead, it is based on Coleridge's 'willing suspension of disbelief'). When we say that a novel or drama reflect actual past events, we mean that in part the message has an aspect of historiography, intermingled with the imaginary one. This creates a disturbing epistemic anxiety in the reading of historical novels (or poetical historiography, as well).

There are global problems regarding iconism. Some of them are theoretical: ambiguity of resemblance (a matter of degree, but where is the threshold?); first an icon must be a sign, only then an icon. Other difficulties are practical: representation of the non-visual; or whenever resemblance is not obvious. Besides, there is the complexity of the "icon" concept in itself. Already Peirce himself, in his mature days, was aware of it. In his Syllabus for a 1903 course at the Lowell Institute, he explained, in what has become a very well-known paragraph (EP 2:273):

> A possibility alone is an Icon purely by virtue of its quality; and its object can only be a Firstness. But a sign may be iconic, that is, may represent its object mainly by its similarity, no matter what its mode of being. If a substantive be wanted, an iconic representamen maybe termed a hypoicon. Any material image, as a painting, is largely conventional in its mode of representation; but in itself, without legend or label it may be called a hypoicon. Hypoicons may be roughly divided according to the mode of Firstness of which they partake. Those which partake of simple qualities, or First Firstnesses, are *images*; those which represent the relations, mainly dyadic, or so regarded, of the parts of one thing by analogous relations in their own parts, are *diagrams*; those which represent the representative character of a representamen by representing a parallelism in something else, are *metaphors*.

Our immediate task, then, will be to check whether the hypoiconic notions of *image, diagram,* and *metaphor* are suited for evaluating the iconicity of historical narratives. Furthermore, we will recall that the triad *icon-index-symbol,* which explains the link between signs and their objects, was combined by Peirce with two other triadic taxonomies: *qualisign-sinsign-legisign* when we speak about the sign in itself (it is a quality, an existent, or a law), and *term-sentence-argument* when we deal with the relation between a sign and its interpretant (a possibility, a fact, or a reason). To what extent this semiotic toolkit would explain the iconicity in historiography?

3.2. **Exploring hypoicons**

As it employs mainly the symbolic conventions of natural language, the material book of history is the replica of a complex legisign. Its quality, alone or embodied in the existent sinsign (as Peirce notes and Short (2007: 209) comments, legisigns need sinsigns to show up), does not play any role, and so the narrative is not an icon in that sense. In addition, the historical narrative includes terms, sentences, and arguments. We may assume that terms are subsumed into sentences and, thus, there are just sentences and arguments. Yet the overall structure of the historical narrative is neither sentence nor argument, but a macro-syntactic combination overflowing both levels, even though composed from them. The metaphor of the "body" in Lucian of Samosta, which as we saw drove him to choose Phidias as model, reflects this organic character of histories. And our interest is focused on the capability of narratives for being somehow "iconic" as regards sets of events developed in time. Therefore, the vista from legisigns and sentences-arguments does not resolve our question.

Short (2007: 216) accepts that, according to Peirce, we can use symbols to create icons, and historical narratives could belong to this class of signification:

> Verbal art also forces us to admit some complexity to our idea of iconicity; or, contrariwise, it is the concept of iconicity that helps us to recognize some of the complexity of art. Verbal art is the use of words, many of which are in Peirce's sense symbols, to create icons. A novel or dramatic production, and much poetry and song, is replete with assertions, but these are not to be taken as assertions, normally; rather they serve to create a story or an image or other icon.

We obviously need now to explore hypoicons. So let us start by *images*. The concept of "image" has been most frequently invoked in historical epistemology; if Huizinga wanted to exclude it, this was because it had achieved such a hegemonic position in the methodology of historiography. The goal of historical stories is to represent the past through a discourse that "presents" before us an image of such a past reality. But in the semiotic meaning of "image" as hypoicon, the historical image should partake of firstness with the real process. Yet the rational transformations of past footprints into a narrative discourse hardly preserve any commonality of firstness as to the represented object. If any firstness survives (e.g., reproducing a picture in a book of art history), this is a very weak link and does not seem to be

applicable to the relation between the whole narrative and the whole event. At most, the global imitation of the temporal sequence would recall this kind of qualitative likeness. Yet a sequence is a form, not just a quality, hence it would rather be a diagrammatic likeness.

What, then, about *diagrams*? These hypoicons are related to their object through structural resemblance, that is, analogy. Histories and collective actions have some *analogy*: they have beginning, middle, and end (the paradigmatic *veni, vidi, vici* of Julius Caesar). One could perhaps assert that histories employ language in a diagrammatic manner, using symbols to create icons that evoke some realities. But let us came back to the Gaugamela Battle. Diagrams are here the sort of maps that appear for explaining the position and movement of the two armies during the fight. Language is not mapmaking; its lines are not graphic lines. In this respect, Droysen was wrong with his metaphor on history as chartography (this rejection does not preclude histories of presenting maps and other icons as complements). Histories of Gaugamela are hardly likenesses of Gaugamela, except in the sense of having an overall temporal structure, or in the tiny detail that they repeat some words effectively proffered.

Dissatisfaction with images and diagrams leads us, eventually, to *metaphor.* That histories are metaphorical, as they necessarily adopt a concrete perspective for seeing a past reality in terms of another one, has been accepted by contemporary theoreticians prone to semiotics, rhetoric, literary studies, and philosophy of language. Ankersmit (2012: 75-76) highlights the commonalities between metaphor and historical representation. As to White (1978: 88, his italics), who was directly inspired by Peirce:

> …historical narratives are not only models of past events and processes, but also metaphorical statements which suggest a relation of similitude between such events and processes and the story types that we conventionally use to endow the events of our lives with culturally sanctioned meanings. Viewed in a purely formal way, a historical narrative is not only a *reproduction* of the events reported in it, but also a *complex of symbols* which gives us directions for finding an *icon* of the structure of those events in our literary tradition.

White's view implies that histories depend on narrative patterns previously established (*mythos*, in the literary sense of "plot"): those patterns would be the true icons for referring to the structure of historical actuality. Indeed, the historian Dale Porter (1981) managed to apply to historiographical examples the storytelling types discovered by literary critics such as Norman Friedman. Thus, narrative models are icons, but even though White considered that the historical narrative itself is not an icon, at least its form or structure necessarily is. In conclusion: the iconicity of histories is derived from the iconicity of the narrative patterns through which they describe a past reality.

Diagrams and metaphors involve the notion of "analogy", and metaphor has been compared to mapmaking (Gentler & Bowdle 2008: 109). It has been also said that iconicity would be just a sub-category of the analogical (Monneret 2003: 328). Be the modeling diagrammatic or metaphorical, anyway both possibilities should converge in the formation of a "scientific" icon, that is, a narrative pattern supported by refined terms, sentences, and arguments, able to overcome the received narrative patterns of everyday life or literary tradition. To speak in Greimas's idioms, the historical 'simulacrum' must lead to a scientific iconography (for him, a structural history, as in the Annales school). Hypoicons, then, are valuable to clarify historiographical iconicity, but insofar science has not created narrative models of its own, the everyday or literary plots and metaphors will be, by default mode, at work.

A provisional conclusion is that iconism in historical narratives is simultaneously unavoidable and hard to legitimize. On the one hand, we need better semiotic models for understanding the kind of complex (macro)sign that every historical narrative is. On the other hand, we need to identify a more complex theory on iconicity in general, for a better awareness of what Short (2007) calls "verbal art" (which also operates in "science"). Maybe both tasks will show some solidarity and dialectical convergence.

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ON REVERSING TIME AND BECOMING "BULLETPROOF": TRANSHUMAN DISCOURSES AND NARRATIVES OF AGEING IN THE *BIOHACKING* MOVEMENT

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This paper analyses written and broadcasted content from the *biohacking* movement, examining the practice of the body and discourses in this trend of medical self-experimentation aimed at transcending self-improvement. Self-professed "father of biohacking" Dave Asprey, founder of the nutrition and lifestyle company *Bulletproof*, spreader of the global sensation "bulletproof coffee"[1], author of various New York Times bestsellers (Cf. Asprey 2017, 2019, 2021) and host of the podcast *The Human Upgrade* (2020-present), is a central figure in the movement who gained fame by describing his radical self-experimentations: having struggled with countless health issues in his youth, Asprey declares that, in his 20s, *he was old*. Today, at age 49, he claims to have spent over $1,000,000 to hack his biology and, in a process lasting more than two decades, reversed all the conditions he used to suffer from, achieving a point in which he is proudly "ageing backwards". His content promotes a radical reimagination of the ethics of ageing, the perception of old age, and a sharp critique of Western epistemologies, which are now gaining the mainstream.

Such emerging discourses present an opportunity for a semiotic study of age and the various other phenomena it encompasses: from a revision (or reimagination) of the concepts of *temporality* reaching beyond Jacques Fontanille's (2008) separation of age into the times of existence, experience, and the third time of society; or to Eric Landowski's (2009) separation of use and practice, permitting us to imagine the possibility of bodies that do more than their programmed function, transcending towards performances invested with aesthetic value. With the aim of intersecting the study of corporeal existence and experience and the practice of discourses, I will analyse sections of Asprey's non-fiction books, podcast programmes, and youtube channel, examining the attempt at resignifying our society's understanding of age, the encounter with Transhumanist discourses, and a revival of non-Western systems of knowledge.

1. The practice of the body: the corporeal experience and existence of age

Asprey's prolific media existence and literary production are almost exclusively focused on matters of being and doing: the experience of old age (or youthfulness) is understood in terms of *corporeal experience* and *body performance*. His storytelling is marked by the reiteration of a quasi-shamanic "awakening" in his mid-twenties during a vision quest: according to his tellings, Asprey was then a successful Silicon Valley entrepreneur struggling with obesity, multiple chronic conditions, and observing a steady decline in his cognitive functions, suffering from a decline in brain and physical performance that are consistent with "normal ageing".

By referring to his past with sentences starting with "when I was old…", Asprey points out the complex entanglement of programmes that form one's experience of "age". Fontanille (2008) discusses age as the intersection of various aspects of the actant's body—the material and energetic structures, which he names the referential "I" [*moi*] and the multiple instances of a "Self" [*soi*] in the process of becoming (Fontanille 2004, 2011)—and distinctive temporal regimes—the times of existence and experience, and the time of a "third actant": an Addresser governing the temporal regime by imposing a form to time.

[1] A drink consisting of black coffee blended with 1-2 tablespoons of grass-fed butter, inspired by the traditional "Yak butter tea" Asprey was served on his trip to Tibet. The first appearance of this drink was marked by debate due to its high-fat content, instigating a media war about whether the drink was beneficial or dangerous.

While the time of existence shapes life as a "course towards death", emerging as a first sign organising existence in a world of becoming, the time of experience is *lived*, grounded in immediacy and presence. For Fontanille (2008), the life ages as "classes of experience" and the corporeal types associated with them emerge from the tension and dialectics between the times of experience and existence—even though he recognises that the types of bodies required by each age are closely linked to a "third body": a social and cultural body carrying the semiotisation of somatic existence and corporeal experience.

In Asprey's storytelling about the practice of his body, rather than the tension and resolution of the various temporal regimes and structures, we find the representation of a *split actant*: not the homologation of existence and experience, I and Self, but a narrative trajectory in which the Soma—the referential flesh—follows a different course than the processual Self—the socialised body of identity. In this split, the process of ageing is almost exclusively perceived as belonging to the time of existence: the time governed by a regime of junction controlled by the external third actant. From that standpoint, the perception of the time of existence as a *course*—a linear trajectory from birth to death—can be reimagined in direction and speed: a young body can become old as a 20-year-old, but it can also "reverse age", returning the Soma to a condition that is consistent with youth and, thus, defying the time of existence and its passage. Furthermore, the idea of "reversing time" and "stopping ageing" can be interpreted as a rejection of the regime of junction itself—particularly the notion of an external Addresser invested with autonomy over one's body.

Asprey's understanding of his corporeal experience approximates the Post-structuralist theories separating biology—the "material" apparatus—from social constructions about the body. Emblematic works (Cf Butler 1990, 1993; Connell, 2002; Kristeva 1980) theorise this clear-cut disjunction of biological sex and socio-cultural gender. By transposing the discourse about gender to the discourse about age, he proposes an understanding of the subjective bodily experience in which the chronological time and the time of the subject need not follow the same trajectory. From a Postmodernist perspective, the "given" life course as a linear structure has nothing universal or natural, emerging as linguistic, cultural, and social constructions the subject can either follow or face with agency (Arxer et al. 2009). In such a view, while the calendar time runs its course and carries on clocking additional years to each one's age, the body can follow the same course towards death in a linear temporal trajectory, but it can also choose to observe another trajectory in which the individual experience doesn't have to coincide with social time.

The narrative trajectory of "ageing backwards" interlocks various programmes of transformations of states which are described as different esthesic qualities emerging from Western constructs around different corporeal qualities. Starting with the corporeality Asprey associates with "being old", his storytelling disseminates figures of decay that include pain and difficulty and are associated with "malfunctioning". The slowing down of his functions resulted in the deterioration of his tissues, which was experienced, by him, in terms of *inability to perform*. This state matches the existing social perceptions of the elderly body in terms of *dependence* and *decline*: older bodies are understood as *incompetent* (cognitively impaired, disoriented, with mobility issues) and *dependent* (on medications, contraptions, and carers), bodies that need to be *supported, aided, medicated*. Moreover, this condition of disease is not transient but permanent, chronic, identified with a terminative state of human life.

More than an experience of decline identified with a corporeality consistent with the "end of life", Asprey's storytelling communicates a state of being in which he was *controlled by his biology*. As such, in place of being invested with creative willpower that would permit him to defy existing narratives, his biological condition forced him to identify with the stereotype of the obese, unhealthy American worker. For Eero Tarasti (2000), this process of identification of a subject with a "token" forces a decrease in the subject's degree of existence, causing the individual to become an emanation from a structure or system that conditions and determines their being. That view is equally consistent with the rejection of a regime of junction that governs the passage of time: not only the refusal of existing social and cultural stereotypes and normative representations of old age but the refusal of the notion of a "third time" that is beyond the individual's control. Thus, to reverse the condition of ageing by "taking control of one's biology" means to take charge of the fleshly structures so as to ensure their existence outside of the time of existence.

Thus *youth* appears as Asprey's ideal of function and performance: a body that, at the cellular level, is capable of his idealised goals of hyper-functioning, including cognitive, physical, and sexual performances. To be *young* is not experienced as a negative state (the absence of illness or signs of age) but as overflowing health and energy marked by peak performance—independent bodies that revel in their own corporeality and do not need to be *supported* or *treated*. This condition oscillates between two phoric states: in the context of an ageing, chronically ill population, as is the case in the developed world today, health and youth appear as the euphoric opposite of "old" and "ill". However, in the Transhuman base of biohacking, "healthy" is constructed as a baseline state of the body (thus, neutral) from which the foundations of "superhuman" (or "bulletproof"...) can be erected.

Such a shift in the phoric quality of discourses reflects the present *ethos* of dissatisfaction with social discourses and ethics about health that perceives a baseline state as euphoric. In contrast, one of the most utilised words in the biohacking space is *optimisation*: the function of hacking is precisely one of *exceeding* the body, finding shortcuts through which bodily functions and states can be transformed, rapidly and effectively, into beyond-optimal performances that are determined and controlled by the subject—and not by circumstances or external forces. Such pursuit can be interpreted as a passage from a use of the body, abiding by the existing programmes and expected culturally determined "functions", to a practice of the body that leads to what Landowski (2009) named the *dépassement*: the achievement, through the repetitive practice, of a surplus of meaning emerging from the mutual accomplishment of subject and object involved in an interaction, culminating in a performance of virtuoso that, in and of itself, possesses aesthetic value.

That practice—or *training*—of a virtuoso body becomes the mark of an emancipated subject with increased existence as a subject, through the surpassing of the body's quasi-objectal status: the body as a material object used according to the determined programmes, which include conforming with the course towards age, disease, and death. The possibility of deconstructing such cultural structures is a central part of Asprey's discourse when he humorously declared to no longer "identify" with his chronological age [2].

In that process, he disjoins the corporal experience of age from chronological age, reframing "old age" as the presence of what he names "the Four Killers": Heart Disease, Diabetes, Alzheimer's, and Cancer. In the context of today's health crisis, the matter of ageing and death can be interpreted as an increased subjectivity of those agents over the material dimension of the body. Although there are various ethical challenges associated with the statement—a similar challenge to framing any conditions overlapping biology and identity as a "disease"—it is important to understand the meaning Asprey creates for this dissociation. On the one hand, he radically rejects the "normality" of a corporeal experience of ageing in the terms of contemporary Western culture: decline of function, decay of the body matter, and loss of independence. However, Asprey is an equally strong proponent of a return to "ancient" perceptions of age, which he epitomises in the figure of the *elder*: an aged person of incomparable wisdom who is lucid, functional, and healthy enough to be of service to the community.

This practice of the body towards a virtuoso performance leads to another form of practice: the *détournement*, a process of stripping the function of an object so as to resignify its function and meaning (Landowski 2009). The practice of the body emerges as a mark of increased agency of the subject that affirms their existence over disease and over the materiality of the body, transforming the body into an instrument of self-development and self-affirmation. In this process, age becomes a fluid state you can freely transit to and from: those experiences of the body can be dynamic and processual—rather than terminative points—homologated with the constant process of death and rebirth experienced at the cellular level which, when properly "hacked", can reverberate in the constant death and rebirth of the totality of the subject. Rather than accepting the (material) existence of the Soma in terms of an accumulation of "inscriptions" that attest to a subject's lived experience, biohacking's discourse shifts the accumulation to the non-material existence of the Self as a "mind" that is allowed to age and become wiser, while the "meat suit" is maintained through a hyper-vigilant state.

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[2] Cf. *The Human Upgrade*, ep. #941

The process of practising the body and the concepts concerning its social and biological existence are largely framed as an operation of "taking control", particularly when it comes to his statements about our mitochondria—the membrane-bound organelles which support the energy production pathways in the human body. In Asprey's playful elucidations, our mitochondria not only support our functions but are endowed with an ability to "make us do" all that which we wish *not* to do: pursuits he epitomises in his "three F-words" for *fear, food,* and *fertility*. In matters of existence, this tension between the subject's processual Self and their material substance is a matter of who is in control or what "subject"—the Self or the cellular structures performing metabolic processes in the Soma—has increased existence, and what subject is "controlled". From a Greimasian perspective, it is a question of who the Addresser is, which unfolds into a question of what structures are *operated*: the flesh or the Self?

If our reactive behaviours are a direct cause of our mitochondria controlling our bodies to ensure *their* survival, the bodily practices of self-improvement appear as an attempt to reverse this relation of control. In place of an "existence by default" in which we are operated by our own structures, Asprey's discourses propose a reversal of this relation: a transformation encapsulated in his utilisation of "head strong", "bulletproof", and "super human" which translates into a forceful conquering of our biological structures: the imposition of another regime of junction.

2. The practice of discourses: reimagining the ethics of age

The attack on the "naturalness" of the decline in cognition and body performance our society associates with "old age" is a central piece in Asprey's content. Particularly in his writing, the succession of transformations leading to his state (and reversing it) are communicated in terms of Greimas' (1970, 1983) regime of junction: while his loss of health appears as a narrative programme of dispossession or a transitive virtualisation of the subject, the regaining of health is told in terms of reflexive realisation or appropriation—Asprey's ability to "self-competentialise" and become his own Addresser in the recovery of his "youth". Furthermore, those two utterances of doing are the base from which he presents two transformative subjects: the external Addresser, constructed as an invisible anti-Addresser epitomised in figures such as "the government", "big pharma", or "the medical establishment", versus his identification with a reflexive subject of transformation capable of acquiring all the necessary competences and enacting one's own transitions of state. These discourses invoke quasi-conspiratorial themes from the Postmodern era and theory, particularly the matter of binary relations of dominant and dominated, in which the "dominant"—what we called the anti-Addresser—exists as a nameless but ever-present entity.

Part of his individual transformation of state is generalised as a collective narrative transformation, in which the process of decay is disjoined from "normal ageing". Discursive dysphoric figures that construct "normal ageing" as we understand it are carefully selected from American popular culture: to look old is to "look like an alien" (Asprey, 2019); senescent cells are portrayed as "zombie cells" (Asprey, 2019); chronic illnesses become "the four killers" (Asprey, 2017, 2019, 2021). His choices of already significant figures play a double role in manifesting the dysphoric values he wishes to associate with that phase of life while constructing contrasts with the core discursive figure he utilises to refer to himself, his programmes, and his products: *bulletproof*.

In the dictionary, "designed to resist the penetration of bullets", the word is used colloquially to describe what is resistant to failure or capable of outperforming similar solutions, as well as being able to withstand emotional stress: the condition of being "bulletproof" presupposes the meanings of *design* and *intervention* that ensure the *optimisation* of a material (or person) to weather more than it could in its original state. Thus, "healthy" appears in this discourse as a neutral state, the baseline over which the other figures deriving from "bulletproof"—*head strong, super human*, and so forth—can be built. While "restoring health" is, in the mainstream medical discourse, a triumph (and, hence, invested euphorically in the discourse of conventional medicine), in Asprey's programmes, restoring health is simply the return to our baseline (neutral) state. Instead, what is euphorically invested in his discourse is the *surpassing*—the *dépassement*—of healthy states.

The second form of practice concerns the temporal markers in the discourse. The Judeo-Christian contemporary Western perception of age is one of a linear chain of events that follows the course of time, and the arc of life is aspectualised: we are born, grow, mature, peak, and start to decline until we die. However, and perhaps partly due to his immersion in Zen, Chinese Medicine, Yoga, and North American Shamanism, Asprey's understanding of time seems to be perceived (and experienced) in different formations, such as the cyclical, non-linear understanding of natural time from Indigenous cultures (Cf. Smith 2012). In that sense, his claim acquires a much more important significance: the perception of his own body ageing backwards communicates the possibility of alternative perceptions of temporalities that could inform more compelling narratives about how we age, which contradict the definitive and irreversible narratives adopted in a Western materialist framework.

Through the anecdotes he invokes, cultural differences between the perception of age in Western and non-Western cultures go beyond the framing and experience of time. In Asprey's storytelling about the epidemic of dementia in the developed world, the understanding of the life course communicates a split of the "body", the Soma or material dimension where physiological processes take place, and the "mind", a non-material structure where subjective experiences take place. In the discourses of contemporary Western culture, the development of those two instances are homologated in complementarity and aspectualised in an equivalent arc, where children are perceived as having bodies and minds that are "not yet formed" (inchoateness); adults are expected to have both bodies and minds that are fully formed and at peak (durativeness); and the process of ageing towards death is marked by an equivalent decline of the body and the mind (terminativeness)—a life *course*, following a linear, non-reversible trajectory.

However, non-Western cultures (and ancient Western traditions likewise) have a different perception of the life *cycle* and, echoing the possibility of non-complementarity of the material existence of the body and the social narratives created around and for it, body and mind can also be in relations of contrariety or contradiction, creating configurations between the referential I and the processual Self beyond the tensions necessary to anchor schematic trajectories. Two of those archetypes would be the "wise elder" and the "wise child". Although as material structures, such bodies are either not yet matured or experiencing decline and decay, the minds of those two actants are at peak: the child not yet "spoiled" by education and social conditioning; the elder overflowing with life experience and accumulated knowledge, thus able to transcend the constraints of conditioning and projected identities. Outside of a life course framework, while the development of the body follows a linear arc, the development of the mind is an inverted curve, with maximum development at both ends, countering the condition of the body instead of conforming to it and meeting in the middle: the peak development of the referential instance is the bottom development of the processual self.

The fragmentation of the actant structures and the multiple temporal regimes intersecting existence and experience create non-complementary trajectories for body and mind, permitting the experience of those instances and regimes as beginning and end simultaneously. As such, besides "reversing" age by "going backwards", biohacking's discourse about longevity proposes a perception of the body almost outside the scope of linear *or* cyclical temporal development, permitting an experience of time in which the body is capable of evolving and "devolving" towards a previous condition. From that perspective, the signs closely associated with "becoming old" in our culture and determining the stereotypical perceptions and representations of elderly individuals can become disjoined from the development of the body in time. Throughout discourses reclaiming the autonomy of the Self over the I of flesh, the decay of the carnal structures of the body is reinterpreted as a sign of malfunctioning—a *hardware problem*—that can be remedied or, more precisely, *hacked*.

This marked standpoint oriented towards optimisation is often denounced as belonging to a set of views associated with Eugenics. In the conversations with guests in *The Human Upgrade*, exchanges pointing towards that direction are not rare, especially because some of the advocated interventions are grounded in research about Genetics and Epigenetics and the possibility of interfering at that level of our biology—conversations frequently paired with libertarian political statements of "autonomy over our biology". Similarly, such themes currently appear as part of a health crisis and the possibility that we have entered a period of "de-evolution", emerging from the absence of "selective

pressure" [3]. However, in place of homologating weakness and degeneration with specific ethnic groups, as in the original discourses, in the biohacking movement, core concerns of Eugenics are transposed to the theme of self-improvement. Such practices are presented as ways of "killing weak cells", encouraging the multiplication of a stronger, *younger* Soma so as to eliminate "the Other within": weak and malfunctioning mitochondria, "zombie cells", and the toxin buildup in our bodies, constructing the Other as what is undesirable in our individual constitution or as external, abstract figures of disease.

When transposed to the realm of self-improvement and the individual pursuit of becoming gods, Nietzsche's (2011) *Übermensch reemerges* as Foucault's (2010) *homo oeconomicus*: the "entrepreneur of oneself", using all available tactics (including "selective reproduction") to improve one's own condition and the condition of one's progeny. Indeed, the theme of (corporeal) self-improvement in Asprey's work often leads to self-improvement in the broader sense, where the improvement of one's biology leads to the pursuit of self-oriented goals (including the aspiration of "becoming an entrepreneur" instead of working to support the system), marking the movement's marked alignment with neoliberal aspirations. While Asprey's discourse is quite unique, forming a strong brand identity both for his companies and for the content he produces, it is possible to see how his themes are a culmination and intersection of a set of cultural obsessions with values such as productivity or optimisation: a search for maximum output that, for him, can only start at the biological level. The optimisation of our exterior life, thus, is manifested as an exteriorisation of individual corporealities.

3. Conclusion

Throughout the previous sections, I explored the theme of a split actant, in which both different structures of the body and the different temporal regimes construct trajectories that permit non-complementary modes of existence. Rather than fully adopting the temporal discourses of non-Western cultures, where a temporality other than the linear, irreversible life course is possible, the *bricolage* practised by biohackers partially appropriates different systems. As a result, the discourses analysed manifest as fragmentary, partially neutralising the binaries Western and non-Western, Scientific and Religious, Futuristic and Ancient, equally playing with both sides of the political spectrum.

More than a combination of different systems, the *bricolage* of figures, narratives, and values identified in the corpus of podcasts and non-fiction books is strongly aligned with the theme of *transcendence*—not only in the Transhuman "revival" this movement leads, but equally the transcendence of systems, identities, and ideologies. This mode of transcending so as to optimise is at the core of a resignification of ideas, concepts, and practices, effecting phoric inversions I identified with Landowski's (2009) concepts of *détournement* and *dépassement*. Such reversals permit the mythologies informing the ascension of Fascism to reemerge as a corporate discourse combining philosophical ideas with profit-driven aspirations, reversing the elimination of other races into themes of *self*-improvement and *self*-transcendence. Once more, the analysis reveals an important principle of a semiotic analysis: that while plastic-discursive manifestations are transient, semio-narrative structures are enduring, (re)presenting values that can remain unchanged, despite the variations at the surface level.

Finally, what seems to unite the layers of existence analysed in this work is the rejection of the "third actant", the external Addresser giving form to time and determining the subject's life course. In the practices of "reversing time" and "becoming bulletproof", the deep structures of discourse isotopically reject the regime of junction and the autonomy of *any* Addresser other than individuals themselves: not only Time and its actions over the Soma but all the powers and institutions encapsulated in the instance "Them". Thus, besides communicating a state of rebellion against the demise of the material body, emblematised by "ageing", the corpus manifests a rejection of authority—political *or* mythical. In the analysed discourse, self-affirm means to denounce systems that reduce individuals to their fleshly structures, claiming, instead, a resurgence of subjectivity through the mastery of internal and external structures: an act of political dissent that transcends the individual and the question of ageing.

[3] Cf. *The Human Upgrade*, episode #101

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BETWEEN LATOUR AND GREIMAS. THE DOUBLE LEGACY OF FRANÇOISE BASTIDE IN INVESTIGATING THE CONTEMPORARY SCIENTIFIC AND DATA DISCOURSE

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1. An inquiry into scientific discourse – from semiotics to Latour to semiotics

In 2013, in "Biography of an Inquiry", Bruno Latour retraces the main reflections that have led to *An Inquiry Into Modes of Existence* (2012) and acknowledges his debt to the main disciplines he fell into and fed his work. On several occasions, he particularly recalled his encounter with semiotics and Paolo Fabbri and then, through him, his collaboration with Françoise Bastide, a biologist and semiotician (Latour 1992, 2009, 2013).

Latour's evocative portrait of Fabbri, "with his high-pitched voice and his lovely Italian accent", is also a very good introduction to their common work on science and scientific text at the Salk Institute in San Diego (1975-1977). As in a novel, looking at Fabbri setting out to produce a Greimasian analysis of the text, analyzing "a text that had emerged from the lab machinery – a text full of diagrams and chemical formulas […], as if he were dealing with a fairy tale" Latour did have an insight:

> I suddenly understood that the non-human characters had their own adventures that we could track, so long as we abandoned the illusion that they were ontologically different from the human characters. (*ibid.*)

Latour refers to an article written four hands with Fabbri, "Pouvoir et devoir dans un article de science exacte," published in *Actes de la Recherche en Sciences Sociales* in 1977. It was published in English, under the title "The Rhetoric of Science: Authority and Duty in an Article from the Exact Sciences," only much later, in 2000.

The difference between the two titles, as well as the different historical periods in which the two articles appear, is very revealing, as it clarifies Latour's research path.

The 1977 article, whose title insists on *pouvoir* and *devoir*, as modalizations, appears at the scene of a fruitful intersection between structural semiotics and other disciplines, such as the social sciences. The 1977 abstract speaks of a double reading, a sociological and a semiotic one, focused on the analysis of the rhetoric of science. According to the abstract of the 2000 republication, on the contrary, "the authors blend a continental literary-critical sense of rhetoric with a British epistemological sociology" (Latour and Fabbri 2000 [1977]: 15): any reference to Greimasian semiotics has disappeared.

What has happened in the meantime? From the first version of the article (1977) and the second one (2000), Bruno Latour has become Bruno Latour, with such seminal books as *Science in actions* (1987) and *We Have Never Been Modern* (1993), amongst others.

More specifically, with the Parisian group of science and technology studies (with Michel Callon and John Law), Latour developed his thinking in the direction of actor-network theory. As is well known, he borrowed semiotic concepts such as enunciation, actor, and actant and reframed them in his own style, at the same time distancing himself from the semiotic landscape and textual analysis, and always keeping open the dialogue about meaning and meaning production (see Mattozzi 2006; Peverini 2019 and 2023).

Further exploration of Latour's thought must include the contribution of Françoise Bastide, another important figure in the Greimasian circle of the period, who focused on the textual nature of science and deserves more than a passing reference in both Latour's work and semiotic theory.

Although Latour frequently cites Bastide for her work on the semiotics of scientific texts, it seems he does so mainly to underscore the divergence between her thoughts and the classical Greimasian semiotics, rather than highlighting the need for a meticulous study of scientific discourse. In our opinion, revisiting Françoise Bastide's work is as important as continuing to work on scientific discourse.

2. Latour, Bastide, and the quest for scientific enunciation

A researcher with the CNRS (National Scientific Research Centre) in Paris as a biologist, and a semiotician working on scientific text and discourse with the "Groupe de Recherches Sémio-Linguistiques" of Algirdas Julien Greimas, Bastide herself is a hybrid, to use a term very dear to Latour himself.

As we shall see, while some of Latour's reflections would not have been the same without Bastide's contribution, Bastide's own approach to scientific discourse is also a further deepening of Latour's analysis of the construction of scientific facts – and can also be taken as a model for examining contemporary scientific discourse from a semiotic point of view.

The importance of Bastide and her work is also recognized by Latour himself. And Bastide's hybrid nature, equally adept at science as well as semiotics, emerges very well from this portrait:

> No sooner had I returned to Paris than Paolo Fabbri put me in touch with Françoise Bastide, an outstanding physiologist and semiotician with whom I had the good fortune to work until her premature death in 1988. Françoise, with all the seriousness of a single woman and a Protestant, applied to texts the same absolute respect that she had shown to kidneys when she was studying their subtle workings, going against the tide, in a laboratory of the Collège de France. (Latour 2013: 296)

More specifically, Latour and Bastide's collaboration revolves around the concept of enunciation and the idea of studying the different mechanisms at work in scientific texts, starting from the observation that the narrative universe of a fictional text has little in common with a scientific one.

In particular, in "Writing Science. Fact and Fiction" (1986), a 4-handed essay applying "Socio-semiotic methods to scientific texts," Bastide and Latour well demonstrate that a scientific text does not tell a story like other kinds of texts, because it builds its reference world one step at the time, "stacking the traces in such a way that each one is a transformation of the last". From the setting up of a new "scenario" (new research perspective, as a new "interpretation" of a scientific fact) to the setting up of new point of view (new experimental devices and conditions), from the introductory premises to tables, graphs, and final conclusions, each step "adds something each time which is not really shown but then is not really unfounded either" (Bastide and Latour 1986: 59).

A fictional universe is completely autonomous: Latour gives the example of Madame Bovary's birth certificate, which no reader would ever ask for (Latour 2013: 296). And we might also recall how a fictional world can arise almost automatically from textual clues (Eco 1979: 200-260) or even from "insignificant" details, depending on "cultural rules of representation" (Barthes 1989 [1968]: 145).

On the contrary, scientific discourse is completely dependent on its instance of enunciation. That is, everything that appears in a scientific text, however abstract it may be, constantly refer to this something outside the text that justifies it, and, at the same time, is not based on an external source but points towards another "trace", that is another reference level: it is exactly the bringing back process described above.

As has been pointed out (Mattozzi 2006, Ventura Bordenca 2021), the concept of enunciation, reconceived as "material débrayage" (Akrich and Latour 1992), would have been central to his investigation about technical objects and the distribution of agency in devices (see Latour 1993b). Instead, it seems more compelling here to return not to technical enunciation but to the enunciation at play in scientific texts, as it was set out in Latour and Bastide's initial draft.

By underlining how a written text of a scientific article is a verbal commentary on the figure presented, as well as such a figure can be read as a visual commentary on the laboratory results, they offer a good formulation for both the scientific text and of scientific enunciation:

> The text of the article does not say anything that it fails to show. It does not show anything that is not supported by the data. Nevertheless, it does not actually show anything. It builds a chain of transformation […] The text shows everything and the text shows nothing. What then does it show? It presents traces, inscriptions, and prints in which lots of things are said that

> are summarized in one sentence by the title. Does a scientific text tell a story like other kinds of texts? No, because it stacks the traces in such a way that each one is a transformation of the last. (Latour and Bastide 1986: 58-59)

This passage presents three key features. First, scientific texts should always be viewed as layered and multilayered texts. Second, tracing inscriptions, prints, images, tables, and graphs establishes connections between reference layers. Third, the nature of showing in scientific texts is both crucial and fundamentally different from other texts ("The text shows everything and the text shows nothing)."

In a short essay devoted to the work of Bastide (2011), Latour refers to the scientific text as a "feuilletage" or stratification, which suggests that it should be studied one layer at a time. And to speak of the scientific text (or technological object) as a layering of inscriptions is in fact to be already outside the text itself. There is implicit here the notion of referential chain, always be understood as a movement or a trajectory connecting the scientific text, the laboratory, and the scientific community.[1]

For Latour, the main question appears to be *What does the scientific text show?*, pointing out that we must always follow, trace by trace, the chain of references from the inside to the outside of the text.

In terms of Bastide's perspective, the first question could instead be said to be: *How does the scientific text show anything?* In other words, how does the primary structure of an article, its argumentative style, and its visual and graphic apparatus (tables, graphs, diagrams, images) contribute to making its object of discourse visible?

In this eminently discursive perspective, it becomes crucial for Bastide to examine the way in which the scientific text constructs his specific way of seeing.

3. Making science as making visible. Scientific text as a device of visualization in Bastide's work

We could say that Françoise Bastide's work explores the chain of transformations from the laboratory to the scientific text, which is only hinted at in Latour and Bastide (1986).

Rereading her major semiotic essays, especially those collected in Bastide (2001), edited by Bruno Latour and Paolo Fabbri, from this perspective, the idea that the scientific text is a device of visualization becomes central. In a broader sense, Bastide's whole work on the scientific text shows that informative discourse construction relies on the methods used to visualize its content.

In particular, Bastide (1989 [1981]) points out how in scientific texts very specific communicative strategies are at work, and in detail a particular type of enunciation that correlates an informative doing, which is always the dramatization of an action (the exposition of a laboratory result, the argumentation of a thesis) with a persuasive doing, where the enunciator presents himself as a witness to the real world and what happens in it, and does not speak to assert his own identity:

> The writer must both posit his competence as observer (addressee) of "nature", and his competence as author (re-addresser of the observed representation). Indeed anything can be written up: what is observed, what is imagined, and even what we imagine we observe. How therefore can the reader, who sees nothing, be persuaded of the "reality" value of what is written? He must believe that "science" is indeed the enunciator's "guarantor". (Bastide 1989 [1981]: 139)

Because of this double nature of the science writer and researcher, at the same time Receiver of what he/she observes and Emitter to a new Receiver, we could describe the whole scientific process of construction of scientific facts as a chain of informative translations. Due to the extreme asymmetry between the competences of the various subjects involved (the reader does not have direct access to the "nature" of the scientist), every translation is also a visualization, because it makes something visible, and thus existing, on the information scene.

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[1] For a semiotic exploration of the notion of "circulating reference" in Latour's work, see Peverini (2019) and (2023).

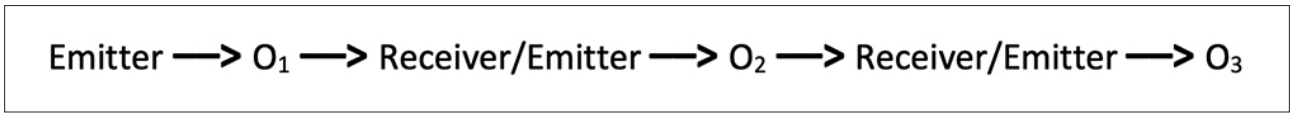

Figure 1. Schema of the production of scientific knowledge based on Bastide (1985a) and Bastide (1990 [1985b]).

According to Bastide (1985a), such a translation process begins with the channeling of scientific observation by identifying an object (O_1) to be detected and measured in the laboratory against the background of so-called "nature": here the scientist is simultaneously Receiver and Emitter of a new object, O_2. Bastide (1990 [1985b]) explains this passage by referring to the scientist in his laboratory, with his technical devices and filters, as an "operating subject" who transforms"'the invisible structure" of the subject (before any scientific observation) into "a visible structure" (190).

A good example of this first step of visualization can be found in Latour's description of Pasteur's work:

> On the farm there are calves, cows, clutches of eggs, Perette and her milk jug and the willows beside the pond. It is difficult to locate Rosette's disease or to compare it with another. It is difficult to see anything at all if what we are looking for is a microbe. So, we are doomed to argue endlessly about the disease. In the laboratory, the researchers have colony no. 5, no. 7, no. 8, with control colonies no. 12, no. 13, no. 15. A double-entry system with crosses and spots. That is all. We have only to be able to read records. (Latour 1988 [1984]: 83)

In nature (here the Perette and Rosette's farm, quite looking like a fairy-tale in Latour's words), it is impossible to detect the presence of microbes. Only colonies and control-colonies built and controlled by researchers can visualize the invisible. That is, it is only in the laboratory, a place not natural but eminently cultural, that microbes appear – thanks to the intervention of tools enhancing the scientists' gaze.

The second visualization step (from O_2 to O_3, according to Bastide's schema) is to make the scientific work taking place in the laboratory visible outside the laboratory. In more detail, the working object O_2, which is therefore first and foremost an oriented collection of laboratory data, graphs, or images, must then be translated again in order to become an official "scientific object" within its scientific community of reference (Bastide 1985a).

Here, in fact, once again the subject becomes a witness to what they have "seen" in order to show it to others (like the rest of the scientific community or the public), with this double movement that is both informative and persuasive.

The scientist, in other words, doubles up as he moves from the laboratory to his desk to communicate his findings, balancing the causing-to-know and causing-to believe in the scientific text (Bastide 1989 [1981]), with the help of a specific *iconography* (images, tables, graphs).

In particular, Bastide focus on "framing operations", consisting of "narrowing the field", in a given O_3, "in order to eliminate as many non-pertinent elements as possible (those elements that make a sort or 'background noise' around the image)", for example in a microscope image to be published to show the result of a research (Bastide ([1985b] 1990): 207).

In summary, the production of scientific knowledge can be described as a process that relies on two distinct but interrelated visualization devices or translation steps. First, there are experimental conditions, which include laboratory technologies, working hypotheses, and the application of categories of analysis and description, that allows the researcher to "see" their object. Second, there are textual, verbal, visual, and diagrammatic devices that enable the researcher to "make visible" their experimental results to the reader of the article. According to Bastide's interpretation, visualization is more than just a diagram, series of diagrams, microscope photographs, graphs, or even the visual output that comes at the end of the production of scientific discourse.

Following Bastide, we suggest that such an approach can be extremely interesting if it is transferred from the scientific discourse to what we have called the "discourse of data" (Manchia 2020), to also study the visualization of data and information from a semiotic perspective.

4. What is beyond and inside the data. For an investigation of the contemporary scientific and data discourse

From a pure functionalist point of view, the visual form of diagrams, charts, and graphs, fully proportional to the data values it conveys, is assumed to be totally transparent with respect to its object. Emblematic in this regard is the so-called Tufte's "data-ink ratio": the quantity of ink in data display just need to be strictly proportional to the quantity of information conveyed (Tufte 1983).

An adequate proportionality is of course fundamental for any information visually displayed (see the importance in science literature of the "Materials and methods" section in validating techniques and visualization devices of a scientific paper, in Latour and Bastide 1986, Bastide 1985a). However, the classic information design approach sometimes misses that data display is not just data, but data made visible – and one possible transposition of an abstraction (data) taken from reality. As Bastide says about RNA and DNA notations and diagrams:

> The biologist shapes these abstractions, the number and the letter, without the image of that of which he speaks ever being absent, as is shown by the double helix implicit under the diagrams made of letters […]. It is rather a sort of inveterate materialism.
> However, the materiality is not that of the "real" world. It is that of a representation that remains schematic: a vision that processes the great variety of the real to make discrete units of it […] (Bastide 1990 [1985b]: 227-228).

In order to investigate both scientific texts as well as data and information visualizations and representations as complex communication artifacts, in which reality's schematic abstractions can become visible, Bastide's vision seems to be crucial. In this sense, it might be interesting to pay attention to the whole process of constructing knowledge (and visual information) from data, understood as a chain of "devices of visualization" (Bastide 1985a, 1990 [1985b], 2001).

We could first of all investigate even the so-called "raw data" as a channeled result: a derived object (an O_2 derived from an O_1), that actually we could not approach without the mediation of an Operating Subject. There are no "natural" data, before a researcher's gaze constituting them: there are phenomena, which can be investigated in different ways, in order to extract different data. It is the researcher's intention that constructs the data at the very moment they identify categories and parameters for the dataset.

By following Drucker (2020), we could label *data* as *capta*, that is not as "preexisting entities" (as a fact of "nature", Bastide would say), but as the captured result of a process of modeling.

Communicate, however, means to "put in common". And data, coming from the separate world of the scientist, researcher, or data journalist, and from their specific Material and Methods section, need to be shared with the final reader. In Bastide's semiotic terms, the "partial cognitive space" of the researcher as enunciator must build a new "global cognitive space defining the true and the false, secret and lie" in a scientific text (Bastide 1989 [1981]: 109). As science laboratory results, also data, and abstract expert knowledge and information needs to be "shown" to the reader, as a significant object of knowledge (the final O_3 of the Bastide's schema).

A good example of such a process of successive translations (and visualizations) is that of Otto Neurath's Isotype method, a pictograms system designed to create in Vienna a completely new museum: the *Gesellschafts-und Wirtschaftsmuseum*, the Social and Economic Museum, with the aim to identify, organize and preserve not historical or artistic artefacts, but pieces of knowledge such as statistical data and basic socio-economic information, and to make them accessible to everyone, even to the less educated (see Manchia 2020, Manchia 2023).

The cornerstone of Isotype is the concept of transformation, from factual data to their representation, which for Neurath is not only a theoretical principle but an operational procedure. In fact, the work of the Museum was articulated through the coordinated action of three departments, the main one being the Department of Transformation, which was in charge of operating a synthesis between the work of experts and scientists and the technical and graphic departments, responsible for the visual production of maps and diagrams.

It was the "transformers", as they were called, who mediated between specialist knowledge and its visual dissemination, deciding what to communicate and how to do it, through the application of a series of shared rules, which operated a reduction of complexity (scientific and statistical) and as much as possible a condensation of information in visual form (Neurath 1931). A good exemplification of Bastide's "partial cognitive spaces" (experts vs readers) in need for a new, and visual, "global cognitive space".

Despite the reiteration of the neutrality and legibility of Neurath's Isotype, semiotic gaze investigates such transparency as an effect of transparency, going beyond the view of classical information design.

With the increasing prevalence of data and information communication and representation in media, it is noteworthy that many discourses bring into question the immediacy of the relationship between data and visualization, focusing on the step-by-step process of data construction, communication, and visualization, including data acquisition, interpretation through oriented narratives, and final representation.

Studies on data gaps, for example, bring to light the dynamics that allow the data-holding subject to impose its own (partial and oriented) view of the world according to proprietary categories. This is the case of so-called "dark data", i.e. when existing phenomena remain effectively "invisible" because data about them cannot (or will not) be collected (Manchia 2021).

And the many new ways of visualizing and representing statistical data, from infographics to illustration, show that the final visualization of data is by no means an automatic process, nor dependent only on functionalist logics of proportionality and exactness, but rather something much more semiotically complex, in which the language of images supports and collaborates with the encoding of information.

For example, examining Covid-19 epidemic data on African Americans in U.S. states via the Kaiser Family Foundation's choropleth maps feels like taking a bird's eye view of case histories forming a plain mosaic. By viewing Mona Chalabi's Instagram illustrations, based on the same data, one becomes engrossed in the dire situation of black Americans, likely never to forget it (see Manchia 2022). Not all data are the same, and neither is their communication.

Françoise Bastide's valuable work, which so carefully describes the individual cognitive worlds of the subjects involved in information communication, reminds us to go and see (literally) how it is that meaning takes shape, case by case.

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HERMENEUTIC SYMBIOSIS: APPROXIMATIONS BETWEEN GREIMAS AND GADAMER

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Introduction

What follows is a preliminary claim: to bring together Gadamer (1900-2002) and Greimas (1917-1992), two authors from different traditions, but with very close points of arrival. The latter is a structuralist who presents a theory of the production of textual meaning based on 'actants,' conceptual categories for interpreting narratives that seek to take into account the gaze of the narrator (semiotics). The former, on the other hand, is a hermeneutics based predominantly [1] on phenomenological categories, which suggests a theory of the interpretative act through the confrontation of horizons (reader and text). Both suggest language as the fundamental support for analyzing reality (textual or otherwise) and admit a theory of meaning as access to reality.

With this in mind, the aim is to explain the composable features of the theory of meaning present in the two approaches. This will be possible based on specialized theoretical references such as *Semiotics: The Construction and Analysis of Meaning* (1973) by Greimas and *Truth and Method* (1960) by Gadamer. The bibliographical review methodology is based on a simple comparative model, in which similar theses are highlighted side by side. The idea is to give theoretical visibility through the standard repetition of results. This article will not delve into the methodological or theoretical convergence between the two. It will initially focus on the obvious theoretical similarities between the two authors. To this end, three moments will be developed: an introduction to Greimas' theory of signification, followed by Gadamer's; and finally, the signaling of what they both possibly defend: [a] the identification of truth with signification and [b] the desymmetry between signification and verification.

Among the pathognomonic empowerments of the discussion between the two authors, it is possible to defend the recognition that interpretation should not be based on the approximation between meaning and truth, in the sense of accuracy. By no longer demanding a theoretical commitment to truth from Hermeneutics, the symbolic and aesthetic possibility of constructing reality is opened up. Both defend the weakening of truth as the sole and exclusive category of language, and that meaning and truth should play a preponderant role. The real must be conceived through a dialogical relationship, in which effective structural agreements signal the hermeneutic meanings

1. Meaning as an operator of truth

Broadly speaking, there are two classic understandings of truth: those of reason and those of fact (Barbosa Taveira, et al., 2020). Both marked modern philosophical discussions (18th and 19th centuries) by directly influencing the sciences of the same period. However, the advent of the discussion of language on a theoretical level (linguistic turn) - such as linguistics and analytical philosophy - intensified discussions about the idea of truth, because they put truth [2] into perspective. They wanted to understand that truth could not

[1] He said "predominantly" because of Heidegger's great influence on his thinking.
[2] It's important to remember that classical theories of truth were committed both to the objects being talked about and to the representations being talked about. With the advent of the discussion of language, truth loses its force to the notion of meaning, becoming a criterion, among others, for analyzing language.

be the ultimate criterion for analyzing a proposition, but should be one of many others. Thus, the notion of truth ceased to be the most fundamental relationship in the discussion of language, which instrumentalized it in terms of a certain objectivity. It became just a property of it, thus admitting, in analytical terms, a semantic theory of truth (Miller, 2007). In other words, a semantic theory of truth is admitted.

Although the theories of signification from the beginning of the 20th century - such as the formal and symbolic semantics of Analytical Philosophy - disregarded the notion of the subject and even criticized this notion, the semiotic theory presented itself as one of the possibilities for reflecting on the sign through the eyes of the subject, and its discussion was epistemologically constructed by structuralism.[3] According to Pêssoa (2013, p. 28),

> In the 1960s, semiotics became part of the epistemological field of structuralism, at the confluence of linguistics, anthropology, and philosophy. The main founders of the methodology of semiotics were drawn from the works of Ferdinand de Saussure and Louis Hjelmslev. It is important to consider that the development of semiotics progressively integrated Émile Benveniste's linguistics of enunciation, overcoming 'pure formalism.' [4]

The return to the figure of the subject in semiotics, as opposed to the pure formalism of Saussurian structuralism, is due to the figures of Hjelmslev and Husserl, who converge on a series of new connections in Greimas' thinking. Along with Husserlian phenomenology, there are echoes of Hjelmslev's theoretical enterprise in Greimas' thinking, which proposes an 'intentional' theory[5] of the object itself, going beyond its formal characteristics - an approach that translates into an expansion of horizons when compared to Hjelmslev's work (Sobral, 2009). According to Pêssoa (2013, p. 29),

> Two complementary aspects have characterized Greimasian semiotics since its beginnings. The first is the progressive - and considerable - extension of its field of investigation: starting with the analysis of oral literature (myth, tales, and even rituals), it quickly became interested in written literature and the whole range of verbal discourses (historical, legal, philosophical, scientific, etc.), encompassing non-verbal discourses such as a photographic image, painting, sculpture, architecture, music, as well as syncretic discourses, which organized several semiotic systems simultaneously - cinema, theater, advertising communication and even behavior. It can therefore be seen that semiotics intends to adopt as its object not only verbal and non-verbal productions attributable to enunciators, but also human behaviors in everyday life (habits and lifestyles, for example). The second is the project to build a theoretical model of meaning at a level of generality that allows all meaningful human production, verbal and non-verbal, to be approached [6].

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[3] Developed by Ferdinand Saussure and Roman Jakobson, Structuralism sought to recover the theoretical centrality of language. The first author was responsible for defining language as a system of signs. It was then the appropriation of the acoustic image that formed a concept - a theory based on the dichotomy of signifier and signified, respectively. He goes on to say that structuralism penetrated studies such as anthropology, literature, psychology, Marxism, history, aesthetic theory, and popular culture studies (Peters, 2000).

[4] Our Translation: "Nos anos 1960, a semiótica constitui-se no campo epistemológico do estruturalismo, na confluência entre a linguística, a antropologia e a filosofia. Os principais fundadores da metodologia da semiótica foram extraídos das obras de Ferdinand de Saussure e de Louis Hjelmslev. É importante considerar que o desenvolvimento da semiótica integrou progressivamente a linguística da enunciação de Émile Benveniste, superando o 'puro formalismo'.

[5] Explicit reference to the phenomenological concept of intentionality.

[6] Our translation: "Dois aspectos complementares caracterizam a Semiótica Greimasiana desde seus primórdios. O primeiro é a extensão progressiva – e considerável – de seu campo de investigação: partindo da análise da literatura oral (mito, contos e mesmo rituais), rapidamente se interessou pelas literaturas escrita e pelo conjunto de discursos verbais (histórico, jurídico, filosófico, científico etc.), abrangendo os discursos não verbais como uma imagem fotográfica, a pintura, a escultura, a arquitetura, a música, bem como os discursos sincréticos, que organizavam vários sistemas semióticos simultaneamente – cinema, teatro, comunicação publicitária e mesmo comportamentos. Observa-se, portanto, que a semiótica pretende adotar como objeto não somente as produções verbais e não verbais atribuíveis aos enunciadores, mas também os comportamentos humanos da vida cotidiana (hábitos e estilos de vida, por exemplo). O segundo é o projeto de construção de um modelo teórico da significação em um nível de generalidade que permite abordar toda a produção humana significativa, verbal e não verbal".

Firstly, it is possible to admit a 'progressive extension' in Greimas' interpretative research, which means that his interest in oral literature became more and more concrete, moving on to literary, historical, philosophical, and scientific writing until he reached more imagistic languages such as photography, painting, and others. This generative path of meaning not only allowed him to consider human behavior in everyday life as a semiotic object but also enabled him to develop his theory of signification, including verbal and non-verbal languages.

Greimas' theory of signification is based on a logical organization that aims to explore the differences between contradiction and contrariety through a category of analysis called 'actants.' These are formal structures that deal with the narrative in such a way as to give it meaning. They are generally identified as subject, anti-subject, and value objective.

The theory applies to the analysis of texts and discourses using an autonomously complete description, enabling the questioning of a wide range of texts. The method is based on the initial description of a specific language, supported by a metalanguage that adopts the object to be analyzed, configuring it as a corpus and exhausting the rules that constitute it. From this description emerges the ability to investigate the underlying meaning and discern the deep structures that govern human interaction with the world, thus outlining the construction of meaning in its most varied manifestations (Silva, 2010).

When the semiotician author produces elasticity in the generative path of meaning, some contexts are crystallized so that the narrative construction of the object can be better questioned, causing the actors to assume fixed roles within the section between the plane of content and expression - the truth is not the result of a wide range of interpretations, because, even for those familiar with the plot, it would be difficult to recognize the personas assumed by the actors without delimiting them in a frame (Greimas & Courtés, 2016).

The search for the full meaning of the sign before the reader or sociocultural group takes place through a meticulous inauguration, which is carried out through skillful translations. This approach structures the exploration of the weaknesses underlying the manifestations of the sign. In fact, like other signs, the concept of 'truth' is shaped by singular conceptualizations and/or interactions between peers, rarely following a homogeneous formation. In this sense, reflecting on the sign 'truth' as a construction inextricably linked to those who elaborate on it, whether individually or as part of a group, enriches the understanding of the consequences that can emerge in narratives. In this way, the sign that emerges becomes an expression that encapsulates its essence, echoing the mythology of Narcissus, who, when looking at his creation, sees only perfection and neglects the countless alternative possibilities of construction (Greimas, 2017).

At the heart of this dynamic, fragility manifests itself when the agent of meaning disregards the changing nature of the "truth" sign, which is intrinsically dependent on the contexts and subjects who conceive it. In this process, arbitrariness emerges by promoting contemporary translations based on modulations from the past, which have shaped the original structure of meaning. By way of illustration, we can visualize this situation as the tailoring of a garment for a specific body. As time goes by and new situations arise, the chances of the ideal fit not being sustained multiply. This leads us to the need to reconfigure the garment, either by piecing it together or even donating it to other users, showing the possible influence of ideological movements.

In this way, the frustration inherent in its conception arises from the keen realization of its ephemerality - especially in a contemporary context in which creation is intended to be replaced. Those who seek to shrewdly protect their "truth" sign end up facing a dilemma, since this effort is intertwined with the preservation of their own identity. The object reflects his convictions of interpretation, and to question it is also to question its creator - a process that further weakens its existence by attenuating the elements that orchestrate its devotion.

2. The sign in hermeneutic dialog

In the same spirit in which Greimas finds himself - the linguistic turn - are hermeneutic studies, especially those of Hans-Georg Gadamer.[7] A reader of the great traditions of European philosophy, such as Hegel, Dilthey, and Heidegger, Gadamer sets out to think of philosophy itself as a hermeneutic exercise. But to do so, it is necessary to recognize the original role of language, in his words: "... even for philosophy, language is never the old, outdated, worn-out language..." (Gadamer, 2012, p. 118). Language permeates every process of understanding; it is the universal medium in which understanding of anything takes place (Gadamer, 2020). It is "sharing, participation, a possibility of taking part in[...]" (Gadamer, 2012, p. 118). This means that there can be no presupposed separation between the world of which one speaks and the speech through which one understands the world. To use language, Gadamer (2012) explains, in some sense is to refer to ourselves, not to understand something meaningfully, but to signify oneself, while moving through the world. In other words, language must be the field in which agreements take place, the locus of what can be achieved. In this sense, as was said in Structuralism, truth is also conditioned by the logos (Gadamer, 2020)

Returning to Humboldt, Gadamer (2020) understands that language is not just one attribute, among many others, of human activity, but is the basis on which humans "have a world." As Humboldt said, Gadamer (2020) recalls, that languages are conceptions of the world, or as Heidegger argued (apud Gadamer, 2012, p. 119): "language speaks." Being in the world is not just a physical state of belonging somewhere, but is participating in the relationships that give the world the sense of being a world. Concretely, this participation takes place in language. Language establishes ways of existing that ultimately have to be called the world because humans develop within communities of speakers that determine intra-world social behavior.

Having a world, contrary to what is imagined, does not mean being surrounded by things. It is not the ordinary sense that Gadamer (2020) is referring to. Like Heidegger (1988), Gadamer (2020) believes that the world is a way of dealing with the various meanings that are established in human existence. There are different ways of making sense of human behavior. They don't all happen at the same level or in the same way, because there is always human freedom about what surrounds us. Gadamer (2020, p. 581) states: "The fundamental relationship between language and the world does not mean, therefore, that the world becomes the object of language. Rather, what is the object of knowledge and enunciation is always already contained within the global horizon of language."

Based on this thesis, it is possible to revisit the discussion of truth. Gadamer (2011) recalls Heidegger's contribution to the discussion of truth, that is, the Greek meaning of 'unveiling' (Unverborgenheit), which has an "original link" with true discourse (the unveiling of the proposition). Truth, writes Gadamer (2011, p. 60) "is unveiling. The meaning of discourse is to let and make the unseen present itself, reveal itself." This approximation between truth and language starts from a distinction that Gadamer (2020) presents: the "objectivity (Sachlichkeit) of language" and "scientific objectivity" (Objektivität). This distinction, in turn, is based on the distinction between the entity that is measured and the signifier. In Gadamer's terms (2020, p.589)

> Just as things (Dinge) - those units of our experience of the world that are constituted by appropriation and signification - come to the word, so the tradition that comes to us is brought back to language, insofar as we understand and interpret it. The language character of this coming to the word is the same as that of human experience of the world as such.[8]

[7] However, some authors argue that there is a "hermeneutic turn" (Cf. Gadamer, 2012, p.120).

[8] Our Translation: "Assim como as coisas (*Dinge*) - essas unidades de nossa experiência de mundo que se constituem por apropriação e significação - vem à palavra, também a tradição que chega a nós é reconduzida à linguagem, na medida em que a compreendemos e interpretamos. O caráter de linguagem desse vir à palavra é o mesmo que o da experiência humana de mundo como tal".

In this way, truth as objectivity (rightness, fairness, similarity) is subject to language and the process of signification. Truth cannot be detached from its process or its theory of signification, making it as dependent on the latter as any property of language.

3. Emergence of a symbiotic relationship

The emergence of a 'symbiotic relationship' - a term from the natural sciences that means an association that leads to common ends - between the hermeneutic approaches of Greimas and Gadamer, in the context of theories of meaning, is relevant not because of its point of departure, but because of its point of arrival. In *Semiotics: the Construction and Analysis of Meaning*, Greimas (1973) develops an analytical structure applied to texts, seeking to understand what gives them meaning. On the other hand, in *Truth and Method*, Gadamer (2020) proposes philosophical hermeneutics, highlighting the interaction between the horizon (the limits of interpretative possibilities) of the interpreter and the text itself, from which the idea of meaning can converge.

The idea of symbiosis here appears in two ways: firstly, in the aim that both seek: meaning. In both cases, Greimas and Gadamer are concerned with explaining how signification manages to escape both Saussurian structuralist formalism (in the case of Greimas) and the Schleiermacherian Kunstlehre of understanding (in the case of Gadamer). Semiotic freedom and the framework of historical understanding make Greimas and Gadamer, respectively, theorists who make the production of meaning more flexible. But on the other hand - and perhaps the most important thing here in the symbiotic idea - the common result, the point of arrival of both are beneficial to the interpretative act itself. Both in the Greimasian analytical framework and the Gadamerian hermeneutic application, because in both, sign and truth must not necessarily be conceived from the perspective of verification. While in Greimas, underlying codes can be applied as producers of meaning in narratives, Gadamer's idea of 'fusion of horizons,' which embraces the structural historicity of the relationship between the text and the interpreter, represents this same aspect of meaning production.

However, it is crucial to face the challenges that arise from this confluence. Greimas' structural analysis, although thorough, may seem limited in the face of Gadamer's interpretative openness. Herein lies the opportunity to transcend this apparent dichotomy, allowing structural analysis to inform historical understanding, and vice versa. In this symbiotic relationship, interdependence does not cancel out individuality. The Greimasian structure should not eclipse the importance of the historical-cultural context in interpretation, while Gadamerian hermeneutics should not underestimate the value of structural analysis in revealing meanings. The emergence of this symbiotic relationship between Greimas and Gadamer for the work of understanding interpretations constitutes a theoretical breakthrough. The integration between structural analysis and philosophical hermeneutics, although challenging, enriches our understanding of interpretative complexity. The dialog between these authors reflects the intrinsic interconnection between analysis and interpretation, weaving an enriching theoretical fabric.

Final considerations

Although it is not possible to reach definitive conclusions due to the novelty of the subject, this does not imply that there are no points to be addressed. Both Greimas and Gadamer are not only contemporaries in chronological terms but also share a theoretical field in which the emphasis on language as epistemology is notable. This centrality of language opens up new perspectives on the relationship between interpretative elements, especially in the context of the "truth of the text". In narrative discourses, the sign itself, which carries meaning in a prepositional form, assumes the role of definitive criterion, from which all interpretations must be constructed.

Thus, the final considerations of this study are based on the intricate relationship between the hermeneutic approaches of Algirdas Julien Greimas and Hans-Georg Gadamer, within the scope of theories of meaning, especially in the textual context. As a basis for this synthesis, we find in Greimas's (1973) *Semiotics: the Construction and Analysis of Meaning*, the development of an analytical structure that identifies textual elements and their underlying connections. On the other hand, in *Truth and Method*, Gadamer

(2020) proposes philosophical hermeneutics, emphasizing the profound interaction between the horizon of the interpreter and the horizon of the text.

The intellectual symbiosis that we seek to establish between Greimas and Gadamer resonates both in the Greimasian analytical framework and in the Gadamerian hermeneutic application. Both authors share a perspective that transcends mere verification, seeing the sign and truth as constructions intrinsically connected to the production of meaning. While Greimas uses underlying codes as generators of meaning in narratives, Gadamer introduces the notion of a 'fusion of horizons,' embracing the historicity and structure of the relationship between the text and the interpreter.

However, the convergence of these approaches is not without its challenges. Greimas' meticulous structural analysis may seem limited in the face of Gadamer's interpretative openness. The opportunity arises to overcome this apparent dichotomy, allowing structural analysis to inform historical understanding and vice versa. In this symbiosis, interdependence does not cancel out singularity. Greimasian structuration should not obscure the role of historical and cultural context in interpretation, while Gadamerian hermeneutics should not diminish the importance of structural analysis in revealing meaning.

The emergence of this relationship between the perspectives of Greimas and Gadamer represents a remarkable theoretical advance. The integration of structural analysis and philosophical hermeneutics, despite the inherent challenges, enriches our understanding of interpretative complexity. The dialogue between these two authors echoes the intrinsic interconnection between analysis and interpretation, stitching together a deeply enriching theoretical fabric. Therefore, the confluence between semiotics and hermeneutics contributes significantly to a deeper understanding of the relationship between sign, truth, and interpretation, revealing the richness inherent in the search for meaning in a universe permeated by language and the historical-cultural context

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A CASE STUDY OF ECO'S NOTION OF ENCYCLOPAEDIA: THE "(ETHNO)RACIAL" LEXICON AND ITS SEMANTIC SPHERE

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0. Introduction

In this speech I will discuss the arising problems of the so-called "(ethno)racial lexicon", namely, the lexicon including the extensive semantic area of the word "race", which previously involved both physical predisposition and cultural habits. The very attempt to define its contours makes it one of the countless examples of the Umberto Eco's notion of Encyclopaedia.

The history of "race" shows its intricate and non-linear semantic nature due to two main reasons. Firstly, the acquisition by metaphor of multifarious meanings, senses, and synonyms from an equine origin led to a slippery wobble between the word and the concept, as shown by the various racial theories of the Modern Age and political developments of the twentieth century. Secondly, the interdisciplinarity and the intercontextuality of the word reveal a semantic liquidity and its essence as a hard-to-define word – namely, its vagueness and indeterminacy (De Mauro, [1982] 1995: 98-99).

Besides, its intrinsic polysemic nature also implies a coexistence between the semantic and pragmatic planes and an inadequacy of a dictionarial approach based on the dichotomous Porphyrian tree-lined structure. Then, the semantic problem in different languages and the nature-culture binomial bring into play numerous and different disciplinary fields, which appear as intersecting and inseparable from each other. For all these reasons, race should be placed within an "(ethno)racial" lexicon, considering the word and its synonyms as branch(es) of a local encyclopaedic rhizome. With such an approach, the dictionary-Encyclopaedia dichotomy becomes even more complex than an oppositional binomial, with a continuous and constant narrowing and broadening of semantic fields like concentric circles.

1. The intricate and non-linear semantic history of "race": the problems of a dictionarial approach

1.1. An equine word

The complex history of the word "race" carries with it a heavy inheritance, but its origin is absolutely far from a human discriminatory meaning. Following Italian philologist Gianfranco Contini, it derived from the Old French *haras*,[1] for the first time attested in a passage from the thirteenth-century prose work *Faits des Romains* (Contini 1959: 321-322) and initially denoting a horse breeding farm, then, by metonymy, a stud or herds of horses. From the seventeenth century, various not very convincing etymologies had been proposed, generally from Latin,[2] which never referred to zoological or equine origin, but mainly to a human or typological meaning. If Contini's proposal is not unanimously shared and still today presents some resistances,[3] on the other hand it is commonly claimed that, starting from the fourteenth century, the Italian razza gave rise to the corresponding words in modern languages, first in Romance or Neo-Latin languages and then in Germanic ones.[4]

[1] It probably comes from the Latin *haracium*, namely, *grex equorum* (i.e., herd of horses); see OED, *sub vocibus* "haras" and "race".
[2] The most common ones were *radix, radius, ratio, generatio, raptiare,* but others were also proposed from other languages, such as the Old High German *reiza*, the Arabic *ra's*, and the Slavic *raz*.
[3] Many French and Spanish dictionaries support *ratio*, the German ones support *reiza*, and the English ones mark as uncertain origin.
[4] The Italian *razza* was primarily attested in the thirteenth century in its ancient form *raza*. Furthermore, the Spanish *raza* and the Portuguese *raça* appeared from the fifteenth century (respectively 1438 and 1473). Later, the Modern French *race* (from the sixteenth century), the English *race* (from the mid-sixteenth century) and the German *Rasse* (from the eighteenth century) also appeared.

1.2. **A metaphorical chain**

Shortly after its appearance, the word presents an extension and intersection of senses, gradually acquired by the correspondent ones in other languages. By simplifying, we can identify six main meanings, often with certain senses within it.

a) From the thirteenth century, an original **equine** meaning firstly referred to horse breeding and had mostly spread at a literary level and in zootechnical and veterinary treatises, specifically farriery or *mascalcia* (a-1); it then extended, with a more generic reference, to horses, namely stud or herds (a-2).
b) From the fourteenth century, a new **ethnic** meaning first denoted offspring, lineage, progeny, stock, and then figuratively referred to the noble origins or the population of origin, frequently used at a literary level.
c) Around the same time, a **typological-qualitative** meaning (i.e., kind) began to coexist with the previous one: mainly attested in literary texts and referring to things, later it also extended to animals, plants, and humans, in the latter case often in a derogatory and ironical way.
d) Also in the same period, a generic **zoological-botanical** meaning became widespread as extensive of the equine one (a) and related more to hereditary characteristics than to reproduction or breeding; initially applied to horses, from the sixteenth century it was generically used for animals, less frequently for plants, and sometimes for mankind (especially in English).
e) Then, starting from the mid-fifteenth century, a generic reference to **human individuals** and their hereditary characters[5] was spreading as extensive of the zoological-botanical one (d): specifically, while from the sixteenth century it had the sense of hereditary human offspring or ancestry (e-1) as extensive of the ancient meaning of offspring and lineage (b), from the second half of the seventeenth century a proto-anthropological human typification (e-2) appeared as a semantically geographical extension of the previous sense.[6]
f) Later, starting from the mid-eighteenth century, an **anthropological-biological** meaning (f) finally developed as extensive of the human typological-qualitative one (e-2).[7]

From what has been seen above, the metaphorical and metonymic extension action produces an interrelation and an interdependence of the meanings, with a different priority according to the varying contexts of use of the word. This leads to consider first of all the role of dictionaries and the approach to the reconstruction of a historical semantic path; then, to pay attention to the role of technical-scientific disciplines such as anthropology in the semantic evolution of the word, in the change of semantic-lexical function (from word to technical-specialist term) and, therefore, in the shift between different contexts – that is, its radical, intrinsic and essential polysemic nature. In a nutshell, the intrinsic incompleteness of the basic dictionary level emerges.

1.3. **A centuries-old path: more contexts, more senses**

The semantic history of race necessarily requires an albeit brief glimpse at main racial theories and taxonomies, which do not always imply the presence of the word "race", and which generally have different subdivisions of human varieties. In addition to Bernier, at least Linnaeus, Buffon, Blumenbach, and Kant should certainly be mentioned. Before them, between the end of the fifteenth century and the mid-seventeenth century, the word "race" was rarely used, while the not yet taxonomical concept began to be related to blood and skin color, as well as to the civilized/non-civilized dichotomy starting from the period of geographical explorations and territorial conquests following the discovery of America and the

[5] Mostly in Spanish, Portuguese, French, and English, but rarely Italian.
[6] The first example of the human typological use of the word "race" is conventionally recognized in 1684 in French explorer François Bernier's pamphlet *Nouvelle division de la terre, par les différentes espèces ou races d'hommes qui l'habitent*, which was published anonymously in the *Journal des Sçavans*.
[7] This meaning was mainly used in French, English, and German, and frequently in Spanish and Portuguese. Otherwise, its use appeared in Italian only from the first half of the nineteenth century, especially in historical-geographic treatises during the Risorgimento period (Barsotti 2021), becoming common in the second half of the same century with anthropological disciplines.

New World. Otherwise, from the nineteenth century onwards the anthropo-biological and craniological taxonomization of racial concept produced a larger use and frequency of the word "race" as an anthropometric technical-scientific term.

Therefore, a lexical problem arises, with an alternation and a coexistence of "race" and other terms such as "variety", "genus" or "species". However, this does not always imply a synonymy, especially with the specialization of the technical-scientific lexicon; on the contrary, it presents the most varied semantic relations such as hypernymy and hyponymy. Lexically and conceptually, there would thus be a shift between a logical-classificatory method – such as Bernier's geographical-territorial classification and Linnaeus' zoological-botanical classification – and a genealogical method – such as that of Buffon, Blumenbach, and Kant, implying the necessary transmission of hereditary characters. In this sense, as Claude-Olivier Doron notes: «la condition fondamentale du développement des concepts de race et de dégénération en histoire naturelle est la réorganisation de ce champ autour d'un style de *raisonnement généalogique et non simplement logico-classificatoire*» (Doron 2016: 419 [emphasis mine]).

The problems increased during the nineteenth century with the countless scientific disciplinary approaches dictated by the positivistic wave, which pushed to make "race" an intercontextual technical-scientific term, which was used not only by physical anthropology but also by geography and linguistics. This implied, on the one hand, a greater development of the technical-specialist lexicon (with the term and concept as a prerogative of anthropometry and cranial measurements), and, on the other hand, the restructuration of numerous pre-existing nexuses, such as race-language-climate.

Further shifts and intersections of contexts and plans occurred in the twentieth century with the emergence of pseudo- and para-scientific approaches: science became an instrument of politics, and "race" as a technical-scientific term was at the service of political ideology – in particular, Totalitarianism and Nazi-Fascist racial legislations in the 1930s, also implying Italian colonialism. Moreover, with the European constitutions of the second post-war period and in the various international documents (such as the *Statements on race* of UNESCO since 1950), the word "race" lost its previous discriminatory sense by acquiring a remembrance function, semantically denying the term itself in order to ensure the equality of citizens' rights before the law. We are so faced with various phases of the nature-culture binomial, which is much more fluid than a simple opposition, with boundaries being defined each time.

1.4. Is a complete definition of "race" possible? Problems of a dictionarial approach

From the path of the word in the racial theories of the modern age, a continuous slippage between word and concept emerges, which takes place in two main moments. Firstly, a racial concept could also exist in absence of the word "race" (e.g., Blumenbach: *varietas, genus, degeneratio*), only starting from the period of appearance of its typological and qualitative use applied to human beings in a technical-taxonomic way (so, after Bernier and Linnaeus), and only if it is connected to the concept of hereditary transmission of characters (e.g., Kant), and of degeneration and alteration (e.g., Buffon and Blumenbach). Secondly, in this overlapping of contexts and disciplines (i.e., antropology, linguistics, geography, etc.), the presence of the word itself in some texts doesn't imply a racial thinking, both before human typological use and with the nuanced and non-discriminatory use of race-language-climate nexus. To give some examples, some thinkers such as Giacomo Leopardi and Wilhelm von Humboldt meant race as peoples with their customs and cultural habits, namely, in an ethnic sense and far from a climatic, physical, and natural deterministic view.[8]

However, the subsequent interdisciplinary and then political-ideological use of "race" as a technical-scientific term has agglomerated the purely racial reference to physical dispositions and the ethnic one to cultural habits, considering the latter as dependent on the former. Instead, national and international legislative interventions after 1945 tried to restore and clearly separate the physical-moral nexus, distinguishing the phenotypic characteristics from the psychological and behavioral ones and thus (re) establishing the nature-culture binomial.

[8] On the role of habit and its connection to climate in Giacomo Leopardi's thought, see Orrù (2020: 27-32).

At this point, a question seems necessary: what definition for "race"? From the beginning, a purely dictionarial approach, dichotomously structured as a Porphyrian tree (Eco [1984] 1986: 57-67; De Mauro 1995: 55-56), appears semantically insufficient in front of the problem of the polivocity of the meanings (and senses) of the word – that is, its polysemic nature. Instead, an inter-dictionarial approach is necessary, requiring the comparison and the integration between multiple dictionaries, depending on the various contexts. Therefore, the ceaseless resemantization of the word requires the inevitable shift to a higher level – that is, the encyclopedia or the labyrinthine rhizome.[9]

2. The "(ethno)racial" lexicon: towards a local encyclopaedic approach

2.1. The semantic liquidity in the "(ethno)racial" semantic sphere

Considering its origin and semantic developments, "race" has at least three basic intrinsic natures within it, which through metaphorical processes give rise to further senses: (1) a racial one (as derived from *haras*), originally equine, then zoological and then human biological, denoting origin or stock (namely, nature); (2) an ethnic one (from the Greek *ethnos*), referring to a people and its place of origin (OED, *sub voce* "ethnic"), acquired metaphorically, and denoting people or nation (namely, culture); (3) a typological one (from the Latin typus, and even earlier from the Greek *typos*), as a qualitative sense deriving from the metaphorical concatenation between the first and the second and having repercussions on both in the process of resemantization of the word.

Whereas the typological semantic element takes on the function of schematizing the experience through taxonomies (biological, social, cultural, etc.), the ethnic semantic element, not immediately perceptible compared to the other two, brings to light a sort of socio-cultural Lifeworld (Sonesson 2018: 25),[10] which consists of individual experiences at a social and cultural level having a semantic, semiotic, and interpretative impact also at the communicative level. Metaphorically, we consider here the socio-cultural Lifeworld in a more strictly historical-linguistic key, namely, the continuous flow of senses of the language(s) which the speaker of a given language (and culture) is confronted with.

Borrowing phenomenological terminology, the inevitable interrelation and blending of the three natural, ethnic, and typological elements, distinguishable only on a purely dictionarial level, can thus be considered a result of a sedimentation process that feeds a system of relevances, presenting various connections in different contexts, according to the relative individual and social background (Sonesson 2021, Straßheim 2018). So, the semiotic level (i.e., the interrelation between dictionary and encyclopedia) merges with the subject-relative level of the speaker's feeling, always embedded in a context and having before him the historical-linguistic tangle of words.

Considering the first two natures of the word "race", we can certainly see an opposition between the two current concepts of nature and culture, while on the contrary *ethnos* and *haras* are simply different, and indeed complementary as products of the metaphorical process of resemantization. In this sense, the word "race" should be seen within an "(ethno)racial" lexicon, seeming to constitute only a branch of a local rhizome, whose semantic liquidity and plasticity emerge more clearly in the comparison between "race" and the supposed synonyms in the different languages.

At a (inter)dictionarial level, it is possible to draw up an approximate list of the main synonymic relations of "race" in the foremost Romance and Germanic languages, which immediately proves to be non-exhaustive, and far from complete:[11]

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[9] The notion of the rhizome originally appeared in Deleuze and Guattari (1980: 9-37), from whom Eco (1986: 81) takes it directly as a «vegetable metaphor».

[10] For the similar and complementary notion of "homeworld", see Zlatev and Blomberg (2019: 78-79, n. 5).

[11] The reconstruction of the partial synonymic field is the result of the 'encyclopedic' comparison of the main dictionaries of usage of the six languages under consideration: for Italian, see GRADIT; for French, see LGR, *sub voce* "race"; for Spanish, see DLE, *sub voce* "raza"; for Portuguese, see DLP and HOUAISS, *sub vocibus* "raça" (the last one inherent to the Brazilian language); for English, see OED, *sub voce* "race"; for German, see BW, *sub voce* "Rasse". This approach is obviously applicable to any other language, considering the constant slippage of contexts and usages and the mismatch between words of different languages translating a similar meaning.

Table 1. Classification of major words and phrases related to the semantic field of "race" in the main Romance and Germanic languages.

MEANING	ITALIAN	FRENCH	SPANISH	PORTUGUESE	ENGLISH	GERMAN
descendence	stirpe, schiatta, generazione, progenie, lignaggio, nascita, origine, discendenza	extraction, famille, filiation, lignage, lignée, branche, souche, (dé)génération, postérité, origine, ascendance/descendance, naissance, semence	linaje, generación, dinastía, familia, origen, ascendencia	familia, linhagem, antepassado(s), ancestralidade, origen, geração	posterity, ancestry, house, family, kindred, descendance, origin, offspring	Familie, Abstammung, Nachkommenschaft, Herkunft
equine	razza equina	parage [equine, obsolete]	raza equina, raza de caballo, equino(s)	raça de cavalo	stud/herd [of horses, obsolete]	Pferderasse
ethnic	etnia (lingua), popolo, popolazione, nazione, stato, società, civiltà	ethnie (langage), peuple	origen étnico, grupo étnico, población	origem étnica, grupo étnico, população, povo	(ethnic) group, tribe, nation, people	Ethnie, Stamm
type	qualità, sorta, tipo, varietà, rango, grado, livello, gente [and pejoratives], casta	sorte, type (physique), engeance [pejorative], gent [literary], famille, classe, noble	casta [qualitative], clan, gente, plebe [pejorative]	casta [qualitative], gente, plebe, povo [pejorative]	(physical) type, kind	(Menschen)typus, Sorte
biological	specie, genere	espèce, genre	(sub)especie, género	(sub)especie, género	breed, stock, variety, genus, species	(Unter)Art, Gattung, Ordnung
historical	sangue, terra, paese, patria	sang, terre, sol	(limpieza de) sangre	(limpeza de) sangue	blood, land	Blut (und Boden), Heimat(land)

2.2. The aporia of synonymy between nature and culture: from the tree to the rhizome

In almost all languages we find shifts from the common language to technical-disciplinary languages such as biology, as well as oscillating relationships between terms such as group, (sub)species, subdivision, and the reference to the transmissibility of hereditary characters. If, in this case, race corresponds to nature and is opposed to culture, the biologization of ethnic and cultural semantic reference in some contexts and periods thus means that sometimes race corresponds to nature, which includes culture.

The dictionarial problem therefore returns: are there true synonyms, are there true opposites of the word "race"? Or maybe there are only relatives (near and far) depending on the context(s)? It is not possible to determine in a schematic way the lexical relationship, constantly evolving according to the contexts, uses, and the contingent interpretation of the speakers. Beyond synonymy, there are many conceptual and semantic links that overcome disciplinary connections, also constituting a basis for current discussion at other levels, e.g., that of the Constitutions and the implied connection between race, language, culture, identity. We are therefore faced with an unpredictable interconnection, an embedded interdisciplinarity, and an unavoidable intercontextuality: an increase and a thematic polarization of synonyms lead to a strong mobility and intersection of the relative semantic field(s), involving elastic reciprocal relationships between multifold disciplines and contexts of use.

Therefore, the co-implication of semantic and pragmatic levels opens to the inevitable and necessary choice of an encyclopedic approach: in an Echian way, the transition from the word "race" to its synonymic chains, up to the composition of an "(ethno)racial" lexicon, corresponds to the shift from the branches of the tree to the labyrinthine rhizome. If we can only always represent a portion of Encyclopaedia, due to it is always partial and in *fieri*, we are faced with a transition from an inter-dictionarial root to a local encyclopaedic rhizome.[12] In this sense, if the inter-dictionarial semantic history of "race" could be represented as a net consisting of points corresponding to essential meanings, closely interconnected, and necessarily tending to extend through metaphor, this intersection of dots should be placed within a continuously extensible cobweb, where "race" and its synonyms are connected by multiple simultaneous relations, which goes to rhizomatically constitute, in Eco's terms, «a tangle of bulbs and tubers appearing like "rats squirming one on top of the other"» (Eco 1986: 81).

[12] On the notion of Encyclopaedia as labyrinth and a rhizome see Eco (1986: 80-84, [2007] 2014: 3-94); on the global/local binomial, see Violi 2015.

3. Conclusions

Considering what Tullio De Mauro has defined the "oscillation of the vocabulary" (De Mauro 1995: 105, 116-117), we are faced with a constant going back and forth from the center to the peripheries, from the restricted to the extended and in their different and infinite intersections – metaphorically, in a way of concentric circles of water, from the dictionar(ies) to the local encyclopedia and back to its portions. According to De Mauro, indeterminacy becomes a third Saussurean principle in addition to arbitrariness and linearity:

> Dal punto di vista fenomenologico e funzionale, conviene assumere *la indeterminatezza come la condizione primaria* entro la quale è possibile, tra l'altro, *estendere i confini di significato* d'ogni monema e segno fino ad *abbracciare sensi nuovi e imprevedibili* senza mutare di codice, ma *mutando solo localmente*, solo in qualche punto, il codice in funzione di nuove spinte di significazione cui si rendono sensibili gli utenti [From the phenomenological and functional point of view, it is convenient to assume *indeterminacy as the primary condition* within which it is possible, among other things, *to extend the boundaries of the meaning* of each moneme and sign up to *embrace new and unpredictable senses* without changing code, but *changing* the code *only locally*, only at some points, according to renewed pushes of signification which users become sensitive to] (De Mauro 1995: 102 [translation and emphasis mine]).[13]

In this way, the notions of dictionary and encyclopedia should be regarded not as merely opposites, but as gradual and complementary within a mosaic-based and ever-changing system. On this wavelength, Umberto Eco states:

> Thus, if the encyclopedia is an unordered set of markers (and of frames, scripts, text-oriented instructions), the dictionary-like arrangements we continuously provide are transitory and pragmatically useful hierarchical reassessments of it. In this sense, one should turn upside down a current distinction between dictionary (strictly 'semantic') and encyclopedia (polluted with 'pragmatic' elements); on the contrary, *the encyclopedia is a semantic concept and the dictionary is a pragmatic device* (Eco 1986: 85).

In sum, the semantic history of the word "race" and its synonymic relationships led to a necessary broadening of the relative semantic field, definable as "(ethno)racial". As it simultaneously contains and exceeds two opposite and interconnected semantic nuclei (i.e., *ethnos* and *racial*), the systematic intersection of semantic fields starting from the word "race" constitutes a case of concrete application of the Echian notion of Encyclopaedia as a local rhizome.

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INDEX AS FACILITATOR OF DIALOGIC EXCHANGES: A PEIRCIAN ACCOUNT ON NARRATIVE

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1. Introduction

This account demonstrates how index moderates abductive rationality by tracing dialogic alterations within narrative interactions. It first examines Peirce's early semiotic profile to illustrate the routes of index's dialogic influence. Afterward, Peirce's conception of index's interpretants are presented. The latter reveals how narrators moderate iconic meanings by utilizing assertions, influencing listeners' construction/rationale. In this way, index underscores narrators' spoken and unspoken perspectives of participants' states/actions within narrations. Icons (listener's mental pictures of events) are constructed; and event matrices are discerned. Indexical changes of movement across spaces and times capture narrators' progression of assertions. As such, index integrates icons – individual events within the narrative. This spatial, participant, and temporal integration captivates listeners not with single propositions, but with suggestions of event goals and purposes. Expressing/implying assertions/arguments during narrations is vital – it makes coherent individual states of affairs, and enhances listeners construction of larger episodes, encouraging inferencing, i.e., predictive skills.

With the benefit of relational meanings consequent to the work of indices, interpreters infer why icons (single descriptive meanings) surface in the story. But, index provides the building blocks to exercise attention to processes, rather than adhering to identities/descriptions associated with single visual or auditory representamen. Accordingly, indexical interpretants drive narrators/listeners to cognize episodically, such that their interpretation does not stagnate on single event-slides. As such, adhering to descriptive data of color and shape (see West 2022a) precludes episodic interpretation. Via index, deictic meanings supply the key to extract more than just descriptive/propositional meanings – index's trajectory ensures conveyance of several propositions, broadening sign meaning interpretation. As such, distinct pictures are converted into more extended event scenarios. Propositional bundling produces the advantage of compressing meanings; and single propositions become integrated into meaning networks. As such, larger and more powerful meaning networks result in assertative and argumentative status. These networks then promote the search for explanatory meanings, namely, how and why actions and states of affairs produce particular consequences.

2. The Collision between Index and Icon

In 1885, Peirce began to realize the extent of index's cognitive and interpretive benefit –unrealized beforehand given his miscalculations regarding the meaning of "individual" (see Short 2007: 50). His adherence to analyses of semantic meanings, rather than to pragmatistic ones kept Peirce from attributing to index its full force and effect, namely its relational and dialogic function. Peirce's later realization that index highlights contextual/deictic features caused him to augment the definition and effect of index as a momentary indicator of attentional focus and a maintainer of continuity across time, place, and participant roles (see West 2013 and 2016).

Peirce's realization that index measures punctuality, duration, occupation of space, and participant emergence and action demonstrates index's pivotal function in telling stories, and in inferring story-lines. Its character as a tracer of changing contextual features emphasizes the scope of index's augmentative sign nature, amplifying the interpretants of Icons and symbols. Index widens meaning implications (beyond a single clause), e.g., assembling predicates to form arguments. Index facilitates argumentative meanings when it follows time, place and role switches within event profiles, enhancing interpreters' grasp of the ultimate reason for actions within the expansion of the story-line. Peirce ultimately realized

index's vital benefit – its dialogic commitment to uncover (implicitly or explicitly) the core of the story's expository purpose. It does so by inserting directional features to reveal an account's logical composite, and its practical bearing. In this way, index highlights and makes relevant deictic changes of place, deeds of different participants, as well as temporal factors (see West, 2013: Chapter 2). Consequent to recognizing the deictic interpretants of index, Peirce began apprehending its paramount position -- advancing hidden predicative meanings between/among single icons which are often unspoken in storylines.

Realizing index's precision to measure physical and psychological continuities and discontinuities rallies index to imply rationale for what event/s surfaced, what is likely to follow, together with conjectures as to the factor/s likely to have contributed to the consequences. Recording and hatching conjectures from these deictic factors highlights the import of noticing and coordinating contextual changes into a logical profile. To do so, interpreters of indexes must construct virtual images of event strings into a beginning, middle, and end -- held together by causative and other logical factors. Emphasizing these deictic features (spatial, temporal, participant functions) is a powerful tool to suggest purposes when telling narratives. listeners' awareness of the episode's purposes (implied in Narrators' accounts) can increase the relevance of each fact, improving attention to and utility of descriptive icons and inferring the purpose/s of states of affairs. The relational meanings which index provides ensures that listeners foster inferential meanings which explain ontological relations across facts, as well as logical relations across propositions. Listeners' purpose-based conjectures require inquiry into: why participants come on the scene when they do, and why they do precisely what it is that they do. Certainly, the conjectures/hypotheses which narrators and listeners entertain as a consequence of the affordances intrinsic to indices are far-reaching; they are relational and supersede the parochial meanings which descriptive iconic qualities reveal.

Peirce acknowledges the integral role of index in highlighting those icons which are pivotal in narrative accounts. It is responsible for bringing to the mind of the teller and receiver ancillary meanings which naturally emphasize the descriptive properties of certain icons over others. Index's capacity to select out particular icons as having greater import makes obvious the objects and events more critical to the primary message. In short, index serves as a vicar, leading the interpreter to put together the fragments of single propositions into an argumentative/therumatic scheme – intended or unintended by the narrator.

This augmented instrumentation of index produces a consciousness of the need for other-mindedness, augmenting index's role from momentary event-spotter to dialectic and dialogic enhancer – the consciousness that another mind often operates with different propositions, arguments, and world views. In this way, index is not limited to providing "subject of discourse" (1885 8.41). This extension of index's function demonstrates how Peirce modified the earlier claim that index may not possess an interpretant (given its direct relation with its object,) (1885: 3.461). Peirce's reexamination of index's meaning demonstrates how every proposition contains an index (1886: 8.41), giving index an assertory meaning. His conviction that index enters into every assertion, such that it "represents an illative transformation of an index into an icon to be satisfactory" (1898, MS 485: Alt. 2). The power of index as containing an assertion amplifies its interpretants and its attention upon those icons which most enrich the principles and topics prominent in the story-line. Index's assertory role increases the power of attentional devices for narrators. "Every assertion represents an illative transformation of an index into an icon to be satisfactory" (1898: MS 485: Alt. 2 118). Moderating the account's flow by controlling attentional elements enhances the operation of conscious dialogic skills – the aspiration that events cohere for another mind into an episodic framework (see West 2014, Stjernfelt 2021, and West 2022a).

Peirce's departure from index as mere association between sign and object to a "real reaction" within the mind "at the moment when index acts" (1886: 3.461) evidences a significant advancement, producing a dialectic effect upon interlocuters. In fact, the character of index as a momentary arresting device reveals Peirce's acknowledgement that attentional control is a shared operation. This dialogic influence forms the nucleus of the existence of signs, because without such, agreement and disagreement of sign meaning determines the sign's use. Narrative partners must assemble and disassemble both subjects and predicates across the discourse – determining which are primary and which are secondary. Of course, this assemblage lends continuity to the story -- harnessing the involved minds to consider the

contribution of different events to the ultimate principles of the account. Peirce's acknowledgement of index's power to enhance cognitive faculty demonstrates the fullness that he afforded to index's interpretant, and to its status as a sign. It extends index's interpretant from simple propositional meanings to meanings/effects having assertory status. Here, index unquestionably possesses an interpretant and a rather influential, logical one.

In 1886 (W5:379) Peirce acknowledges index's power to enlist the mind of the observer -- beyond "direction to an object of sense" (1885: 8.41). He acknowledges index's role in consciously noticing the connection between the sign, object and meaning when (as previously mentioned) he determines that index has the means to cause a "real reaction between the mind and the external world at the moment when index acts …" (1886: W5:379; see also 1903: MS 491: 3-4). Peirce unquestionably shows here that index enlists the mind of the beholder. In 1893, Peirce confirms that interpretants of index serve as the vicar of the object, in that they represents the object through telling of its trajectory in space and time. As the teacher and at the same time the representative (the vicar), index makes obvious the shape of the object and the events in which the object moves and has being. As such, the knower presents these facts to the listener, as well as potential consequences/ instantiations of the object in similar contexts. In this way, narrators' implementation of index allows listeners to follow and determine ultimate reasons for event trajectories. Peirce demonstrates how skillful use of index increases listeners' construal of the episodic components of the story-line; the episodic component is particularly critical during early stages in ontogeny (see Tulving 2005). Peirce determines how index amplifies parochial contexts of the object: "its [index's] office is to bring the thought to a particular experience" (4.56). In forcing the application of thought to different experiences, narrators can induce listeners to see novel scenes and novel purposes. It is obvious that eventually Peirce determined interpretants are pivotal to indices; otherwise, they would not act as experience enhancers. "A valid necessary inference, or illative transformation, of a symbol … must ultimately prove stable and endure, supposing definite icons ultimately become associated with the different indices belonging to the universe of discourse or department of experience concerned" (1898: MS 485 Alt. 2 117-118).

He rejects his previous notion that index lacks an interpretant, and instead, promotes index's interpretant from subject status to way-finder status -- coordinator of event scenarios. Between 1898 and 1908 Peirce makes a formidable pronouncement as to index's way-finding capacity. Its way-finding capacity provides vital relation-based meanings to iconic instantiations, thereby hinting at rationale for the proximity (spatial, temporal) across images (mental or otherwise). This process is responsible for suggesting more amplified arguments for the narrative's progression. In other words, indices point to and follow what participants feel and do; consequently their character suggests when and why participants within the narrative are installed, together with their purpose in the account. This way-finding capacity, if utilized by listeners, forces them to supersede the identity and descriptive character incumbent to individual participants and happenings to impose inferential/illative meanings – hence listeners would be "putting together what we had never before dreamed of putting together" (1903: 5.181). This time-and-space sequencing allows listeners to exploit argumentative skills so critical to interpreting stories, namely, the convergence and coherence of single event frames into episodes, utilizing propositional and argumentative logic.

3. Logical Interpretants of Index

Peirce assigns still more logic-based interpretants to index (1907 MS 318) when he characterizes its meanings (effects) as an Energetic Interpretant. Peirce's use of "real" with respect to "reaction" makes pertinent the meaning of the Energetic Interpretant to other potential contexts -- other specific situations in which the same reaction might resurface.

Peirce's creation of Pheme in 1903, and his repeated use of it in 1906 supports his 1907 creation of the Energetic Interpretant. The central element of force when index operates to connect single instances of icons makes obvious the combinatorial effect of more than one icon upon a state of affairs, featuring index as an Energetic Interpretant (see West 2020).

The amplification of index's function from momentary physical object-finder (identifier) to producing physical and mental reactivity/effect demonstrates the breadth of index's effect in widening iconic meanings (1903: MS 491: 3-4; and See Stjernfelt 2014 and 2021 for elaboration). In this regard, Peirce characterizes a second function of index, according to it an informational interpretant as follows: "…an index must have some appearance connected with it; and according as that does or does not […] contribute to its representative force, we have an important division of indices into those which give information and those which merely serve to identify individuals" (1903 MS 491:3-4).

The integration of information in index's interpretant can affect the "mental eyeballs" of the interpreter (1906: MS 295) within the narrative. When Index expresses information as anticipatory assertions/arguments, it becomes a prime modal operator. It directs complexions of mind and affect when it issues imperatives, interrogatives or indicatives.

> The second member of the triplet, the "Pheme," embraces all Propositions; but not only Propositions, but also Interrogations and Commands, whether they be uttered in words or signaled by flags, or trumpeted, or whether they be facts of nature like an earthquake (saying "Get out of here!") or the black vomit in yellow fever (with other symptoms of disease, which virtually declare, or are supposed to declare, some state of health to exist). Such a sign intends or has the air of intending to force some idea (in an interrogation), or some action (in a command), or some belief (in an assertion), upon the interpreter of it, just as if it were the direct and unmodified effect of that which it represents (1906: MS 295: 26).

Peirce demonstrates the intermediate need for "Pheme" which was consolidated into the "Dicisign" (1906: MS 295: 26; Bellucci 2014: 539-540). A Pheme is a heightened form of a proposition; it further carries with it a catalyst for force. Ideas become interrogations; actions become commands; and beliefs rise to the level of assertions. Pheme marks a transition from Index shepherding instantiations of Objects, to tracer and convincer of event profiles (cf. West 2019a: 343). The subjunctive and dialogic components are reflected in the Pheme's unique kind of interpretant, namely, shared interrogative and imperative functions. These functions are paramount in narrative exchanges in which narrators attempt to influence listeners' interpretations of scenes or sequences, whereby listeners propose alternative interpretations (see West 2022b).

4. The Relevance of Phemes to Narrative Contexts

The character of Phemes as creating forceful effects is responsible for their status as endoporeutic devices, in that they produce an outside-in effect upon interpreters'. This process is carried out when one partner within an exchange attempts to cause a change in another's actions/beliefs. These measures (gestural, linguistic) command/recommend that a partner reflect upon and/or adopt the other's perspectival orientations; they constitute Phemes. Independent of their form (as recommendations or imperatives), these kinds of forceful signs can produce distinct and lasting logical changes in partners' habits. These Phemes can be explicit or implied arguments, even when language is the primary mode of communication, as in the case of narratives. The implied arguments which narrators utilize to tilt their listener's viewpoints range from brute to subtle. Implicit or explicit argument meanings can color facts under focus.

Accordingly, Phemes (implicitly), as well as Delomes (explicitly) can scaffold the dawning of hunches. They do so as follows: by securing the attention of their listeners, by convincing them of the truth/falsity of a proposition, and/or by presenting new construals regarding the moral efficacy of narrative participants' actions/attitudes. In the process, Peirce's endoporeutic principle[1] (Pietarinen 2006: 183; 1906: MS 614, 1906: MS 293: 53, 1909: MS 514, 1911: MS 669: 4) is carried out, in that narrators influence interpreters'

[1] In the original Greek, "Endo" refers to "internal," while "poreutic" refers to "passage into." Although endoporeutic processes are largely governed by illustrations of receptive competencies within the individual, they likewise apply to the receptivity of the masses to access and embrace propositions.

propositions/arguments by convincing their partners to modify or replace their preconceptions. In fact, in retelling the story, narrators, themselves, may intensify their own convictions. Narrators likewise exert power over their listeners when they express sequence-based interpretations pertaining to narrative events. These sequence-based interpretations can be implied by means of gestures, e.g., gaze or pointing first to one scene, then to another, implicating that the former impinged upon the latter. Propositions/arguments held by one party can be answered by injunctions from the other—so, the process may evolve into an outside-in influence for both parties to the narrative.

In Mercer Mayer's (1969) *Frog Where are You?*, child narrators attempt to convince their listeners that the boy and his dog experienced a misfortune – brought about by the infiltration of the bees; such delayed capture of their lost frog. The Narrator's initial clause mentioning "misfortune") commandeers listeners to make a similar determination -- that the bees' intrusion produced a particular negative effect. In like passages, narrators attempt to enlist listeners to feel the same conflict as they, themselves feel[2]. The narrator's assertion here reveals more than parochial convictions; it has the potential of coloring the hearer's perspective. Accompanying gestures can further the effects of narrators' subjunctive statements, e.g., pointing to a bee while wearing a dejected expression (see West 2019b for a discussion of subjunctive effects of performatives, and West 2022a, Chapter 8). In this case, listeners are invited to feel as the narrator feels – to cling to the same/similar assertion/s. The forgoing example demonstrates the power of Phemes to re-direct listeners habits of belief/action, such that listeners attribute to an antecedent (implied or explicit) the means to produce the surprising consequence (specified by the narrator). In this way, narrators invite listeners to consider and perhaps adopt assumptions apart from their own. Some of these assumptions may never have occurred to the listener without exposure to the narrator's renditions. In short, sharing underlying arguments can result in either validation of listeners' truth values, or in their expulsion and knowledge enhancement (in favor of adopting the narrator's projections).

In his later semiotic, Peirce demonstrates the need to share propositions with interlocuters, and positions the Pheme as a formidable instrument in doing so. He describes how two parties (the graphist and the interpreter) engage in back-and-forth collaboration to settle upon plausible hypotheses. He illustrates that together the graphist and the interpreter insert Phemes with the objective of constructing valid arguments, (Delomes):

We are to imagine that two parties collaborate in composing a Pheme, and in operating upon this so as to develop a 'Delome.'… The two collaborating parties shall be called the 'graphist and the Interpreter.' The Graphist shall responsibly scribe... The Interpreter is to make such erasures and insertions … [that[may accord with the 'General Permissions' deducible from the Conventions and with his own purposes. (1906: 4.552)

Although Peirce may not have been directly referring to parties to a narrative, he would not disagree that narrative genres include a graphist and an interpreter, where initially the former scribes with attention to novel outcomes, and interpreters contribute their own eerasures/insertions. Each party (the one scribing and the one receiving) has licensure to modify the ultimate message, injecting their own assertions. Peirce certainly holds that discerning logic across events is a dialogic affair.

It is not the narrator alone who generates the narration's congregate facts/purposes; the interpreter substitutes his own Pheme to propel the argument. In the end, the two parties arrive at a more objective interpretation (containing truth values). Peirce's dialogic paradigm features the Pheme to be essential in arriving at objective reasoning, since it supersedes a single perspective of whether consequences and antecedents have truth value. Peirce's conviction makes clear that arriving at plausible Delomes/Arguments

[2] "Feel" here is used in the Peircean sense, indicating conviction, not entirely consonant with deontic matters; nor is it epistemic altogether. Feeling derives from Peirce's categories of Firstness, Secondness, and Thirdness. For Peirce, a feeling lives in the mind and is more "complex" than physical states in Secondness, in that it requires sustained attention in Firstness, together with comparisons between states of being/affairs in Thirdness. Comparisons may embrace possibilities never before materialized, whose implied predicates are not entirely aligned. Feelings are not severed from their contexts (although attention to a single feature may be underway); a feeling "only exists as a state of something else" (1903: PPM 141).

does not ordinarily issue from idiosyncratic sources; rather it adheres to an amplified claim ultimately agreed upon by a society or scientific community (1906: 4.552). It is not until more objective rationale is deemed to hold between consequent and antecedent that Delome-based reasoning becomes operational between narrators (graphists) and interpreters. With this more objective rationality, both parties are guided by one another's interpretants, ultimately allowing them to arrive at what Peirce refers to as principles of sequence (1908: 8.373). For Peirce the enlistment of both parties is paramount to arrive at antecedents which have the potential of being plausible. After all, Peirce's ultimate role for cooperation through a collaborative process ensures that the rationale underlying the argument (Delome) contains the most, and that it applies in analogous situations. In the end, the proposed logical connection (between surprising consequence and antecedent) is more likely to hold with the involvement of more than a single mind.

In short, both parties attempt to sway the other party's mental complexions. Together they paint event profiles – such that narrators and listeners take turns establishing more acceptable inferences. They orchestrate this by highlighting unexpected outcomes and causes in response to the other party's argument. Child narrators and listeners in particular utilize pictures (Phemes) to embellish bare facts – dependent upon their competency to understand episodic meanings. In short, in child and adult narrative exchanges, the imperative and subjunctive moods play a prominent role in establishing new subjects for scrutiny, when enhanced by Phemes, because Phemes increase their means to initiate searches for valid fact relations.

5. Conclusions

Index is pivotal in narrative exchanges, because it highlights deictic components of place, time, and participant actions toward other participants. These contextual alterations require cognitive reorientation to uncover the illative values which narrators intend to present to their listeners. Changing deictic factors across the progression of the narrative facilitates integration of single iconic forms and meanings, given resultant episodic continuity. As such, contours expressed by indexical uses during narration constitute a prime tool when communicating implicit meanings – managing attention and mapping meanings onto iconic instantiations. Superseding single object identity-based meanings for listeners is critical, because it elicits and maintains listeners' attention to the storyline. Hence, narrators must suggest the relevance of one icon to neighboring others – facilitating conjectural skills of event destinations/purposes.

Absent the suggestiveness of how single icons cohere (via deictic signs), stark attention to single participants and their actions, becomes an interpretive disadvantage. Simply telling one event after another without pointing to neighboring events which suggest underlying explanations, can force listeners to chain events as separate units. For this reason, object based descriptive qualities which are often prominent in narrations contribute to an interpretive hinderance; they fail to imply relational meanings. Emphasizing single icons and their descriptive characteristics simply supplies single predicative content, without enhancing relational meanings. But index highlights relational meanings among icons and combines predicates. For this reason, the influence of indexical factors to introduce and scaffold iconic meanings onto narrative discourse is paramount; it leads interpreters to question how icons communicate vital reasons for characters' actions.

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VI. Translation & Transtextuality

RHETORIC AND INTERDISCURSIVE TRANSLATION

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Introduction

In this contribution, we address some issues concerning interdiscursive translation in non-verbal discourse cases, a rather unexplored, and as we shall see, unsettled notion. What do we mean by interdiscursive translation? What would its characteristics be? Most semiotic work on translation in recent decades refers to Jakobson's 1959 study, predictably based on verbal languages. In his article Jakobson envisaged the following typology: "intralinguistic translation or reformulation" as "interpretation of verbal signs by means of other signs of the same language"; "interlinguistic translation or reformulation" as "interpretation of verbal signs by means of some other language"; and finally "intersemiotic translation or transmutation" as "interpretation of verbal signs by means of signs of non-verbal sign systems (Jakobson [1959] 1963: 261)". Such a model has directed much research, particularly on translation par excellence – i.e. interlinguistic translation – but also on intersemiotic translation (Nergaard 1999; Dusi and Nergaard 2001; Dusi 2005). However, the Jakobsonian perspective does not address certain other issues. In 2012, Marrone first defined the issue of discourse-to-discourse translation. The case study was one of the several rewritings of the children's novel Pinocchio. A so creative rewrite by the writer Giorgio Manganelli, that Marrone wondered how to define it. Was it an intralinguistic translation, as indicated by Jakobson in his first type of translation? Marrone observed that by moving away from a concept of translation centred on the identity of the content plane of what is translated, and looking rather at the diversity of what is translated on the content plane, this opened up a necessary rethinking of translation processes. In Manganelli's rewriting, in other words, the problem was no longer how faithful the translation was, but how unfaithful a rewriting must be in order to no longer be able to recognise the initial text. He thus argued how a semiotics of translation "should also focus on transpositions between discourses, regardless of the work done on the level of expression" (Marrone 2012: 187).

Similar issues are also addressed in this contribution. Moreover, the issue is made more complex by focusing on a service design innovation case study (Bellini, Dell'Era, Pinto, Verganti 2017; Holt &Cameron 2010), Starbucks retail chain innovating the coffee Retail Experience in the US. Why do we propose to borrow a case from another discipline, innovation studies?

The hypothesis that semiotics and innovation may share a field of pertinence has already been proposed be the need to equip ourselves with different descriptive levels of the ambiguous phenomenology of the "new" (Bartezzaghi 2016, 2021), the proposal of semio-design principles to study different forms of innovation (Mangano and Marrone 2010) and a pragmatic perspective going beyond project semiotics (Zingale 2009). In the meantime, in the last decades, innovation studied and practiced has become a phenomenon producing a remarkable socio-cultural impact. The study of innovation remained on the fringes of economic growth theory at least until the late 1980s-1990s[1]. Today, innovation theory has emerged

[1] Early growth models, both Keynesian and neoclassical, focused only on capital accumulation. According to innovation economics instead, innovation is the determinant factor responsible for most of the growth when after an economic boom begins in a period of depression. During the 1980s and 1990s, the OECD, the European Commission and UNCTAD took the new innovation paradigm increasingly into account and the European Union's research and technological development programmes were slowly developed or redesigned to contemplate the insights from innovation theory.

as a particular school of economic thought, while innovation is widely recognised for its role in the attainment of competitive advantage and has adopted design processes, considered as formal-creative methods, to foster itself[2]. As a result, innovation processes are nowadays widespread practices being modellized not only ex post, but also ex ante the creation of the "new", offering many grip points to the semiotic perspective.

What do innovation processes have to do with interdiscoursive translation?

Different contemporary innovation approaches explains that value creation can be attributable to a higher deployment of technical functions (as suggested by the technology-push perspective), to higher adaptation to user needs (as the market-pull standpoint states), but also that value creation can be premised on the capability to generate new the "reason why" people use a product or service, this "reason why" being named the value - generating competitive advantages – or *meaning*, (Verganti 2009). Let us assume that, in the latter theoretical perspective, the fact that value is the true object of innovation allows us to consider the innovation process a practical case of iterdiscursive translation in at least, as we shall see, two ways. Through the concrete case of Sturbucks we shall observe the process of translating values from one discourse to another (from Italian to American coffee culture). In the same time, we shall observe values being translated into different languages: from the heart of the strategy that proposes a new cofee bar concept to become an object of experience, in fact this value must be reified in everything that constitutes its affordance: spaces, interior design choices, layouts, sales ceremonies, prefigured interactions with the environment and with the service staff.

We will therefore propose to temporarily refrain from delving into such important topics as the semiotic nature of this "value" (Basso 2009, Paolucci 2019: 30-44), and to postpone to another venue the possibility of considering these types of practices as modes of sign production. We will limit ourselves to considering *innovation of meaning* design process as an opportunity to reflect on the dynamic that produces it as an interdicursive translation, to semiotically describe a type of practices with a great socio-cultural impact despite lacking heuristic models. Hoping, on the other hands, that this type of object of analysis will provide semiotics with an opportunity to reflect on theory itself, and innovation studies with improved awareness of its own practices.

1. The Notion of Translation

In 1979 Greimas and Courtés described translation in four aspects. Firstly, translation is understood as an *activity*, i.e. as a *transformation*, not just as a result. Secondly, translation is defined by Greimas as comprising two stages: interpretation and production. Thirdly, translation can result in both metalinguistic discourse and the production of another text. Fourthly, the resulting text, called the *ad quem* text by Greimas, is more or less equivalent to the original text, the ab quo text, in terms of figurative universes.

> Translation is understood as the cognitive activity that makes the transition from a given utterance into another utterance, considered equivalent. [...] Recognising the privileged status of natural languages does not authorise their reification as places of "constructed meaning": signification is first and foremost an *activity* (or *an operation of translation*) before being its result. It is as a semiotic activity that translation can be broken down into *an interpretative doing* of the text ab quo on the one hand, and a productive doing of the text ad quem on the other. The distinction between two steps makes it possible to understand how the interpretation of the *ab quo text* can lead both to the construction of a meta-language that seeks to account for it, and to the production (in the strong sense) of the *ad quem text, more or less equivalent* to the former, in terms of *non-adaptation of the two figurative universes* (Greimas and Courtés 1979: 456, our emphasis).

[2] Design is now considered one of the main source of value creation and therefore as a comprehensive innovation management practice - a new set of processes, mindsets, capabilities and organizational settings, practised not only by designers, but by anyone in organizations seeking to innovate (Dell'Era, Magistretti, Cautela, Verganti & Zurlo 2020).

As pointed out in other studies, the notion of equivalence is problematic (Eco 1992; Pallotti 1999). What does it mean, when translating, to produce an equivalent text? The author of the source text, the translator, the readers of the first text and the final text are also involved. Pallotti points out that many authors, in order to escape this problem, have proposed alternative "and generally weaker concepts, such as 'adequacy', 'coincidence', 'similarity'. Greimas and Courtés emphasise figurative non-adaptation as the key point of translation. In this contribution we will develop a proposal in the same direction as Greimas and Courtés, seeking to demonstrate that also in the case of interdiscursive translation there is an isotopic shift at the centre of translation.Turning to the notion of discourse, we are to consider that there are many studies and problems concerning this notion. We encounter the notion of discourse when facing the analysis of an object, be it a verbal text, an advertising campaign, a street, we commonly refer to the discursive structures of the generative path (themes, figures, actors). In a broader sense, a semiotic perspective can distinguish different types of discourse when it is analyzed as political, medical or programmatic discourse, and so on. However, the place where these distinctions are made is also the place where theories multiply, and it is sometimes unclear whether, when referring to the term 'discourse', we are still talking about the same thing[3]. To explore a typology of discourses, Fontanille suggests:

> [...] The types of discourse are defined by the modes of enunciation – the contract of enunciation, the types of language required, the pragmatically dominant modes – on the one hand, and, on the other, by the axiologies and forms of evaluation – the types of values set forth, as well as the conditions of their actualisation and recognition in discourse (Fontanille 1999: 164).

Fontanille's suggestion to focus on modes of enunciation and axiologies also strikes us as effective with respect to our questions, which develop around interdiscursive translation when summoned by a specific object of analysis.

2. Howard Schultz in Italy

The case study is provided from the literature from the emergent scientific field of *innovation studies* (Bellini et al. 2017). It concerns the birth of the core concept of the Starbucks coffeehouse in the United States, which enabled it to become a global success and an exemplar innovation case study. This innovation is due Howard Schultz, chairman and chief executive officer of Starbucks from 1986. In the late 1980s, Schultz was not yet the entrepreneur who would make Starbucks what it is, today. At the time, Starbucks was the coffee bean company he was employed by, and Shultz was sent on a business trip to Italy. While visiting Italian coffee shops, he was struck and inspired by the kind of experience you could have there around coffee. At the time, in the US, many people were starting to work in the new service economy (e.g. legal advice, marketing, advertising services). They were new urban nomads. Schultz realised that the 'feel at home' experience one could have in Italian cafés could be an idea to innovate and redesign the cafeteria concept in the US. In Howard Schultz own words, he wanted to give people "a third place between home and work", to make them "feel at home even if away from home". If we were to tell this story in terms of the technical language of innovation management, we could say that Starbucks radically innovated the coffee retail experience. Infact, before Sturbucks, the main player was Dunkin' Donuts. Having a coffee in the US at Dunkin Donut was an experience more akin to having your cup filled up (as in a motorway filling station) than to feeling at home away from home (as in an Italian café was).

We could go back to what was the *interpretive process* by which Schultz managed to translate the meaning of "having a coffee in an Italian café" into something *almost equivalent* in North American culture, if we trust his own words recorded in an interview with Ophra Winfrey in 2013.[4]

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[3] Cfr. Todorov 1978; Groupe μ 1970; Fabbri 2017; Fabbri and Pezzini 2002, 2012.

[4] www.oprah.com/own-super-soul-sunday/first-look-oprah-and-starbucks-ceo-howard-schultz-video Accessed 26 August 2023.

> H. Schulz – People think I am the founder fo Starbucks, but I was an employer at Starbucks when they had four stores. I was sent to Italy to do a trip for Sturbucks, and I came back with the feeling that the business Sturbucks was in was the wrong business.
> O. Winfrey – Because at the time that you were employed by Sturbucks they just sold coffee beens, and they actually did not sell a cup of coffee.
> H. Schulz – That's correct. And so what I wanted to bring back was the daily ritual, and the sense of community, and the idea that we could build this third place between home and work in America.
> O. Winfrey – Can you take me back to that little coffe shops and the feeling you had there?
> H. Schulz – […] when I walked in and saw this sinphony of activities, and the romance and the theater of coffee, and also coffee being at the center of the conversation, how social it was, and the sense of community, ant that was what spoke to me and that was what I wanted to bring back to America.

Consider the terms Shultz uses as translation operators: "romance", "theatre", "sense of community" "sociality", "the coffee at the centre of the conversation". In a semiotic sense these are figures implying values, those that Schultz claims to have grasped from the Italian coffee culture and tried to "bring back" to the United States. "That's what I wanted to bring back to America", as he puts in. According to Greimas, we have here a "metalinguistic" statement[5]. That is, there is both an *interpretative doing*, Schultz's talk about values to be brought back, and a *productive doing*, i.e. the Starbucks retail concept he will envision later on.

3. Translation and Innovation studies

We will return to the role of the metalinguistic statement later on. First, the question of the type of translation we are dealing with must be addressed. The issue is not a straightforward one. This example of translation can certainly be outlined as a successful radical innovation strategy in the terms of *innovation studies*. Such phenomena are increasing and methodologies are being developed to understand them, in order to replicate them. The largest investments of financial groups in recent years have been in purchasing companies and consultancy services that offer methods and tools for *innovation*. More and more research, more and more tools, more and more people are involved in these kinds of processes, and the trend is still growing. Given the socio-economic relevance and impact of the phenomenon, it is interesting to try to create a common, experimental space between two domains – that is, between semiotics and innovation studies – to determine whether one can explain what the other cannot.

Let us briefly explain what is meant by *innovation* in innovation studies. It must be considered that innovation can be carried out on any type of object, be it a product, a service, an organisational structure, a logistical system or an interface. We propose to adopt from Joseph Alois Shumpeter, the Austrian political economist who first theorized it, a definition of innovation *as the economic valorization of an element of novelty*[6]. Innovation is different from invention because it may or may not result from discoveries. Invention, on the other hand, is the advancement of a theory or advancement of knowledge, and need not produce economic value.

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[5] This interview transcription is a metalinguistic statement with an ambiguous status. Statements made during an interview concerning an interpretative process are, on the one hand, an approximation of the interpretaive process itself (here emphasised in promotional form); on the other hand, they are a paraphrase of what we could probably the true metalinguistic statement, the *brief text* given by Schultz to people who will actually design the concept. Although imprecise, this interview transcription is it is nevertheless the only text available and is therefore considered an object worthy of analysis.

[6] "It represents the economic valorization of an element of novelty that may derive – but not necessarily – from discoveries and inventions" (Schumpeter 1912). There are many other definitions possible, for example: innovation "the realization of a new combination (or recombination) of existing cognitive and material elements" (Schumpeter 1912). The first one provided is particularly suitable for bridging semiotics and innovation studies.

Well three things come into play when thinking about processes that produce innovation through the lenses of intersemiotic translation. First is what is called, in the jargon, the *existing category*, the sphere against which innovation is generated[7]. To innovate the category, it is theorised that there are two types of *extraneous elements* that can *be brought into* the category. The 'new' is indeed conceived by processes aiming at creating innovation as an 'extraneous element' in relation to the category composed of all products and services perceived as mutually substitutable by potential audience. (all objects to measure time, all devices to listen to music, all platforms to book a flight...).

Dominant design[8] or *existing category* is the average of the characteristics of these items. We borrow from Lotman the idea of an organic, homogeneous structure governing production aspects – a bundle of features that the product or service must have to be part of the category, but also people expectations – expressed by the demands of the majority of the market. In innovating these features, a difference in value is expected.

Let us come to the second and third aspects. Traditional approaches to innovation (Shilling 2008), termed 'technology push' (Verganti 2009), regard the foreign element as a new technology: new materials, new methos of productions, motion sensors, augmented reality. These are new technologies allowing products and services of an existing category to be 'new' and 'different' from the others, because they become cheaper, more reliable or better performing. 'Technology push' innovations do rarely alter the conventions of an existing category even if the innovation they produce can be radical, the value propotition remaining conventional. More often they obtain a step-change improvement, which is called incremental innovation. It enables a "better than the average performance". Performance improves, while the basic value offered through objects and services (valeurs de base, according to the French term coined by Jean Marie Floch in 1990) remains unchanged. Back to Starbucks, a technology push innovation in coffee retail experience could leverage, for example, a better wi-fi connection or a better coffee brewing technique.

Over the last two decades, though, a very different way of modelling innovation processes has become widespread. It is called *Innovation Design Driven* (Verganti 2009)[9]. The innovative element is no longer a new technology. It is rather a new 'value proposition'[10]. According to this changed perspective, innovation strategy is first and foremost concerned with changing not the technology that enables a new solution, but first changing the underlying value, the core values that the innovator

[7] Innovating is possible with respect to something else, which is defined as the «existing category» (industry, market, business), the boundaries of which contain the set of goods and services that are similar enough to compete with each other because they are perceivable – by a potential audience – as mutually substitutable (linked together by elasticity of demand). In economics, a category is called a business, it coincides with the idea of a sector, a market, and considers the intersection of supply and demand. According to Abell's model, a category / business can only be defined with a three- dimensional matrix: Served Customer Groups (who are the customers), Served Customer Functions (what are the customers' needs), Technologies Utilised (how are needs being satisfied).

[8] The dominant design tended to bundle together a combination of features that best fulfilled the demands of the majority of the market, instead of maximizing performance on any individual dimension of the technology. Anderson and Tushman also found that the dominant design was never in the same form as the original discontinuity, but it was also never on the leading edge of the technology (Anderson and Tushman 1990).

[9] Design Driven Innovation approaches uses as a source of differentiation the ability not so much to offer new solutions through new technologies, but the ability to propose new "meanings" through products and services, new value propositions (Verganti 2009, p. 21). The Blue Ocean Strategy (Kim and Mauborgne 2015) and Clayton Christensen's Disruptive Innovation theories (2016) go by this name. Value innovation in fact is said to be a change in the parameters through which customers give value to products. Also Christensen's and Ulwik's 'jobs to be done' theories (Ulwick 2016) and Osterwalder's Value Proposition Design methodologies (Osterwalder and Pigneur et al. 2014) go in the same direction of considering the primary object of an innovation strategy to be precisely the change in value that the proposition represents, for people, even before knowing through which solution and which technology it will be experienced (Verganti 2017).

[10] Here we voluntarily oversimplify: between design-driven and technology push approaches there is an intermediate approach, called *market-pull*, that identifies value creation with the satisfaction of user needs which, being based on informations drawn from the consumers themselves, tends to produce incremental innovation. We focus on design-driven innovation that produces a radical innovation of meaning because it more easily suitable to a semiotic perspective and because this is the case of Starbucks Howard Schulz innovation.

wants to convey to people. The "extraneus element" is now embodied in this new *valeur de base*. All design decisions, in fact, follow a fundamental first move. First you try to turn the values you want to offer people, then you look, very secondarily, for solutions and technologies to make them tangible and experienceable.

The answers as to 'where this new value' capable of innovating a category comes from are diverse, and their diversity generates the main theoretical approaches.

But it is interesting to note that there is a kind of implicit viewpoint theory installed within the existing category that needs to be innovated. According to this implicit theory, a value can be 'new' simply if it is taken from *another product* or *service category*, for which it is conventional. This is exactly what happened in the case of Starbucks, where innovation is generated by adopting values that are conventional for the existing category 'drinking a coffee in Italy', but foreign to the category 'drinking a coffee in the United States'. These kinds of strategies are grouped together and also called, by some authors, the 'mix and mach' value proposition (Holt and Cameron 2010).

4. Rethorics, Resemantisation, Intersemiotic Translation

More or less surprisingly, Jurii Lotman also reflected on *similar* processes, in relation to the concept of rhetorics. Rethorics was conceived as a creative process, which terms were exactly the introduction of a "extraneous" element in a system, breaking the internal rules of the system (Lotman 1992, 1998; Lotman and Gasparov 1979; Sedda 2021) . In Lotman's words:

> rhetorical effects arise when "signs that belong to different registers collide", and thus, when there is a "structural renewal of the sense of the boundary between worlds of signs that are closed in themselves" (Sedda 2021, p. 82). […] For there to be 'rhetoric', an *allotronic* structure is required; rhetorical organisation arises in the field of semantic tension between the 'organic and extraneous' structure and the elements that are not open to dual interpretation in this context (*ibid.* p. 124, our emphasis).

This conception of 'rhetoric' is embedded by Lotman in a very general model, through which Lotman refers to a *creative activity*. Lotman understands rhetoric as a constructive-compositional principle of general textuality, a 'text-forming mechanism in a given culture'. In this contribution, we are rather concerned with showing how a translation process unfolds in the test of a case study analysed in detail. Sturbucks innovation case history is rethorical indeed. What more can be said? Is Starbucks a case of *resemantisation?* Several recent studies, e.g. in Italy, on resemantisation emphasise the fact that we call resemantisation something that concerns identity (Fig. 1). Greimas and Courtés dealt with "resemantisation" as an "operation by which certain partial contents, preliminarily lost [...] regain their first semantic value" (Greimas and Courtés 1979: 322). But Gianntrapani states that: "in an broader sense *resemantisation* opens up a wider thematic sphere: reconfigurations between signifier and signified, questioning of established traditions and senses; new creative readings of the world carried out by bricoleurs, refunctionalisations from above, remakes, restructurings, remixes" (Giannitrapani 2022: 6). In Greimas' essay on *beau geste* (Greimas 1993), mention is made of a dandy who helps a rich banker find a coin, and does so by setting fire to a banknote, then using it as a torch. In everyday life, we all probrably have to deal with resemantisation. There are shortcuts so often used as paths to cross flower beds, instead of walking past them, that they eventually become paths. Many of us also know how to use a lighter to open a bottle. What would be an innovation conceived as a resemantisation in the Starbucks example? Imagine, for example, in covid-pandemic circumstances – Starbucks becoming an emergency medical services centre in the suburbs, exploiting the ubiquity of Starbucks shops.

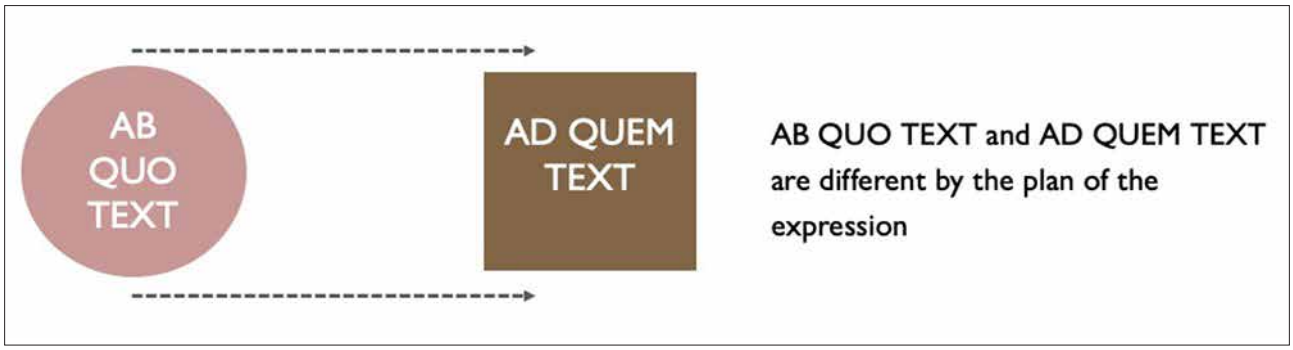

Figure 1. Resemantization

Or in another sense, it is possible to ask whether the case of Starbucks shows an example of *intersemiotic translation*. Intersemiotic translation[11] is meant to be that where the translation is between languages. As when a novel is transposed into a film, a poem into a painting, Shakespeare into a symphony. So in intersemiotic translation, the *substances of expression change*. Dusi provided the following definition:

> Starting from the theory of "layers", which, according to Hjelmslev, contributes to the formation of the expressive and content planes of a language, we can tentatively state that inter-semiotic translation takes place when there is a representation, in one or more semiotic systems with a different purpose and substance of expression, of a content form intersubjectively recognised as being related, at one or more levels of relevance, to the content form of a source text (Dusi 2015: 184).

We could have an intersemiotic translation considering the translation from the brief that Schulz probably gave to a design studio, to the the interiors actually designed for the new Starbucks coffee shops. An intersemiotic translation problem would be precisely how to translate the concept of 'home away from home' from the verbal text of a brief to the spatial text and planned customer-barista interactions in a Starbuck's coffee shop. We can also illustrate the situation of inter-semiotic translation with a diagram such as Fig. 2

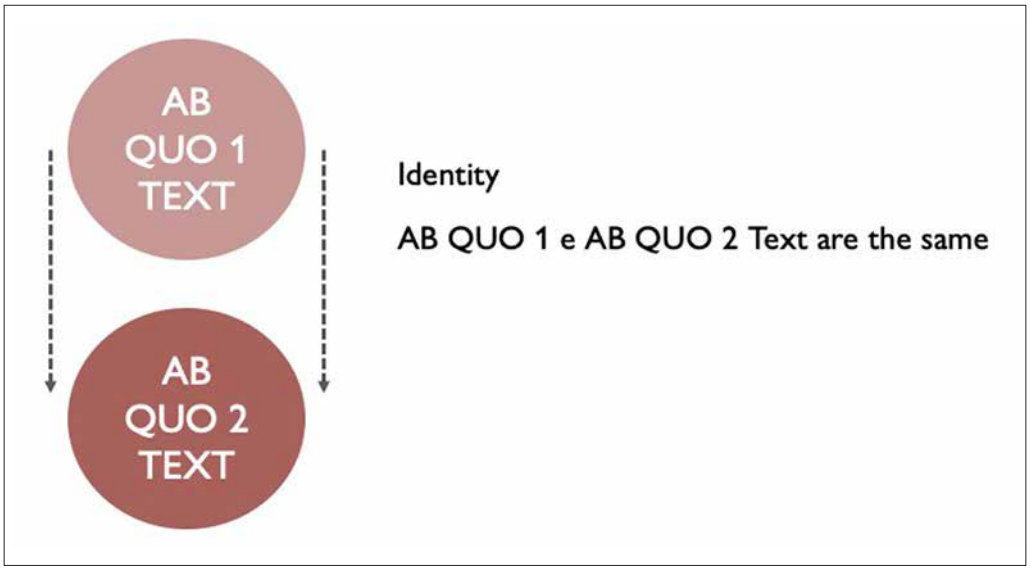

Figure 2. Intersemiotic translation

[11] O the topic, also cfr. Eco 1992; Metz 1991; Torop 1995, Nergaard 1999; Calabrese 2000, Dusi and Nergaard 2001.

5. Intediscursive translation: a theoretical outline

What in the case of Starbucks occurred, with the shift from the 'sense of community' of Italian cafés to American coffee shops where one can 'feel at home away from home', is still yet to be explained. There was a transfer of semiotic values, with their subsequent grafting into another discourse. This seems clear enough. But the theoretical question is to understand what kind of translation it is.

Fabbri, together with Marrone, took up the problem of translation 'on the plane of content'. Fabbri and Marrone stressed the importance of referring to 'interdiscursive translation', as opposed to the categories in Roman Jakobson's essay – interlinguistic, intralinguistic, intersemiotic translation (Fabbri 1998, 2021; Marrone 2002, 2012).

For example, consider the Mediterranean diet. The Western dietary discourse of the last thirty years has often spoken of the Mediterranean diet as a healthy and desirable way of life. But it has done so by appropriating the values of the traditional dietary discourse of Mediterranean peasant life.

One might identify these values in relation to the importance of self-sufficiency, or, in respect to the role of thrift in peasant life. Whatever definitions one chooses, these values are overturned by the western dietary culture, namely grafted into a discourse of aspiration and self-care, which profoundly changes them. In a globalised discourse, *self-sufficiency* becomes *self-preservation*, while *thrift* becomes *balance*. Western dietetics, that is, is based on an imagery related to health and beauty, which presumably has little to do with the practices and habits of traditional peasant life as it has been carried out for centuries. Which makes it possible to see how semiotics cannot describe how to implement a theory and innovation processes, describing how to start from new values – at the deepest level of the generative pathway, to generate concrete discourses at the higher levels of the generative pathway. Which is in itself an example of intersemiotic translation. But semiotics can analyse the text that is produced after the introduction of an innovative value from other discourses.

So, what is missing from a theory of translation that follows Greimas' reflections? In Starbucks' case we have a translation "process", two different steps, namely one "interpretative" and one "productive", and two directions. They are represented, here, by the creation "of a metalanguage" – the concept of Starbucks which Schultz speaks of – and the creation of "a new text" – the concrete set-up of coffee shops in detail. It seems to us that 'the lacking element' is a third discourse, which acts as a filter (Fig 3).

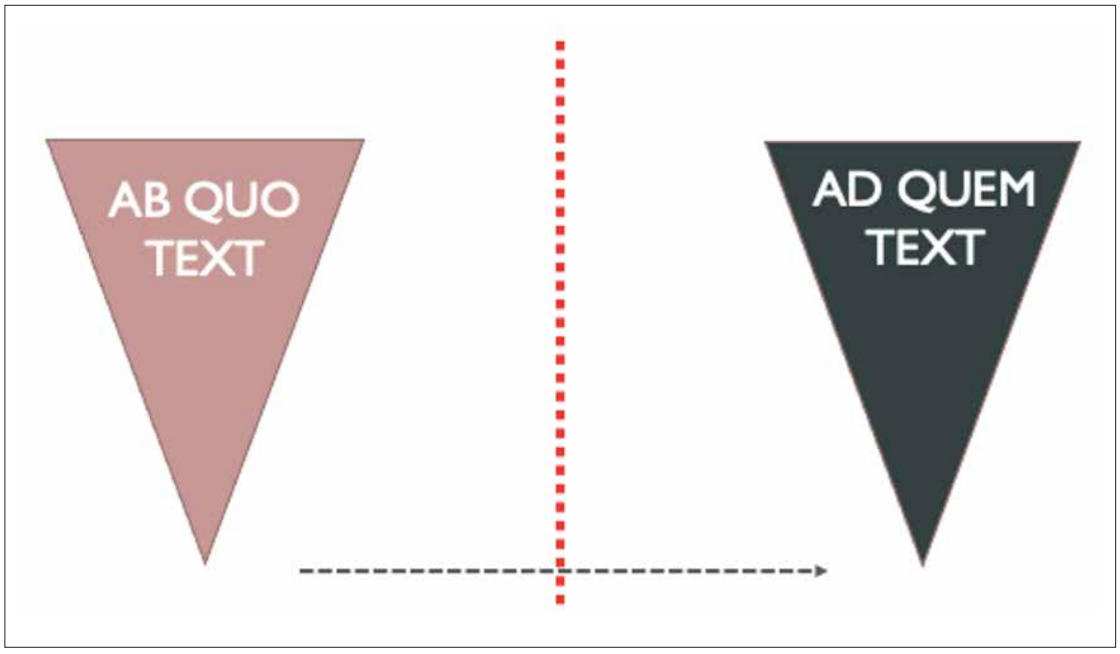

Figure 3. Displaying an interdiscoursive translation

The role of a third discourse is an element to be integrated into semiotic theory if one wants to describe interdiscursive translation. In Sturbucks' case, this filter is represented by the 'discourse' of Dunkin' Donuts. In other words, the values Schultz wants to 'bring back' from Italy to US come into friction with the experience of coffee drinking in the United States, which corresponds to the world of Dunkin' Donuts. How exactly does this filter work? Shultz had to innovate 'against' the Dunkin Donut café experience, which was impersonal, fast, almost rushed. Going back to innovation studies, this 'running' coffee experience on the model of Dunkin' Donuts was the *design standard, the existing category*.

Innovation, here, functions as an attempt to translate certain values (those of the Italian café experience) into something new, generating something unheard of. That is, radically transforming the coffee experience in the United States. If a semiotician was send to an Italian bar at that time, he/she could probably make a semantic analysis, identyfing values such "expressiveness", or "sense of familiarity", excetera. Those values that Schultz translated, in a *metalinguistic sense*, as "romance", "theater", "sense of community" "sociality", "the coffee at the centre of the conversation", "feeling at home away from home".

But facing, then, the outcomes of Starbucks' translation much more changes occurs. Axiologies of the *ab quo* discourse, are either skipped, or drift towards others (Fig 4).

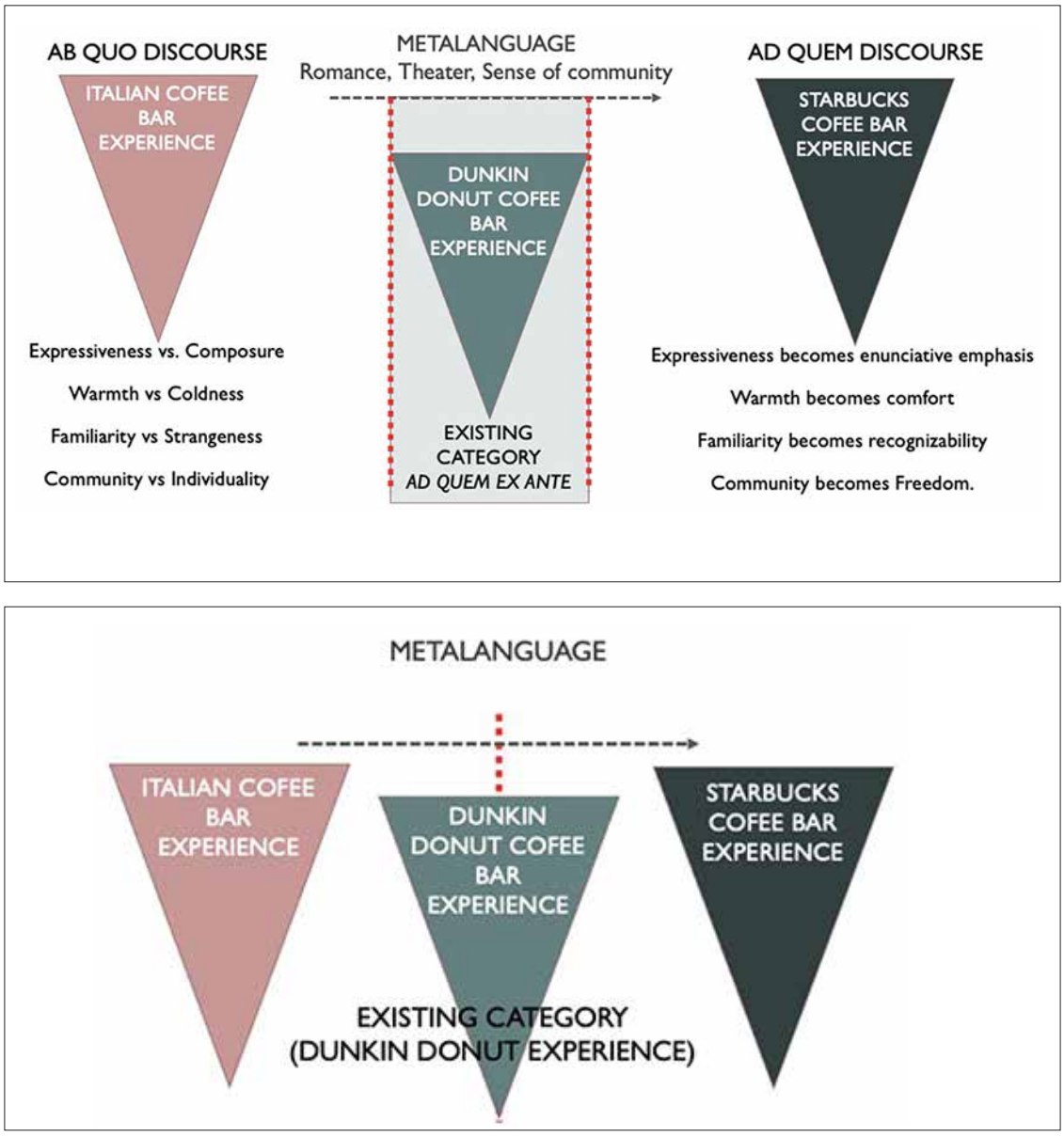

Figure 4, 5. Interdiscoursive Translation

We could assume that Dunkin' Donuts here acts like a filter by creating a kind of a *resistance*[12] that asks Sturbuks to translate the innovating values, extracted from the Italian coffee bars'experience, so that they end up being as different as possible from those proposed by the U.S. existing coffee bars experience category (Fig. 5). For example, sense of familiarity becomes, at Starbucks, *recognaizability*, since, as known, at Starbucks you are called by your name when your coffee is ready, while at Donkin Donuts everything was impersonal.

Moreover, these twists in axiologies are clearly reflected on all levels of the generative path. For example, the value of *comfort* (Fig. 4) drives furniture's design but far and foremost the time you can spend in Starbucks' cafes, which is almost unlimited and not constrained – while at Donkin Donuts everything was quick and almost rushed. Or, the *recognaizability* (calling a client by his/her name) deals quite clarly with modes of enunciation. Which confirms that the Fontanille's idea to distinghish tipes of discourses by enunciative strategies and axiologies is *even more effective facing non verbal discourses*.

6. Conclusions

In this paper, we briefly proposed that the semiotic theory of translation can be enriched by the idea of a filter. That is, it is worth considering how in translations one or more apparatuses of resistance also act to oppose the penetration of a new element from outside the culture. Lotman also dealt with the idea of new hierarchies: when external elements are translated into the semiosphere, they are incorporated into its internal hierarchy. But in the case of Starbucks that we have dealt with, there is an additional element. This translation process (1) generates alterity at different levels of the generative path that constitutes the discourse *ad quem*; (2) it involves three elements instead of two;

(3) it allows to assume that an interdiscursive translation, in the case of non-verbal objects, is such when this third filtering element intervenes. In our case it is Dunkin' Donuts, the *existing category* of 'having coffee at our place', with all its conventions.

This is why we propose to consider the notion of interdiscursive translation by focusing on the word *intra*. This small suffix should not be thought of, as a passage from one text to another, as the movement from *ab quo* discourse to *ad quem* discourse. One must think of highlighting the role of a third discourse, which is the one that the initial values must pass through, transforming themselves. It is precisely this sort of skin, i.e. the filter, that allows us to speak of different discourses. Given its central role in both innovation processes and interdiscursive translations, we should address it theoretically.

Fabbri stated that all discourses are constellations of virtual elements, which he calls "virtuemes" (Fabbri and Pezzini 2012: 213), quoting Bernard Pottier[13]. According to Fabbri, translation can actualise these virtual elements, with leaps, gaps, that is, with axiological transformations.

From another perspective through this case the issue of otherness is raised. The example discussed above does not involve resemantisation, since it relates two different discourses, not only one.

But how do these two discourses, the case of the Italian bar and that of the Starbucks franchise, differ? There are many examples where the differences between the discourses are clear and unproblematic. Whether we talk about medical discourse, legal discourse, or media discourse, distinguishing between these semiotic forms is simple and sometimes trivial. In this contribution, we observe that the translation from Italian coffee to the new Starbucks style is filtered through the existing category: Dunkin' Donuts. It is this wall, this barrier, that must be overcome and that allows or rather obliges to give birth to a 'new discourse of taking a coffee in the United States', which cannot be a replica of 'taking a coffee in Italy'. Such reflections highlignt an issue that will have to be investigated in the future.

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[12] This is not the place to reflect appropriately on the logic behind this resistance. However, we can consider how the need to increase competitive advantage is based, from the point of view of production, on the need to offer a product and service that *makes a difference* compared to other possible alternatives, being that difference valuable. Therefore, we can say that creating as much difference as possible from the design stadard, from the existing category (Dunkin Donut), represents from an entrepreneurial point of view both the greatest possible risk and the greatest possible source of profit.

[13] Pottier 1974: 61.

While we know how to distinguish between two languages – because they have different forms and substance of expression – we do not know how to distinguish between two discourses – even though we can speak of different genres, domains, instances of utterance, enunciators. What differentiates discourse *ab quo* from discourse *ad quem*? One way, which we have only hinted at here, is that the difference between two discourses lies in an isotopic shift, which generates two different axiological universes.

Finally, as far as innovation studies are concerned, the strategic action that operates directly transforming values manifested by objects and services, could make us think of innovation as an immense research and development laboratory in which the problem of valorisation as interdiscursive translation is constantly exercised.

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BODIES, NON-LINGUISTIC EMOTIONS AND INTER-SEMIOTIC TRANSLATION. ROSSI-LANDI'S CRITIQUE OF LINGUISTIC INSTRUMENTALITY AND BUTLER'S ANALYSIS OF MARX' *INORGANIC BODY*

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1. Introduction

The Italian semiotician Ferruccio Rossi-Landi (1921-1985) strongly criticised the so-called instrumental view of language: according to this theoretical perspective, language – understood in its verbal dimension – is an instrument that human beings use to work on – i.e. to model – something else. This "something else" is constituted by our feelings – or, if one prefers, emotions –, thoughts and experiences. From such a perspective, these objects can be considered as pre- or non-linguistic. According to Rossi-Landi, this is a close-minded approach. If language – especially, verbal language – is considered as a mere instrument, then a wider dialectical process is overlooked: i.e. *linguistic work*.

Indeed, according to Rossi-Landi language – understood, in this case, as verbal and non-verbal – is a process constituted not only by instruments, but also by materials and products. Therefore, feelings, emotions, thoughts and experiences are not mere materials to be worked, but also products of previous linguistic social work and instruments for future work processes. This idea implies a continue inter-semiotic translation between verbal and non-verbal sign systems.

Furthermore, Rossi-Landi's materialistic semiotics considers the concept of body – understood in its psycho-physical materiality – as the irreducible element of the semiotic processes. The human body can exceed the social sign-systems in which it is involved, generating always new forms of signification and communication. In this sense, body – with all its emotional abilities – is understood by Rossi-Landi as the complex of *sensorium* – as Sebeok (2001) would say – that is as the ensemble of senses used by a living being to create and interpret signs in order to model the environment in which the living beings live. Therefore, body – with all its senses – can be understood land as a processor of semiotic activities.

This latter assumption is in line with Judith Butler's (2019) analysis of Marx' concept of inorganic body. According to Butler, by referring to the "inorganic" [*unorganischen*] dimension of body, Marx underlined that bodies constitute the condition of every possible interaction between different species and, consequently, he questioned every anthropocentric vision about the Human-Nature relation. Starting from these assumptions, in this paper I will try to structure a comparison between Judith Butler's interpretation of inorganic body and the *materialistic semiotics* as structured by Rossi-Landi.

This paper will be divided in three parts. First of all, I will briefly introduce some fundamental aspects of Rossi-Landi's materialistic semiotics. More specifically, I will illustrate how Rossi-Landi structures a theory of semiosis and linguistic performativity based on certain Marxian categories.

In the second part, I will focus on the theses developed by Butler in her 2018 lecture "The inorganic body in the early Marx. A limit-concept of anthropocentrism". More specifically, I will try to underline how Butler develops a nonconformist and innovative reading of Marx' *Economic and Philosophic Manuscripts of 1844*.

In the third and final part I will try to propose a possible interconnection between the two approaches. More specifically, I would like to underline why a dialogue between Rossi-Landi and Butler could develop a theory of human praxis based on a critique of the dominations form linked to labour and language exploitation.

2. Rossi-Landi's materialistic semiotics

Rossi-Landi develops his semiotic theory starting from the same Marxian text analysed by Butler: that is, the 1844 *Manuscripts*; particularly, Rossi-Landi starts from the famous Marxian thesis according to which *the human species is the outcome of its own labour* (Marx [1844] 1975: 333). Rossi-Landi proposes to extend this thesis, assuming that human beings are products of their own *language* as well. More specifically, Rossi-Landi maintains that language and labour are so strictly connected that they can almost overlapping [1]. Actually, this superimposition can be identified both in the argumentations of the early and later Marx.

According to Rossi-Landi (1990)[2], the idea of *Praxis* developed by Marx in the "First Thesis on Feuerbach" can be understood as a form of (non-verbal and verbal) *semiosis*, that is, as a meaning making process based on (verbal or non-verbal) signs. More specifically, Marx defines Praxis as a "*sinnlich menschliche Tätigkeit*" – that is, a "sensuous human activity" (Marx [1845] 2010: 4). According to Rossi-Landi, this activity can be understood as process in which, by using their senses, human beings attribute specific qualities to objects. We could say, a process in which human beings uses their bodies to attribute specific *meanings* to objects.

Nevertheless, this interconnection between labour and language can be found in Das Kapital (1867) as well. In this later work, Marx defines labour as a *zweckmässige Tätigkeit* – that is, a "purposeful activity" (Marx 2010: 453). According to Rossi-Landi, this *goal oriented activity* can be understood as *semiosis* as well: because the "goal" (or "purpose") is "a conscious or unconscious, desired or endured, 'mental' anticipation of the product" (Rossi-Landi 1977: 40); i.e., the purpose is a *cognitive anticipation* – an *image* – of the product deriving from the labour process. We could say, that the goal is a *sign* – or a *simulacrum* – by which human beings *project* a specific transformation of the external material reality. In this sense, labour – generally understood as a *species-specific* activity – necessarily implies an *interpretation* – that is, a *semiotic process* – in order to *change* the world.

To sum up, according to Rossi-Landi human labour is inherently semiotic. Starting from these assumptions, Rossi-Landi hypothesises that capital – just like, labour – is inherently semiotic as well. Indeed, Rossi-Landi proposed to consider capitalism as a sign-system constituted by specific constrictive *codes*. These codes attribute specific qualities and meaning to specific human and non-human bodies. This attribution is oriented to the reproduction of capitalist mode of production itself. Therefore, the economic and political power of capitalism is constitutively a semiotic – verbal and non-verbal – power.

From such a perspective, labour and capital could be understood as "semiotic". Nevertheless, Rossi-Landi's theory implies an inverse perspective, specifically focussed on the *linguistic* – that is, *verbal* – dimension: the practical-communicative use of (verbal) language posits the same exploitation dynamics characterising the economic dimension.

According to this hypothesis, every speaker should be considered as a *linguistic worker*, that is, "as an executor of [linguistic] programs and repeater of obligatory and suprapersonal [linguistic] models" (Rossi-Landi 1977: 198). On the other hand, society can be understood as a gigantic *linguistic capital*. Indeed, according to Rossi-Landi, the speakers are "hired by the society in which they are born" (Rossi-Landi 1977:193); "they belong to process of linguistic production which condition them from the start, which oblige them to see the world in determined ways and which make it difficult for them to perform any [linguistic] work which is original or just simply different" (Rossi-Landi 1977: 198).

Therefore, according to Rossi-Landi, the *performative* – in the sense of "constrictive" – power of language derives from its *capital-like character*. Nevertheless, Rossi-Landi considers the human body – understood in its psychophysical materiality – as the irreducible element of every semiotic process. The human body can *exceed* (Rossi-Landi 1985) the social sign-systems in which it is involved, generating new forms of signification and communication; and, consequently, new forms of political resistance.

In my opinion, this view of the human body as a processor of every semiotic activity and, consequently, as a processor of new forms of semiotic and political resistance can constitute the link with Butler's argumentations.

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[1] For an in-depth analysis of Rossi-Landi's semiotics, see Petrilli (1987), Ponzio & Petrilli (2004), Ponzio (2008), and Borrelli (2020).
[2] *Marxism and Ideology* (Rossi-Landi 1990) is the English translation by Roger Griffin of Rossi-Landi's monograph *Ideologia* (1978).

3. Butler's analysis of Marx' *inorganic body*

In her lecture "The inorganic body in the early Marx", Butler questions the idea according to which Marx's *1844 Manuscripts* would be characterised by an anthropocentric perspective about the relation between *Nature* and human beings. Particularly, Butler aims at analysing a "very enigmatic paragraph in those manuscripts, that refers to nature as [human's] 'inorganic body'" (2019: 4). From a general point of view, Butler aims at raising some questions about the way in which "we understand labour and the labouring body, the human and its relation to nature and other living processes" (Butler 2019: 4). In this regard – according to Butler – the Marxian idea of *nature as human's inorganic body* actually refers to "an alternative way of considering labour" (Butler 2019: 6) more specifically, a labour – she says – that is "neither distinctively humanist nor modeled on domination" (Butler 2019: 6).

According to Butler, "this establishment of inorganic nature takes place [when] nature becomes the immediate means of life" (Butler 2019: 13) for human beings. From that moment, nature is not *animate* any more. But, on the contrary, nature "animates, brings alive, or keeps alive, the labourer" (Butler 2019: 13). From this moment, the natural matter "is made into the object and product of the life activity of the labourer" (Butler 2019: 13).

Nevertheless, Butler underlines that, in this regard, we must be clear: "there is no life activity and no life without this Nature" (Butler 2019: 13): therefore, "when Marx claims that 'Nature is the inorganic body of the human', he is claiming that only as inorganic can nature keep the human alive" (Butler 2019: 13).

This means that, "the human creature is not separable from the life processes on which he/she depends" (Butler 2019: 13). This continuity with nature exactly constitutes the inorganic body of humans. This necessary interchange – according to Butler – excludes an anthropocentric perspective in Marx' 1844 *Manuscripts*; indeed, this continuity underlines the dependence of human species on nature, and consequently the constitutive weakness of human species.

Nevertheless, the very idea of nature as human inorganic body necessarily implies that human beings are actually animated and generated by nature itself. Nature, in this sense, questions the traditional idea of the western anthropocentric Subject. But, this dependence on Nature also implies that human body is potentially nature. This means that human body can became "nature" – and, consequently, "inorganic" – *when* human life ends. For this reason, the relation between humans and nature is not a simple exchange, but, rather, an *interchange*: that is, not a kind of market exchange between autonomous subjects, but an exchange understood as a communicative process between parts composing the same *unity*.

According to Butler, "Marx asks us to imagine this unity" (Butler 2019: 13). A unity in which human beings should not work to dominate nature, but to support "the continuation, the persistence, of the lives of every species" (Butler 2019: 13). Because, without these continuation and persistence the very existence of human beings would end. Therefore, if human beings *desire* to persist as a species, they have to develop "forms of work related to maintenance" (Butler 2019: 15), that is, forms work that have to be *goal-oriented* to the continuation and persistence of the other species. According to Butler, these forms of work are close "to what is sometimes called reproductive labour" (Butler 2019: 15).

Concluding her lecture, Butler says: "What we might learn from the early Marx is that there are conditions under which the desire to live becomes more possible, conditions of labour that sustain or fail to sustain, and that the desire to live is always a desire to live in this world, and in a specific way" (Butler 2019: 15). These conclusive considerations by Butler can lead us to the conclusion of this paper.

4. Conclusions

In my opinion, by connecting the "desire to live" with the "reproductive labour", and by identifying the *goal* of "reproductive labour" in the activities which can ensure the continuation and persistence of the other species, Butler does not simply underline the inherently semiotic character of labour: she actually *embodies* the goal-oriented activity in the sensuous activity; that is, she connects the two semiotic dimensions of labour identified by Rossi-Landi, considering human body both as the processor and the synapsis of the interchange with nature. The human interchange with Nature is a semiotic, sensuous, and goal-oriented activity. This human activity presupposes a desiring and projecting body, and a human species that considers nature as a constitutive part of its own body.

Therefore, as Butler affirms,

> any project of social justice that is critical, that seeks to stop the acceleration of ecological destruction, has to begin with the presumption that the world in which all lives are valued equally, in which all are given their expressive freedom on grounds of equality, are bound to the living world at the level of need, desire and obligation. So, this body, though separate from the body of nature, is bound to that body, and that bind, that relation, is what we now mean by 'body' (Butler 2019: 15-16).

I believe that this project of social justice presupposes a human body that can exceed the destructive and dominative social sign-systems in which it is involved. A body that can generate new forms of signification and communication, and, consequently, as already said, new forms of labour and political resistance. We could say a body that uses emotions and feelings – deriving from its sensorium – as processes to establish a connection with the rest of the living world. In this sense the sensuous – semiotic – human activity constitutes a translational process between human and non-human living beings.

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ON THE PRESENT-DAY MICROCOSMS: TRANSLATING THE EMOTION OF ESCAPE

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Introduction

In the Winter of 2021/2022, when the vaccine against the Coronavirus proved its efficacy and people planetwide cheered up, some-more-some-less, because our mobility seemed to get restored after two years of lockdowns, another heavy blow hit Eastern Europe, affected the whole continent and reflected globally. The military aggression on Ukraine humbled us again from the outside, in our shared inability to act against it, bitterly reminding us that thirty years after the fall of Communism, its destructive aftermath, and the horrors of the ex-Yugoslav wars (alongside other horrors in the world), we have not changed our human lot. As humility is difficult to learn for many that had left behind a pious lifestyle, and/or a rigorous reverence for the nature and humanity, we all have had to learn in a new way that "We", "I" or "You", are neither the center of the world nor we could really bring in any crucial good or success at will.

In view of the present day society at large that has encountered such a deadly pandemic, yet also, abruptly, the largest wave of war refugees in many decades that have changed the world dramatically, I will reconsider the two related concepts, *microcosm* and *escape*. The pandemic and war, two all-diffusing annihilations of life, culture and ecology, as "natural" and "man-made", are most exposed in the perspective of human movement, which is blocked in lockdown and excessive when undertaken by refugees. In both cases, living microcosms are created and the pertaining semioscapes. It is intrinsic human emotion, generated as responsiveness to such new microcosmic lifeworld and its inevitably mutating signs and internally changing symbolic forms, that endorses any further individual or collective critical sustenance, (re)articulation and practices of worldmaking. I will probe these semio(e)scapes among the humans compressed to microcosms due to two different disaster-circumstances:

1. where safety-isolation is an escape from the pandemic, yet generating desires for escaping such escape;
2. where physical escape bears the weight of the survival of the imponderable urbicide and genocide.

I focus on the emotion related to escape, the emotion of escape and the emotion as escape (etymologically, emotion derives from the French *émouvoir* [*to stir up*], Latin *emovere* [*to move away*], marking a transition, transfer, escape). I examine how this utterly personal emotion proceeds to language, perception, transmission, translation, interpretation, and share. In particular, I probe how in the humans encountering each other in any or both of these disasters (for example, hosts and incomers in migratory situations), precarity and privilege lay bare each other's randomness, as if contrapuntally ethically complementing each other, enhancing the translatability of the emotion of escape, in lingual and other ways.

1. Semiotics, Nomadism, Holism

As my life and work have been divided between the continents, Europe and America, in February 2020, the last minute, I flew from Chicago to Munich, as on both sides most of the states were closing borders. With my own forced migration background, that I upgraded to a nomadic disposition owing to my education and scholarship, literally and philosophically, I am personally sensitized to these two disasters that I am discussing. As I am a literary scholar, my presentations often include also autobiographical notes. Semiotics, psychoanalysis, and nomadic philosophy, all intertwined, have been my earliest theoretical expressions, implying language, biophysical materiality, and ethical responsiveness. In this presentation, I focus on the concepts of microcosm and escape in their sign-processing and meaning-making.

Per its definition, microcosm means a community, place, or situation regarded as encapsulating in miniature the characteristics of something much larger; or, also, the humankind regarded as the representation in miniature of the universe, and the belief in correspondences between the Universe and a Woman/Man, between microcosm and macrocosm. Accordingly, language itself is a microcosm, available to those who master its rules, while the dimension of translation can be described as a higher scaled tool that works towards a holism of linguistic semiotic macrocosm.

Compressed to microcosms in such a binding situation as pandemic is or in a totally opposite situation as forced migration is, a persistent evocation of many has been a history of similar or worse compressions that, paradoxically, increased a sense of humanness and ethics. These compressions obliged people to search for new meanings, words, expressions, materiality, and physics, within the forcefully narrowed microcosmic territories that nevertheless got widened, because the newly triggered desiring apparatuses employed new means for remapping these territories, and created new frictions and thus new singularities. Between these two expressions, friction (as a structural or forced pressure), and the resulting singularity[1] (as an individual handling of the friction), *human thought* is created. Whether mobility is allowed or not, whether it is excessive or blocked, now again, we are made aware of our planetary interdependence, while many of us are trying to uphold our singular beings, each with a microcosmic drive and/or projection, whose dynamized creative expression gets to articulation or breakdown alike.

Isolating is another human tendency, existing even in optimal circumstances, when the human emotion and/or an persistent creative impulse is searching for a figurative "room of one's own", as Virginia Woolf put it, a century ago; that is, the emotion living at the borders, crossing the borders, pertaining to frictions, interactive performances, configurations, and societal amalgamations. With uncertainty endorsing each move and/or its effects in such a situation, the semiotic streams and processes emerge and materialize themselves as *hybrids*, and as ever responsive to new frameworks, demands, threats, searches, and experiments.

However, in the pandemic, as it was at the very start of the Corona, the death threat neared any exposure to another human being and "isolation" got ambiguously related to "escape". The isolation meant the escape from contagion, and for those who were milder infected it meant the others' escape from them; isolation also increased the class awareness, as those with larger properties could in fact enjoy the privacy of the ordered isolation, while hospital workers were almost merging with dying patients. At the same time, in many cases, for those who luckily remained uninfected, their isolation reversely triggered a desire to escape from their safety as escape. This is what I pointed out at the beginning of my discussion: that the feeling of being forced to staying safe also generates the craving for an adventurous escape from such safety order. It is intrinsic in human beings to search for a flight, a key term in nomadic philosophy,[2] in fact a flight that relates human beings to other species.

Escape, related to the (vulgar) Latin expression *excappāre*, means to get free of pursuers (which implies a pandemic as well as military aggressors), leaving them with just the one's cape. All this, also replicated in the contemporary filmic terms such as "road escapade"[3] in movies, is telling of a basic human drive and emotion that, again, can still be understood as an attempted "isolation" from some framework or circumstance or oneself: or, simply, an escape. Platformed in the mass media and social media as two

[1] In general, the term singularity was first used in 1873 by James Clerk Maxwell as an explanation of unstable systems. A singularity refers to a context in which a small change can cause a large effect. On the recent elaboration of the term see Samuel Weber, Singularity: Politics and Poetics, 2021. (Minneapolis: U of Minnesota Press), which rethinks the implications of singularity on politics, psychoanalysis, economics, theology, literature. Weber discusses the works of Hölderlin, Nietzsche, and Kafka as exemplary practices that put singularity into play, as friction, exposing the self-evidence of established conventions as responses to challenges and/or problems that they often prefer to obscure or ignore.

[2] The key authors of nomadic philosophy are Gilles Deleuze, Félix Guattari, and their disciple Rosi Braidotti. Deleuzian concept *lines of flight*, along with *zigzagging*, describes nomadic creativity offering exit-lines to rigid thinking; it is our desire to escape the status quo that leads us to innovate.

[3] *Road escapade* is a genre of film in which the main character is on the run or travelling in search of, or to escape from, herself or himself.

different forms of collectivity, both of these calamities, pandemic and military aggression, however menacing they are, facilitate our return to ourselves. Semiotics often implies an indexical "I", to which the narrative theory adds a "You" who tells me who "I" am. In the interplay of the plural and singular forms, that both pandemic and the refuge from a war imply, it is obvious that signs mutate while transferring visually and discursively both a danger and a remedy; and they do so at the empirical and private level and/or the media-mediated level.

2. Uncanniness and Responsiveness

I bring into this discussion the term *uncanny*, described first philosophically by German thinkers Friedrich Shelling, Friedrich Nietzsche, and Ernst Jentsch, and then psycho- analytically by Sigmund Freud. This term platforms well each individual and each singular together at once with the whole humankind. As being inescapably plural-singular, for Freud, *die Unheimlichkeit* is what unconsciously reminds us of our own "It" as forbidden, repressed impulses, especially when placed in a context of uncertainty that reminds of infantile beliefs in omnipotent thought (Freud 1919). Jacques Lacan wrote that the uncanny places us in the field where we do not know how to distinguish bad and good, pleasure and displeasure, and hence an irreducible anxiety gestures to the Real (Lacan 2014). His disciple, Bulgarian- French immigrant Julia Kristeva takes it further to her semiotic concept of abjection, suggesting that the homey maternal body is the first object to be disavowed (Kristeva 1982), and develops the term in her study *Strangers to Ourselves* (Kristeva 1991).

The recent enormous wave of the Ukrainian war refugees was unexpected, but not new at all, as the masses of African, Near Eastern, South Asian, and Latin American forced migrants have been defining the world horizons for decades, with their physical bodies that only some or a few of them manage to translate into signs and then articulate culturally and intellectually. On whichever side we found ourselves, such tremendously painful socio- existential reality threatens psychological borders of all, as these borders are not what we consciously choose or create for ourselves, but they involve multilayered, multibarred, multi- signifying setups of our individualities that decide on our acting or reacting in given or imposed constellations. Home is too often limited to *omnia mea mecum porto* ('all that's mine, I carry with me'), in a positive, negative, or catastrophic sense, as the "I" of the forced mobility is turning to *die Unheimlichkeit*, or an unwelcoming home for itself.

I point out war-migrations, because these forced migrants carry on the long-term unhealable traumas,[4] as major barriers to their further communication, habitation, work production, integration, emotion, relationship, and political agency. The resulting situation is an unbearably heavy test for both sides; for the incoming population the test of desire and endurance and for the mainstream host cultures the test of the humanity and altruism within their prescribed security. However, this situation also involves a personal disposition, emotional judgement, critical consciousness, and imaginative drive. I argue that such points of personal inflection in migratory (or also pandemic) encounters where, let me repeat, *precarity and privilege lay bare each other's randomness within a wider human and global condition*, ethically enable the turn of the scale in the recognition and working through the signs of the uncanny undercurrents of the processes of inclusiveness or also, at a long shot, societal merging. The emotion of escape and the emotion as escape can be understood as a sub- territory of this complex dynamics, offering itself to a process of translation and further interpretation.

As inclusiveness implies a fixed, institutionally defined framework and uncertain changes or prospects, lacking guarantees of any equity (itself a myth), I relate inclusiveness to the term uncanny to see if the interaction between the two bears some positive result. Uncanniness is a wider, layered term, denotating a feeling within an encounter, prior to the symbolic, prior to verbalization, conscious figuration,

[4] Trauma theory has been developed since the later twentieth century, for the major part from the psychoanalytic thinking by Sigmund Freud and Jacques Lacan, and also the experience of the Holocaust and slavery. It has reached numerous articulations worldwide, of which those insisting not on a paralysis, numbness and silence, but on a gradual although painful working through it and an acting out are most relevant for my discussion, i.e. the work of Dominick LaCapra or Judith Butler.

and performance, on each side. Inclusiveness, however primarily involves a conscious choice, language, communication, and a specter of affective responses or barriers to them. *Responsive* means giving or constituting response, be quickly to respond or react appropriately or sympathetically sensitively; response is an answer, verbal or written, and also a reaction to something expressed through media other than language, as human body is.

I think that with *affective responsiveness* (which is a term of nomadic ethics, yet crucially also a semiotic term, particularly as influenced by C.S. Peirce's thought), human unconscious and conscious streams get better engaged in a communication of the emotion of escape. As nomadic thought is overtly anti-Freudian, it dissolves Freud's second topic (consisting of id, ego, and superego) and understands human subject as a cluster of intensive complex forces and interrelating assemblages.[5] Rosi Braidotti takes up from Deleuze and Guattari their emphasis on the process of becoming others as unprogrammed mutations, disruptions, and points of resistance (Braidotti 2006; 2013; 2017). All three of them describe nomadic affectivity as made of a multi-related plural of the pronoun "We", allowing for affirmative groundedness and accountability; it is a construct not necessarily or fully anthropocentric, as referring also to a commonly shared territory or habitat (as *this, or thisness*). Such nomadic conceptualization very much relates to that of global semiotics and semiosis in their linking culture and nature in a ceaseless flows of messages,[6] hence also of possible interpretations.

3. Translating Semio(e)scapes

I return to the concept of microcosm that is made our kin and our contemporary not only because of the pandemic or refugees, but even more because of the multiply facilitating technologies and thus, paradoxically, increased sense of our singularity. It is worth repeating that language, in a linguistic sense, can be understood also a higher scaled microcosm, which renders itself to an even higher scaled translation; on that platform, I reapproach the emotion of escape. Responsiveness is easily related to comparison, which itself speaks of a relation or relationality, particularly pertaining to microcosms and challenges of the increasingly "relational world"[7]. It is not simply that *inclusive uncanniness* describes the situation and emotion of refugees (or those infected by coronavirus) and that *uncanny inclusiveness* describes the situation and emotion of the hosts; because, the more personal aspects of the involvement of both "groups" in these encounters can make these processes reversible. What does it mean to leave all of one's own, and travel unsafely towards the coordinated borders and established lives of others, their cultures, careers and preserved safety? And what defines gender in these difficult circumstances? Thinking gender today is related to gender performance and gender fluidness; however, among refugees, it is not gender fluidness that dominates, because no performance is enabled easily for them, if it is enabled at all. Rather, it is the refugees' *state of wound* that borders on new constellations, the figuration of helpless human beings exposed to the performances of those who are rooted-situated-positioned, after they had experienced heavy blows and violations of their bodily and psychic integrities, often resulting in the trauma of lacking gender. That is where the unconscious and "It" retake the place of a human subject and the "It" gains significance for my discussion of the emotion of escape, the "It" as described a century ago by Freud, who himself was forced into refuge from Vienna to London in 1939.

I will relate these claims also to the personal pronoun "You" as described in a more recent narrative theory by the Italian feminist philosopher Adriana Cavarero. Cavarero claims that it is always "You" who narrates someone's "I" and hence displays the one's corporeal uniqueness and narratable self, based on

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[5] See Deleuze, Gilles, and Felix Guattari. *Monadology: the war machine*. New York: Semiotexte, 1986; Deleuze, Gilles, and Felix Guattari. *A thousand plateaus*. Translated by Brian Massumi. London: Continuum, 1980. Rossi Braidotti, *Transpositions: on nomadic ethics*. Polity Press, 2006.

[6] I refer to global semiotics as defined by Thomas A. Sebeok (*Global semiotics 2001*), a move from the language-centered venture to that one comprising the entire terrestrial biosphere, culture, nature, environment), a bridge between humanities and natural sciences; and then its further development in the 21st century.

[7] See, for example, Shu-mei Shih, "Theory in a Relational World," Comparative Literature Studies, special issue *The indiscipline of comparison*, 53, no. 4 (2016): 722-746.

the materiality of the body as vulnerable and exposed to the wound and care, making the zone of *vulnerable affectability* (Cavarero 2006; 2016). A different perspective on the same matter is offered by a leading contemporary Freudian philosopher Samuel Weber, who interprets the personal "I" as inescapably a borderline function or being, the seat of anxiety as the response to the threat of a return of the repressed that is manifested through the release of energy that could not be bound to representations and could not be channeled, objectified, and narrated. Something strange is recognized as familiar, but we don't know for what.[8] At the same time, repetition, as a return of the same, is revealed as a medium of alteration or difference. "Those who tell stories actually retell them; those who listen in turn do the same, albeit differently", writes Weber. (Weber 2010: 48) And further, "the borderline is not that which separate home from the outside, the familiar from the strange, but rather that which in traversing each renders them inseparable and yet irreconcilable." (58) These words are relevant to my discussion of microcosmic spaces, describing both sides of "dangerous encounters" in migration or pandemic, when one side is (re)telling stories in order to survive, and the other side is listening but actually relistening, so also retelling. Hence, I will claim that in any binding situation or singular moving or forced flight, a human subject translates itself first into whatever is accessible microcosmically to her/him, and only within such microcosmic immediacy into whichever is accessible relationally.

In her later work, Cavarero reminds us that "contemporary violence strikes everywhere, at every time", and that "to be a victim is arbitrary and indeterminate." (Cavarero 2009: 108) As singular beings, human bodies are vulnerable, but there is nothing necessary in this vulnerability, she claims. "Helplessness has a stronger connotation as contemporary violence has transformed the contingency of helplessness into necessity, with the result that vulnerability and helplessness completely coincide." (108) Cavarero's expression *horrism*, developed in her book *Horrism: naming contemporary violence*, is her response to the situation of helpless beings as living dead; such situation asks, as Cavarero suggests, for a genuine thinking of this corporeal uniqueness.

In forced migrations and in the pandemic, in both the incomers and hosts, uncanniness surfaces in any inclusiveness. In the in-between spaces of the resulting contacts, the signs and the figurations of humanness always mutate. I emphasize the interplay of what I discussed as "We"-"I"-"You"-"It" (each specified by a different theory), with the intention to possibly trace the way in which an utterly private emotion as is the emotion of escape gets to other human beings (even animals, as nomadic thought and semiotics indicate), translated as our most common drive, the drive to escape. Whether it is pandemic or war, in the escapees from both, t*he sense of humility* has also been recovered, which means that we have again become aware of the holistic promise that marked the dawn of the humankind. Speaking today in Greece at the Congress of the International Association for Semiotic Studies, and the next week in Rome, at the Congress of the European Association for Comparative Literature, to colleagues gathered around esteemed scientific tables, I am thankful to life for such a recognition in the midst of wider horrors that reflect also earlier parts of my life. I am very much aware that translating signs traces a way for one to survive, and for the Universe[9] to go on.

[8] See Samuel Weber, *Anxiety: The uncanny borderline of psychoanalysis?*, in *Konturen III*, 2010, pp. 45-62.

[9] I refer to John Deely's holistic understanding of the Universe, human entrepreneurship, and human species and other species; his *Basics of semiotics* (1990) was one of the first textbooks of semiotics that I read. In fact, it was Deely himself, who gave me a copy of his book, when as a refugee in the USA, I participated at a conference. See John Deely. *Basics of semiotics*. Bloomington and Indianapolis: Indiana University Press, 1990.

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PODCASTS AND ALTERITY: A SEMIOTIC ANALYSIS

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Introduction

The research deals with the phenomenon of the Brazilian journalistic podcasts and their possible relations with the alterity in the light of the semiotics developed by Charles S. Peirce. Through literature and documentary research, exploratory analysis, semiotic analysis, in the broader environment of Peirce's Semiotics, and from the perspective of alterity in Lévinas, we seek to study the dynamics of sound in podcasts, especially identifying points of convergence between the effects generated in the listener and how this explicit the alterity, i.e., the concern with the Other.

Thus, the study is developed from the properties of sound, as an example, the sound of the voice that puts faces in relation in their complexities and are addressed in the dynamic and social dimension, a mark of alterity, as Lévinas points out. Operating in the conjugation of knowledge, the theoretical referential framework includes Charles S. Peirce, with solid contributions about the constitution of the sign and its relations, and also his commentators, such as Lucia Santaella. The authors Madalena Oliveira, Francisco S. Santos and Miguel Van Der Kellen bring the perspective of the podcast phenomenon, which we propose a dialogue with Emmanuel Lévinas, particularly in the concept of alterity proposed by the French philosopher.

The concept of alterity, as defined by Lévinas, can be understood as the ability of the 'I' to seek the understanding of the 'Other', in the sense of allowing the 'Other' to remain always Other and not "another me". That is, through alterity the Other cannot be conceptualized, but remains concrete and individual (MARTINS; LEPARGNEUR, 2014). This Other, always other, is the one that the 'I' needs in order to realize itself. It cannot be a simple representation; but the path of the infinite that essentially escapes. In this sense, we understand alterity as a construction in which the subject is interpellated to the exodus,[1] a going out of oneself to meet the other.

In the conceptualization of alterity, attention is drawn to the fact that only the mediation of the other allows the 'I' to reflect on itself and become a subject/object of knowledge, through the encounter. Here we find three characteristic elements of alterity: the Other, which manifests itself through the Face; the encounter, in the relational possibility, and the perception, configuring the notions around a phenomenology of knowledge (NÓBREGA, 2008). These concepts represent the thought constructions of Lévinas, Pierce, and other thinkers like Merleau-Ponty.

Semiotics has as its object of investigation all possible forms of language (SANTAELLA, 1983: 7), that is, it seeks to understand and examine how signs or phenomena are constituted in the production of signification and meaning. In this way, it researches how a sign constructs the production of meaning in language. This is a phenomenon that the human being has been producing since the origin of its history,

[1] Here we understand the expression exodus in the biblical sense, that is, the ability to get out of oneself, out of one's comfort zone. A going out of oneself to meet the other, which is often the unknown.

from the development of visual, sound, gestural or expressive practices, in order to enable a communication that would put him in a relationship with his fellow man (the other) and depending on techniques adapted to each time and historical moment (SANTAELLA, 1983).

Language is understood as a system formed by signs that enable communication between beings and that can be perceived by the senses. For Peirce, the sign that constitutes language "is that which, under a certain aspect or mode, represents something to someone", and can be understood as something that is in place of another, that is, "being in such a relationship with another that, for certain purposes, it is considered by some mind as if it were this other" (PEIRCE, 2005: 61). That is, according to Peirce, the sign is a relational phenomenon and therefore, we understand that it is essential for the construction of alterity as defined above.

The construction of this reflection is organized in four parts. The first part discusses the semiotics of alterity. It is about reconstructing the semiotic path of Lévinas from the phenomenology of the face to the elaboration of the concept of alterity. In a second part, it is reserved to the relations of the podcast sign with itself, with its object and its interpretant. At this point, we seek to make a semiotic reading of the sound and of the podcast phenomenon bringing the main outlines of Brazilian sound productions under the Peircean semiotic view. Then, in a third part, we consolidate the analysis of the production of meaning from sound programs and the possible relations with alterity that we can understand. And finally, we propose to reflect and put into dialogue the semiotic analysis of the podcast phenomenon in order to illuminate possible relationships between interpretants generated in the listening process, from the empirical analysis of the podcast Café da Manhã from the newspaper Folha de S. Paulo in Brazil.

The main expected result is to show how Peircean semiotics can collaborate to understand phenomena that surround us, especially those contemporary media products, in the broader environment of Communication, which serve as inspiration and aid, in the first instance, for the study of alterity as a prerogative of configuring the place of the other beyond a mere purpose. Secondly, the research seeks to promote dialogue and reflection, by distinct social actors, to make alterity, where possible, an intrinsic attitude to human behavior in tune with a culture that welcomes the other and embraces the different.

1. From the phenomenology of the face to alterity in Lévinas: the semiotics of alterity

The starting point of Lévinas' philosophy was the study of phenomena or phenomenology where he states that being is relational. Relational» being understood as the *face-to-face* dimension[5] between subjects. In his trajectory, closely linked to the Jewish tradition, Lévinas had contact with thinkers such as Husserl and Heidegger. He is fascinated by the philosophical work of these two great thinkers; from Heidegger, the greatest occupation was with the work *Sein und Zeit* and from *Husserl* with the phenomenological method.

The proposal that Lévinas brings is the construction of an eidetic method (LÉVINAS, 1994: 201), which goes to the encounter of things themselves, opposing Kant's thought that affirmed the possibility of knowing the reality of things, something particularly difficult according to Lévinas. Still, he proposes a way out of the psychologism proposed by Husserl (LÉVINAS, 1994: 217) and presents the recognition of phenomenology as a philosophical revolution (LÉVINAS, 1994: 222).

According to Lévinas, phenomenology, by its ability to place people (philosophers) in the concreteness of life, is an essential method in philosophy, because it evokes the presence of the philosopher with things.

> Phenomenology and the evocation of the thoughts - of the implied - misunderstood - intentions of the thought that is in the world. Complete reflection, necessary to the truth, even if its effective exercise would bring out its limits. The presence of the philosopher with things, without illusion, without rhetoric, in their true status (LEVINAS, 2020b: 18).

Lévinas apologizes for phenomenology, giving it a necessary status for the existence of the human being. It becomes, in his understanding, a way of existing in which man fulfills his own destiny (LÉVINAS, 1997: 13). This conception is very close to Husserl's thought and to the Western tradition. The subject is the being to which everything is referred, it is he who gives meaning to the world.

However, Lévinas will not maintain this proximity with Husserl and Heidegger for long. He begins, years later, a deconstruction, transition, and distancing of phenomenology, and from the *face to face*, he undertakes the distancing of the idea of perseverance in the being that ends up being trapped in its existence, in the para-self, in the return to itself, in the em-self. This creates the loss of all sensibility.

Sensibility, in Lévinas, allows a new understanding of the subject and its exteriority leading to the 'disinterestedness' of essence. He proposes a movement outside the self that ensures that exteriority does not become interiority and that the being does not remain in its own existence (LÉVINAS, 2020a: 275). Here, he understands that it is only possible to guarantee exteriority through the Face that is a declaration of the subject's respect in the fact that he understands himself finite before himself and the alterity of another: an «inexhaustible, infinite exteriority» (LÉVINAS, 2020a: 275).

By opting for the face, Lévinas rather sews an acknowledgment to Husserl's thought: «The great contribution of Husserlian phenomenology is due to this idea that intentionality or the relation with alterity is not built on the polarization "subject-object" (LÉVINAS, 1997: 191). Later, his thought distances itself from Husserl's thought by diverging in the understanding of the notion of representation, which should be defined as apprehensive.

In Lévinas, "the presence of the face –infinity of the Other– is indigence, presence of the third (that is, of all humanity that observes us) and of order that orders, that commands" (LÉVINAS, 2020a: 191). Lévinas introduces the concept of the 'Epiphany of the Face' of another, that is, its nakedness before which the 'I' suffers the shock of an objective plane that astonishes, questions, but also points out the possibilities with novelties. The Face is then the origin of Levinasian ethics. Ethics as the first philosophy. This Face causes the astonishment that, for Lévinas, is outside the subject and illuminates it by being separated from it. In this sense, the light of the Face is necessary to the separation (LÉVINAS, 1998) and in the relationship with the world of the object.

Lévinas' thought goes against the grain of Western philosophy. According to him, the insistence and concern for the being led it to lose what was most important: "its face", by seeking only the «unveiling of things», that is, to illuminate them through form. This attitude leads us to understand that objects have no light of their own and receive their light from others (LÉVINAS, 2020a: 61). For Lévinas, nothing loses its brilliance, just as no one takes anything away or dims the brilliance of another. To dim the brightness is to deny alterity, to remain in the position of the 'I' without understanding the other as the «other-self» (*alter ego*) in which alterity simply disappears (LÉVINAS, 1998). Being that the theory of the *alter ego is* nothing but a look at oneself, an exaltation of self-knowledge, in which alterity is seen from the self (ibid).

Transcendence for Lévinas is in the alterity of another, a path that points to the subject and, differently from Cartesian thought, where the subject is thinking in solitude promoting an alterity as alter *ego*. In representation, alterity cannot disappear and for this reason, Lévinas proposes the «experience» of another that allows one to make a passage from the knowledge of the self to the knowledge of another. For, the possibility of truly knowing oneself passes through the knowledge of others. In this sense, maintaining sociality is necessary so that alterity is respected and the third party can exercise a critical function and remove from the encounter with the other any idea of reciprocity. The encounter is only produced through the face that speaks and interpellates.

The phenomenology of the face, through alterity, is possible in the asymmetrical intersubjective space. An asymmetry raised by the subject's illumination and revelation. The Face is a peculiar category for the manifestation of alterity. A manifestation that breaks with the subject's sovereignty. In this line, Lévinas states:

> Western philosophy coincides with the revelation of the Other where the Other, in manifesting itself as being, loses its alterity. Philosophy has always been struck by a horror of the Other that continues to be Other, because it is an unbearable allergy. That is why it is essentially a philosophy of being, why the understanding of being and its last word is the fundamental structure of man. (LÉVINAS, 1997: 229)

Thus, we can also say that the manifestation of the Face is a form of resistance to the domination of the same, it is a call to the responsibility of the same. Through the manifestation of the Face, phenomenology moves from the domain of the subject, to responsibility for others. Although Husserlian intentionality is quite important for the construction of the ethics of alterity, Lévinas nevertheless brings his reservations. According to him, Husserl stayed in the realm of the knowing and the sufficiency of the subject. It settled in the horizon of a referential of meaning that is a maintenance of the centrality of the subject (LÉVINAS, 1997: 38), but a return to the Other, the sense of the Other, beyond representation and identification, this is Lévinas' proposal (2020a: 114).

2. A semiotic reading of podcasts and sound

The term podcast started to be used in mid-2004, early 21st century, in the article «Audible revolution: online radio is booming thanks to iPods, cheap audio software and weblogs» by the British journalist Ben Hammersley for The Guardian newspaper. In a proposal to analyze the significant changes of his time, Ben rehearsed a denomination for the media phenomenon that combined the intimacy of the voice, the interactivity of a blog, and the convenience and portability of a download. *Podcasting*, *audioblogging*, and *guerrilla media* were the options for naming the Internet-anchored technology that promised «a new boom in amateur radio,» the journalist reports.[2]

In fact, the term podcasting became commonly known for referring to «a way of transmitting data through RSS» points Viana and Chagas (2021: 3), while the podcast classification designated the audio programs that were distributed via podcasting. "This technology allowed other media formats to be transferred, however, the audio gained prominence", Viana & Chagas (2021: 3). Thinking about sound production of a journalistic nature, the word has great importance in the discourse. Since the voice intonation aspects, the choice of words in the journalistic text to the interviewees' excerpts that will be selected. In this universe, sound is not an accessory component, but plays some functions within the discourse.

Oliveira et al. (2021: 152) points to the reference value, in the denotative quality and in the aesthetic function that sound can present. The latter, in turn, is expressed in sound design and sound effects, which therefore seek to balance the elements in a framework that can be attractive to the listener as much as representative. "As fundamental to the narrative alignment as the word (and the image, in the case of audiovisual content), sound gives thickness to the statement. It helps to explain, transports to the contexts of action, produces temporal sensations" they argue. The authors also suggest a dramatic density that sound imprints by revealing the texture that escapes the flat surface of the image.

> It has as much reason as emotion, because, referring to objective realities, it is also suggestion of affective states, so necessary to the understanding of the facts as the conceptual schemes. It creates predispositions for the reception of the message, requesting the interpretive participation of the listener (or viewer) (OLIVEIRA et al., 2021: 151).

The sound of the word and the sound of the report, therefore, pursue the balance between the subtlety of verbally expressing what is seen and the insertion of environmental sounds capable of reinforcing the narrative or be protagonist (ibid.). In this sense, sound captions the event and conceives verbal elements that trigger associative or imaginative processes in the listener's mind. Orchestrating all the components of a journalistic podcast can become even more interesting if we think about the dichotomies that this sphere can gather.

> The music subsystem, in turn, introduces an **emotional subjectivity**. In this way, in the big reportage, music should bring value and help to build meaning. [It is worth it if it is a constituent

[2] Translation of "But what to call it? Audioblogging? Podcasting? GuerillaMedia?" excerpted from https://www.theguardian.com/media/2004/feb/12/broadcasting.digitalmedia Accessed July 25, 2022.

> element of the story, being part of the diegetic space and time, therefore, if it is used without the pretense of adding emotion. Also in matters of sound, **objectivity is the basis of journalism**. (ibid: 158, our emphasis).

If sound connects and creates relations, as Oliveira et al. (2021) suggest, the connections propitiated by the acoustic plane are, in the foreground, with the very nature of being. That is, the relation of sound to itself, expressed in a first frame. For sound is loaded with subjective and objective aspects in a symbolic translation and intertwining.

In this way, it is reasonable to conceive sound language as a rich matrix of meanings, of material nature –"as it propagates in the form of physical waves, it appears and disappears in the same instant"– but also, with its inexistence, "sound sounds if, and only if, it happens" (OLIVEIRA et al., 2021: 148). The potential of sound is in orienting in space, providing thickness to the narrative, and conceiving dimension to empty places. It is a flow and, being so, expresses time (OLIVEIRA et al., 2021).

> As a primary language, i.e., foreground language (as happens in radio, for example), sound is not necessarily the reverse of the image and can have a visual nature, because it contributes to the construction of mental images and, therefore, of a potentially creative imaginary. Listening is, in fact, a way of mentally seeing. (OLIVEIRA et al., 2021: 150)

In this context, we propose to position the podcast phenomenon in the line of the general semiotics of Charles Sanders Peirce (1839-1914), as a sign. That is, the podcast can be translated as what is presented and causes effects on an interpreter. Therefore, the sign shows itself to us in the sound format, requires senses and generates meanings, as it acts in a translation of the signs. For the human being «only knows the world because, in some way, represents it and only interprets this representation in another representation [...]» (SANTAELLA, 2001: 32).

The goal of the science of all languages, semiotics as it is known, is to interpret things and understand what the practical effects of an action are on the individual. Admitting that the sign is relational, Peirce proposes categories that organize its functions as shown in Table 1.

Table 1. Peirce's triadic relations Source: Chiachiri (2021)

Phenomenological categories	Relationship of the sign with itself	Relationship of the sign with its dynamic object	Relationship with its interpretant
Firstness	Qualisigno	Icon	Row
Secundity	Sinsigno	Index	Dicent
Tercerity	Legisigno	Symbol	Argumental

The phenomenological categories refer to the three elements that constitute all experiences for Peirce. Santaella (2001) sizes the firstness as that which conceives the experience its quality and without reference to anything, it can be expressed in the 'sharpness' of the high-pitched tone, for example. The secondness translates what gives to the experience the factual character, that which materializes the firstness or the constant act of action and reaction that our consciousness processes in relation to the world. Therefore, secondness is in relation to something else. In the thirdness, the intellectual synthesis occurs, "corresponds to the layer of intelligibility, or thought in signs, through which we represent and interpret the world" (SANTAELLA, 2001: [31]).

> "The effect of real that comes from sound originates in its primarily referential or indicial function, in its ability to refer to, to be an indication, a trace of. Immanent to the objects or beings of which it is part, sound is in the essence of the things it represents" suggests Oliveira et al. (2021: 151).

We deduce then that sound figures in the category of index. Still, the relationship that the sign establishes with its object is 'indicial', that is, the sound manifests its instantaneity in relation to its object, because the sound with its immersive potentialities, is able to recreate images and scenarios in the listener's mind, through the appeal to the elements of verbal expression and the sound resources. But if we look at the perspective of the relationship of the sign with itself, the podcast is situated in the class of "legisigno" because it brings conventions, such as the organization of speech expressed in a law.

On the other hand, the relationship of the sign with its interpretant, coexists in the mobilization of the senses of the listener, which requires podcasters to articulate «the sound expression with the spoken expression», completes Oliveira et al. (2021: 151).[3] To this end, the effect that the sign produces in the mind of the interpretant (listener) can be expressed in the category 'dicent' (Table 1). In turn, it refers to the concrete existence, which shows or says.

> An energetic effect, which corresponds to a physical or mental action, that is, the interpretant requires an expenditure of energy of some kind. Indexes tend to produce this type of interpretant with more intensity, because they draw our attention, direct our mental retina, or move us in the direction of the object they indicate (SANTAELLA apud MELO; MELO, 2015: 49-50).

Although we consider the particularities of journalistic sound programs, which can be developed in multiple languages (discussion board, reportage, analysis, narrative and others), it is not our proposal to deepen in the specificities that differentiate them. Our look, therefore, is for the phenomenon of journalistic podcasts and its dynamics as a sign, being a choice and, therefore, assuming risks that this cut may bring. At the macro level of structure, we understand podcasts as indicative dicent legisigno, according to Peirce's triadic of signs. As a research movement, we believe that unveiling the meanings positioned in the sound production contributes to a better understanding of the language used and can promote debates about the journalistic information processed in the contemporary acoustic digital medium.

3. Meaning-making and possible relations with alterity

The production of meaning is the ability to put into motion, or relationship, elements or facts to create dialogue. It is then a production of knowledge that can be conceived in the intersubjective sphere, in the dialogical movement of the elements that define the object of research seeking an existential transformation, that is, the appearance of the new (MERLEAU-PONTY, 1999), and this appearance of the new is the capacity to transform the reality in which the object is inserted.

The dialogic movement, in which the production of knowledge from lived experiences consists, is configured, according to Martin Buber's philosophical perspective, and consists of a peculiar speaking-to and a peculiar listening that enables a communication between inner worlds through which the interlocutors can make themselves known. It is a movement that prioritizes relationship, where dialogue takes place. In such a movement, the other is always a partner and never an object of knowledge, so we have a relationship that enables the creation of the self. The other always needs to be understood in his or her particularity, that is, in his or her difference: an openness to the difference of the other is conceived, which is a letting oneself be touched by alterity or simply by alterity.

[3] Podcaster: term coined to designate producers of podcasts.

The line of relation between alterity and the production of meaning, as presented respectively by Lévinas and Peirce, seems to find its meaning in the sociological approach that we find in Bakhtin's studies and the Bakhtinian circle. The basis for such an approach is the perception that, in both thoughts, the discursive phenomenon, while acting, interweaves the social and the individual, that which is constituted and conceived as common to all and that which is singular, particular, in the demands of discourse. In this sense, the understanding of the subject emerges as an active agent, capable of making choices in the face of the other to build meanings, while at the same time inserting itself as a participant in the community of interpretants, contributing to the production of knowledge or meaning from an empathic relationship.

The construction of knowledge or meaning is a semiotic or symbolic function that considers any phenomenon as a sign system of meaning production. This for Peirce includes all ideas, and even the human being, because they are all phenomena, that is, all phenomena in the world are permeated with signs. Thus, as we saw above, Peirce developed universal categories, which aim to encompass any and all phenomena in the world. Peirce called these categories Firstness, Secondness and Thirdness.

In the firstness we are in the sentimental and present realm, manifested in the consciousness of an instant in time, "passive consciousness of the quality, without recognition or analysis" (PEIRCE, 2005: 14). For Santaella (1983), the firstness is the "quality of feeling", it is the first vague and imprecise form, an immediate and indeterminate impression of apprehension of things, what Lévinas will call the epiphany of the face that unveils itself and surprises us. As a relation of the sign with itself, we are in the realm of the present, that is, the manifestation of the podcast that configures a presence that cannot be ignored. It is the sound as the other, as an existential quality.

Secondness, in Peirce's (2005: 14) understanding, comprises a «sense of resistance, of an external fact or other thing», the realm of the relational. Nöth (2003: 64) defines it as the category of comparison, of «reality and experience in time and space». According to Santaella (1983), secondness is the everyday action of consciousness, reacting in relation to the world. It manifests itself in the relational construction of the self with the other, it is not only about the acceptance of the other, but the awareness of the presence of the other that makes room for the relationship. It is the moment of encounter or relational. manifested by the openness granted to the listeners by the podcast, the ability to create involvement, discussion, even in an abstract or imaginary way. still, it is manifested through dialogic elements such as polyphony and polysemy, presence of different voices in the podcast.

Thirdness is the «synthetic consciousness, gathering time, sense of learning, thought» (PEIRCE, 2005: 14). Here, through thought, we represent and recognize the world, thus, the relation of a second phenomenon happens, that is, relative to secondness, to a third phenomenon that occurs in the intelligibility layer, in the thought in signs (NÖTH, 2003; SANTAELLA, 1983). Here we place ourselves in the realm of representation that, in Lévinas, takes place in the alterity or acceptance of the other without trying to change him. It is the representational scope that generates knowledge or the production of meaning. It is the perception that the sound of the podcast generates in the listener. It is about the effects or meanings produced by the podcast in the minds of the listeners, understanding by the alterity that such productions of meaning are the result of the encounter between the listeners and the podcast through its elements. This production of meaning leads then to a certain understanding of the world, by generating knowledge.

Human beings understand the world by means of representations that, in turn, are recognized by others. However, for there to be a representation, it is necessary to have an interpreter. According to Peircean Semiotics, when representing an object, the sign produces in the mind of the interpreter something that can be a new sign or a quasi-sign, which relates to the object not directly, but through the measurement of the previous sign. This process we call mediation, which is the main characteristic of signs, as they are situated between the subject and the world, both to organize material and symbolic production activities and to structure thought. The relational process that is created in the interpreter's mind when encountering the sign, as we have seen, will produce in the interpreting mind another sign that translates the meaning of the first one. This is understood as the interpretant of the previous sign and is related to the theoretical constructs existing in the mind of each interpreter.

Peirce (1995) states that a sign or *representamen* is something that, under a certain aspect, represents something to someone. That is, for something to be a sign, it is necessary that it represents something else

–its object–, the sign addresses someone and creates in that person's mind another equivalent sign, the interpretant. Thus, the sign exists in a triadic relationship between object, sign and interpretant. The recognition of the interpretant is related to another sign, in an understanding of meaning that is always expanding, in which the meaning of a thought or sign is recognized by another thought or sign, in a process of infinite semiosis or self-generation. Thus, firstness is a phenomenological category that is neither thought nor represented.

Facing the dimension of the process of meaning construction, as formulated by Peirce, three universal categories corroborate to approach the phenomena. From the triadic relation, the research is oriented to moments of analysis, capable of recovering multiple visions of the object of study. We propose then, to relate the moments of alterity with Peirce's categories for the observation of the podcast phenomenon. The first moment, «the Other», we suggest the relation with the condition of quality that the sign imprints being observed in the characteristics that differentiate the phenomenon of journalistic podcasts from other discursive genres.[4] We highlight here, one of the elements that distinguish the sound production and is linked to the alterity: the opening granted by the media for the insertion of the Other, in the form of interviewees.

In the second moment of analysis «the encounter» is associated with the relational; which in turn is translated into how the dynamic between listeners and sound with all its immersive potentialities is established. In this framework, we focus on the media device that aggregates informational sound content and enables listening and interaction with it. It is, therefore, in the understanding of the ability to construct the experience itself that this second moment consists. It may correspond to verbal and non-verbal elements capable of arousing sensations in the listener, whether positive or not.

The third, the «perception», we suggest positioning it as a «representation»; in it reside the cognitive movements triggered in the listener (from listening to the podcast). These dynamics are only possible thanks to the repertoire of each human being. This means that the podcast interpretation goes through the organization of the sound media elements. Thus, as Machado (2018) suggests, when a dialogue is incorporated into a journalistic report, the news gains other meanings, detaches itself from the context of ordinary communication and acquires new nuances of this new sphere. In order to facilitate the understanding of the three moments of analysis of the podcast phenomenon, we gathered the main information in Table 2.

Table 2. Peirce's triadic relations Source: Chiachiri (2021)

Moments of Alterity	Construction of the sign (Peircean semiotics)	Goal	Instruments (of observation of the phenomenon)
the Other	Quality / Presencial	Understanding and thinking about the presence of the other	Presence of the podcast through sound as the other, as an existential quality
the Meeting	Relational	Capacity to build the experience of the self (alterity)	Relationship of the producers with the listeners in the production of the podcast
Perception	Representational representation	Understand the meanings produced in the interaction between sound and listener	Relationship with sound that generates senses and perception produced by podcasts

[4] Understood as that "device for organizing, exchanging, disseminating, storing, transmitting, and, creating messages in specific cultural contexts" as Machado (2018, p. 158) suggests.

4. Analysis: dialogical movements in the Breakfast podcast and the alterity

4.1. **Methodology**

According to Vargas, «journalism is a form of knowledge and social mediation that puts us in relation with realities and human beings in the present world. [...] in a present where our past and the possible future are strongly connected» (VARGAS, 2020: 7) and as narrative, it is a process in becoming whose understanding is contained in the world of life. With this understanding, we can deduce that, if on the one hand journalism is knowledge, and knowledge closely linked to experienced living, that is, the identification and study of its different modalities and approaches; on the other hand, it is also systematized and disciplinary cognition of its theories and methods.

That said, looking at the object of study of this work - the phenomenon of Brazilian journalistic podcasts –and its possible relations with the alterity in the light of semiotics developed by Charles S. Peirce, we analyze, at this point, the podcast Café da Manhã from Folha de S.Paulo newspaper. In the movement of investigating, through reading and analysis, and identifying possible elements that support the existence of a relationship between alterity and semiotics, as presented respectively by Lévinas and Peirce. Still, we understand that such identification will only be possible from the indicators of analysis: dialogic, polyphonic and polysemous character, interactive communication in the process of plurality of voices, frequency and perenniality, and specific elements of the media.

We, human beings, build our vision and set of perceptions of the world in the experience of everything that surrounds us and the «microcosm that represents the totality of reality» (VARGAS, 2020: 3). It is, therefore, in the articulation of micro and macro dimensions –individual and his relationship with the Other and the world– that the framework of senses that guide our look, our perceptions and our interactions is built.

Endowed with some main characteristics, the narrative emanates its dialogic, polyphonic, and polysemous character, worked on within Bakhtin's circle. Polyphony refers to the quantity and autonomy of voices and the equivalence of status between them, a concept formulated from the analysis of Dostoevsky's novels. Mikhail Bakhtin also conceives, the «place» of the interlocutor, recognizing him as an active subject, in a distanced position. "They are independent consciousnesses or autonomous voices with their respective worlds that give unity to events" completes Bezerra (2018: 194-195). Dialogism, deals with the perenniality of interactive communication, in the process of plurality of voices when in different discursive conditions they enter into dialogue; and polysemy concerns the multiplicity of meanings that can be generated in discourse. Thus, narratives "are spaces of construction of subjects and epistemological and ontological sources", Vargas (2020: 3-4) points out.

In this trajectory, journalism is conceived as the narrative of contemporaneity and the reportage as the story of reality, as formulated by Vargas. It is, therefore, in the understanding of the matrixes that make up the statements of the podcast Café da Manhã that this study is dedicated. In the broad view, the podcast phenomenon has faced difficulties for its conceptualization in the academy due to its diversity and digital character. Factors that, do not allow outlines so well defined and end up expanding to other areas of knowledge. «If until a certain moment it was possible to equate 'sound media' with 'radio', the digital media environment seems to have created ramifications for this experience» as highlighted in the study by Couto and Martino (2018: 49). Added to this is the fact of the emergence of audio streaming, granting an opening for a different form of circulation, storage and reproduction, in which the podcasts are inserted.

In a movement towards understanding the specificities of the sound media, in the broad dimension of observation of the phenomenon, we consider, as an example, the contributions achieved by the study of Viana (2020). His analysis aimed to investigate which paths have been chosen by researchers to delimit the podcast. It was registered 34 papers among four main national scientific events –Alcar, Compós, Intercom and SBPJor– in the period from 2004 to 2019, and pointed to: (a) audience, or presence of the other, which has as main characteristic the interaction between the listener and the media in a way to choose the sequence, speed and device used for reproduction, not being obliged to follow the chronological dating; (b) decentralized production, aiming to insert diverse

producers and sometimes small and amateur; (c) the transmission that happens asynchronously, i.e., the relationship producer and listener, does not take place in the same time and space. In the analysis of the podcast Café da Manhã, we seek to identify these elements that configure the reality of the alterity presence in the podcast.[5]

4.2. **Semiotic analysis of Breakfast**

In face of the exploratory analysis, the phenomenon seems to make sense in the genre of thematic journalism. The format tries to incorporate to its constitution an agenda or main theme to be treated, using informal dialogues, sound resources, block divisions, and audio media from other vehicles to sustain the narrative. The verbal language is expressed in the voice of the presenters, who take turns between episodes, in the participation of reporters in the coverage (external) and Folha journalists in the studio (internal). Moreover, the spoken expression of the podcast is composed by the presence of experts and protagonists of a news story, although, the elements do not necessarily act together.

Thus, the podcast as a daily journalistic production, lists the main agenda with the help of the internal or external audience, in an objective, informal and simple way, but without letting go of the scripting of the program. This also means that Café da Manhã recovers elements of the radio language, such as the light and fluid language, and re-signifies it for the thematic journalism in the sphere of podcast production. Given these characteristics identified in the production, we propose to position it in the triadic relationship, as formulated by Peirce (Table 3).

Table 3.

Podcast	Sign in relation to itself	Sign in relation to its dynamic object	Sign in relation to its interpretant (logical)
Breakfast	Legisigno	Initial	Dicent

The program presents multiple conventions or laws that give it the position of "Legisign". In the broad dimension of the issue, the periodicity (daily), the frequency (Monday to Friday), the approximate period (20-30 min), the exclusivity of playback by the Spotify platform, the requirement of having an electronic device available (computer, smartphone) for listening, gather examples of technical and accessibility elements that follow laws, guidelines, and conventions.

In the strict sense of the problem, the legisign comprises two frames of analysis. The first refers to verbal language. In the axis of the Portuguese language, we conceive that its use is one of the elements that propitiates the understanding of the message. Besides this factor, the presentation by three different people and in addition to the guests, the varieties of linguistic use are multiplied, without, however, breaking away from Portuguese. Another important point is intonation, clarity, and presentation skills. As indicated by Oliveira et al. (2021: 157) "the word has a great weight in radio discourse; from the importance of word choice in the journalistic text, to the statements of the protagonists."

[5] Due to the limits imposed by the scientific article, we will not deal with its particularities as a sound production of one of the main communication vehicles in the country. To further this study, see BURCHARD, Larissa Pereira. *Behind the reportage: an analysis of the use of transparency in the podcast Café da Manhã.* Advisor: Sara Alves Feitosa. Dissertation (Professional Master in Communication and Creative Industry). Federal University of Pampa, São Borja Campus, São Borja, 2021.

Although the podcast differs from the broadcasting model, it is undeniable the fact that the sound media inherits some characteristics of the latter. For this reason, mentioning here studies that bump into the radio sphere, reflects the theoretical construction sustained mainly in researches of radio structure and digital media, as Couto and Martino (2018) point out. Some announcers from Café da Manhã, such as Magê Flores, have previous professional experience in sound media, bringing contributions that deserve our attention.[6]

In the second moment, the journalistic format demands the fulfillment of certain conventions. We refer to the criteria of selection and construction of the news (parameters of noticiability/news value),[7] scripting and division of blocks, for example. Added to these elements are the guidelines of Folha's editorial manual, editorial line, culture, values, and ethical conduct of the journalist.

In the second table, still in the analysis of "Legisigno", we highlight the conventions that organize the sound language in the podcast. It is, therefore, the regularity of soundtracks, the organization of the program in blocks through the sound design, the inclusion of external noises capable of collaborating in the recreation of an event, the sound identity that the attraction incorporated over the production time and the media clippings from other vehicles to sustain the narrative, are some examples.

The character of "Index" predominantly, can be observed in the hints and indications that the presenters make, looking for elements in language and sound that can mobilize the listener (interpreting mind).

> Sound expression brings together the diversity of sounds that make up the life and atmosphere of the place. It requires the reporter's best hearing sensitivity to accurately capture it. Spoken expression is made up of the verbal interventions necessary to frame and give meaning to the sound expression. The integrated report is expected to transmit, with precision, simplicity and rhythm, the images that define and make understandable the reality that there is to tell. Always with maximum valorization of sound, with the word of the reporter functioning as a framing that is also a legend of that sound (OLIVEIRA et al., 2021: 153).

Whether by means of voiceovers, sound resources, alternation of voiceovers, use of audio from other vehicles, and/or the presence of external noises, these are essential elements in the construction of the narrative.

> [Maurício Meireles] Brazil, of course, is not alone in this. Everybody that was hit by the pandemic is having a hard time with the economy. And it is a question for everybody: how to get out of this 'hole'? [Magê Flores]Imagine a curve on a graph. There were people saying that this crisis was going to be in a 'V' shape. A sharp fall, but with recovery soon after. Others talked about the harshness of an 'L-shaped' crisis: it falls and continues 'down', it continues stagnating. But the truth is that this crisis does not affect everyone in the same way. And what is being said is that the recovery may be in 'K', that is, the rich earn more and the poor, well, they get even poorer. [Maurício Meireles]The legacy of the crisis, it seems, is going to be an increase in inequality. Not only between rich and poor people, but also between developed and developing countries. (MEIRELES; FLORES, 2020).

The excerpt taken from the podcast Café da Manhã, shows how the absence of the imagery resource mobilizes the presenters to conceive elements of verbal language in order to recreate graphic images in the minds of the listeners. The invitation is explicit and leads to imaginative potentialities. In effect, the indexes positioned in the narrative are configured in such a way as to construct the Brazilian economic

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[6] The announcer brings together experience in the area, with previous work at BandNews Fm and CBN São Paulo radio stations. With information extracted from: https://br.linkedin.com/in/mageflores. Accessed on January 15, 2022.

[7] See more in TRAQUINA, Nelson 2005. *The journalistic tribe: a transnational interpretative community*. Florianópolis, SC: Insular Livro, (Coleção Teorias do Jornalismo, v. 2).

scenario, as if they could transpose the listener to that event. The use of media resources from other vehicles helps in the 'dramatization' of the context and sustains the narrated picture; although, the effect caused is also a reflection of the acceleration of the excerpts, if compared to the time spent for the presenters. At the end of the program, a space is reserved for audio credits.

> This was Breakfast, the most important podcast of your day, a partnership between Folha and Spotify. If you still don't follow Breakfast in your application, click on the follow button, so you don't miss any new episode. I am Magê Flores and I am Maurício Meireles. The production is by Victor Lacombe and the sound editing is by Thomé Granemann. This episode uses audio from: Tv Globo, Band, AFP, Tv Record, CNN Brasil and F Brasil. (MEIRELES; FLORES, 2021).

In the "Dicent" category, we highlight the effect that the sign produces in the interpreter, in this case, in the listener's mind. We consider that the mental action required to recreate and imagine the news graphics expresses well the meaning of this classification. It occurs then, firstly, the physical action of reproducing the podcast in a certain device, and then, a cognitive effort to apprehend the message. Under the mantle of explanation, the passage "imagine a curve of a graph" (MEIRELES, FLORES, 2020) is configured as an invitation addressed to the listener to conceive images in his mind. These imagetic elements are being narrated through informal spoken expression, with metaphors and associations, occupying the listener's attention and approaching, to some extent, him, since the presenters enable the understanding of the complex scenario of the consequences of the pandemic in the Brazilian economy.

It is interesting to think that the sound resources used, the organized verbal language and the cognitive effects produced by the podcast, also express the need to keep the audience, while competing with other activities being performed by the same interlocutor. This means that, when it comes to the podcast format, its use is not linked to exclusive listening moments; but it is incorporated into the everyday life of the individual, either on the way to work or when performing household chores.[8]

In this sense, the mobilization of the listener's senses requires, with attention, the harmony of the elements, of the sound and spoken expression, as Oliveira et al. adds (2021: 153). To suggest, therefore, that sound is an anchor of the narrative "implies recognizing that sound is a form of expression, of manifestation, of revelation, but, above all, a form of interpretation, which is what all reportage, whatever its format or language, must, in fact, be". (OLIVEIRA et al., 2021: 159).

Final considerations

The article discussed the possibility of establishing a relationship between the phenomenon of the Brazilian journalistic podcast and the alterity from the Peircian semiotics. It was about studying the sign dynamics of sound in podcasts, identifying the intersection points between the production of meanings in the listeners and the concern with the Other, which materializes the alterity. To try to achieve this approach, it was necessary to conduct a bibliographic-documentary research about the sound, the podcast, the semiotic analysis of the sound phenomenon, a bibliographic review of the alterity, as conceived by Lévinas and establish possible approximations with the Peircian semiotics and an exploratory analysis of a specific model of Brazilian journalistic podcast: Café da Manhã from the newspaper Folha de S.Paulo.

The bibliographic-documentary analysis of the sound and the podcast revealed that the podcast as a journalistic production presents an objective, informal and sometimes simple agenda, bringing together language elements of previous sound media (such as simple, fluid and plural language), in a translation and re-signification of the production processes and interaction dynamics with the listener. Also, the media format allows it to add to the sound language, informal dialogues at specific moments, sound resources and audio media from other vehicles to sustain the narrative. The verbal language is expressed in the presenters' voices, besides counting on the presence of specialists and protagonists of a news story, in

[8] According to IBOPE Podcast Research for CMI Globo October 2020.

the axis of the spoken expression. Such elements point, within the narrative-production structure of the podcast, its dialogic, polyphonic and polysemic character, characteristic of a relational phenomenon.

Furthermore, we saw with Peirce that the sign is a relational phenomenon, because it enables communication between beings and is perceived by the senses, where the production of meanings or knowledge arises. This sign can also be considered as a door to infinity, it is the motor and cause of the dialogical movement, therefore it is unconditioned and does not depend on the «I» to define itself. This fact that we identify as the Other, in Peirce, expands beyond the limits of human reason (the mind of the Self) and, in Lévinas, is far beyond our capacity and understanding. For Lévinas (2020a), The Self, as thinker, is not the origin of the movement of evolution, but the thought, the Other, which Peirce calls the interpretant and its sign, is the provider of its evolution, is the cause of the dialogic movement and the production of meanings.

Such findings allowed us to realize that alterity is a theme present not only in Levinasian, but also in Peircean phenomenology, where the phenomenological understandings differ in many aspects, but have in common, not only the recognition of difference (the other; the non-self; non-ego), but also the interest in the experience of existence, aspects that can collaborate in the studies of semiotics as a science of meanings, which influences the theory of communication and linguistics. With the analysis of the podcast in the light of Peirce's semiotics, we found several possibilities and paths that allow us to affirm the possibility of an approach between semiotics and alterity.

We note that, taking into account its relationship with the elements of the Peircean triad itself, the signs are perceived in three phenomenological categories: the sign itself or firstness; the sign in its relationship with its objects or secondness; and the sign in its relationship with its interpretants or thirdness. With this, we have three types of possible experiences to be built with the podcast: the experience in its distinctive quality, its freshness, originality and freedom. That is, the sound of the podcast as an unrepeatable phenomenon. Next, we have the factual experience, connected with the law is the podcast in its relations with two terms: quality and existence. Here we find the presence of elements such as reason and confrontation. Third, we have the experience of the interpretation of the phenomenon, gives way to intelligibility and refers to generality, growth or intellectual relationship.

Thus, we conclude that the human knowledge, which can be represented by the triad: sign, object, interpretant, allows establishing three levels of fundamental relationships: signification, objectification and interpretation. In each of them, it is about building relationships, something that the podcast seeks through sound and that is fundamental in understanding the alterity, because, for Lévinas, alterity is relationship.

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ISOTOPIES ET TRIPLE TRANSMUTATION DANS LE CONTE DE PSYCHE

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1. Introduction

La narratologie a apparemment été développée à l'origine en référence à des récits rédigés en langage naturel, à la fois parlé et écrit, tels que les contes de fées, les romans et de nombreuses autres formes de narration. La narratologie est la théorie complète du récit. Le récit n'est pas un système sémiotique autonome. Il s'agit d'une forme d'organisation du discours, avec ses propres règles qui peuvent être formulées, et qui a conduit au développement de la théorie de la narratologie. L'intrigue, ou n'importe quelle «intrigue», peut être analysée grâce à la narration. L'intrigue est un récit. Une tâche difficile et exigeante consiste à analyser le contenu sémantique, c'est-à-dire non pas l'action principale des personnes dans un environnement spatio-temporel spécifique, mais l'univers fictionnel, ou mieux l'environnement visuel représenté dans l'image. Le langage naturel n'est pas le seul système sémiotique utilisé pour les récits. La narration existe aussi au théâtre, à l'opéra, au ballet, voire en peinture et pourquoi pas en sculpture. Est-ce que la narration pourrait s'appliquer à la fois à la peinture et à la sculpture ? Algirdas Julien Greimas note qu'elle est compréhensible comme référence aux images car elles s'articulent avec un système sémiotique de reconnaissance de l'environnement déjà acquis et qu'il appelle *sémiotique du monde naturel* (Greimas 1970: 49-91). L'œil humain, en tant qu'organe sensoriel, est habitué dès l'enfance à percevoir les formes conventionnelles de visualisation. Mais la simple reconnaissance visuelle des images n'est pas importante. Au contraire, la manière dont les images sont interprétées est importante et donc la manière dont l'image acquiert un sens. Il va de soi que les images sont perçues et reconnues de la même manière que l'environnement visuel externe est reconnu et perçu. Les formes conventionnelles de représentation sont évidemment acquises et culturellement ancrées. Puisque les images sont perçues de la même manière que l'environnement physique est reconnu, alors l'interprétation des images suivra probablement les états de la réalité externe. Mais les images n'utilisent pas uniquement des formes picturales conventionnelles. Ils s'appuient également sur des conventions sociales, comme la tenue vestimentaire, les poses, les gestes et les expressions faciales, qui sont des systèmes sémiotiques.

La présente étude recherche une transmutation en triple (littérature, peinture et sculpture) c'est-a-dire une certaine traduction intersémiotique des isotopies dans le conte de Psyché. Le concept d'isotopie appartient à la sémiotique de Greimas (Greimas 1966; Greimas and Courtes 1979). Une isotopie est créée dans un texte par la répétition d'éléments qui ont au moins un élément sémantique en commun. Que se passe-t-il lorsqu' on applique ce concept, conçu premièrement comme faisant partie de la structure sémantique des textes verbaux, à l'analyse d'images ? Le langage naturel toujours en tant que système sémiotique principal, combiné avec la littérature et la mythologie en tant que systèmes de «modélisation secondaires» (Moscow-Tartu) forment une base de recherche stable. Et par exemple, la littérature et la mythologie se base sur le langage naturel en vue de prendre ses formes, ses structures[1].

Dans l'article *Aspects Linguistiques de la Traduction* où Roman Jakobson présente sa typologie de la traduction, le troisième type, celui de la «*traduction intersémiotique ou transmutation*» est considérée comme une macro-compétence consistant en une extension du processus de traduction (Jakobson, 1979). Le repérage des isotopies sémantiques est effectué selon la méthode proposée par Algirdas-Julien Greimas (Greimas A.-J. , 1966). Le corpus est constitué du conte mythologique de Psyché (Apulée, *Les Métamorphoses ou L'Âne d'or*, IV, 28, 1-VI, 24, 4, IIe siècle) et de peintures et sculptures de l'Art occidental inspirées de cette histoire ancienne (Apulee 2016, [1975, 1958]: 141-195). Une étude du conte, mis en relation avec la peinture d'abord, puis avec la sculpture est d'abord entreprise. Est ensuite tentée une mise en œuvre de la traduction intersémiotique

[1] Voir secondary modelling systems tel que défini par les successeurs de la tradition formaliste. Aussi, pour étude sémiotique de la culture In (Uspenskij B. A., 1973 [2003]).

ou transmutation, d'un système sémiotique non linguistique à un autre, correspondant au troisième type dans la typologie de Jakobson (Ibid.), et simultanément au phénomène que Sonesson appelle *intericonicité* (Sonesson 1996). Les œuvres d'art, en tant que matériau de cette étude, ont été analysées par de nombreux chercheurs, c'est pourquoi aucun ajout ne sera fait à ce qui a déjà été dit à leur sujet, mais il peut devenir évident comment se produisent certains des effets importants de la peinture et de la sculpture. Il s'agit d'une transmutation directe des isotopies, des motifs allégoriques artistiques, de la peinture à la sculpture cette fois. Le concept d'isotopie initialement conçu comme faisant partie de la structure sémantique des textes verbaux, quels types de résultats va-t-il révéler lorsqu'il est appliqué à l'analyse d'images ?

2. Le concept d'isotopie

Le mécanisme qui garantit la cohérence sémantique d'un texte est appelé *isotopie* par Greimas[2]. L'isotopie est basée sur la notion de *sème*. L'isotopie[3] est créée par la répétition des mêmes signes dans les mots du texte. En activant les mêmes *sèmes*, un certain «chemin des sèmes» spécifique se crée dans le texte. La répétition de ces sèmes au niveau du discours, c'est-à-dire leur inclusion dans un parcours commun, donne sa cohérence au texte. Chaque «chemin des sèmes» commun crée une isotopie[4]. Les isotopies, qui se déploient et se mettent en relation au fur et à mesure de la lecture du texte, construisent le sens de la narration. L'isotopie est un micro-axe sémantique constitué d'au moins deux termes opposés, mais interdépendants. L'isotope est toujours exprimé par un contraste: vivant vs mort, mortel vs immortel, lumière vs ténèbres. Les textes de fiction ont tendance à utiliser des isotopies contrastives et binaires plutôt que des isotopies graduées à trois possibles volets.

L'isotopie est un phénomène «textuel». Chaque isotopie spécifique est créée dans un contexte textuel spécifique et n'est pas automatiquement transférée vers un autre texte. Le récit a été développé à l'origine sur la base de textes en langage naturel, et il est clair que le concept d'isotopie a également été créé sur la base de textes linguistiques. Mais Greimas considère comme allant de soi que les structures sémantiques d'une langue sont communes à tous les systèmes sémiotiques d'une même culture. Tous les systèmes sémiotiques d'une culture partagent le même «univers» sémantique. La peinture et toutes les autres formes d'images sont des systèmes sémiotiques, et dans tous ces systèmes, la sémiotique parle de textes qui sont en fin de compte leurs isotopies et leurs relations, c'est-à-dire les mêmes mécanismes qui fonctionnent dans l'image, même dans la publicité, dans la bande dessinée ou au cinéma (Greimas A. J., «Sémiotique figurative et sémiotique plastique»., 1984, σσ. 3-24). En général, Chaque élément dans une image et, en particulier, dans un tableau de peinture est placé dans un but précis, et il est possible qu'il y ait d'autres éléments dans le même tableau associés à ce but. Lorsqu'une image est délibérément construite, il va de soi qu'elle aura une grande cohérence sémantique. La narratologie de Greimas considère que la cohérence d'un texte est due à la répétition de petites unités de sens qu'il appelle sèmes. Le sème est l'élément sémantique minimum (Greimas 1966; Greimas and Courtes 1979). Si de la même manière, on considère intuitivement que ces mots, également dans les images, ont quelque chose en commun, quelque chose qui permet le regroupement, alors il est également possible d'identifier les isotopes dans les images. Autrement dit, tous les «mots» doivent avoir une signification liée aux autres mots pour avoir l'élément sémantique commun. Cet élément sémantique est un sème. La signification d'un mot est constituée d'un ensemble de signes, et cet ensemble peut ainsi être recherché dans les images.

L'isotopie est toujours créée dans le texte lui-même. Sa structure interne peut varier considérablement et n'existe pas a priori dans la langue. Il existe des configurations sémantiques très répandues et reconnaissables dans de nombreux textes différents. La nature du sens est telle qu'il devrait être possible de l'analyser dans n'importe quel système sémiotique, en utilisant une méthodologie similaire.

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[2] La théorie linguistique et sémiotique se base sur la théorie des isotopies (Greimas A.-J. , 1966).

[3] Voir aussi (Greimas A.-J. &., 1979). Également In chapter 5 *Paradigmatic analysis : Isotopies, qualitative approach* (Lagopoulos & Boklund - Lagopoulou, 2021, pp. 130-189).

[4] Avec une autre terminologie, on retrouve la même théorie chez Umberto Eco. Eco considère que le sens d'un mot est constitué par des *semantic markers* (Eco, A Theory of Semiotics, 1976, pp. 70, 84-86, 96-106). Roland Barthes utilise le terme code pour parler à peu près du même phénomène que celui que Greimas appelle l'isotopie (Barthes, 1970).

La méthodologie que cette étude propose est le concept d'isotopie (Greimas 1966). Les isotopies sont une caractéristique substantielle de la structure de la surface du texte. Dans les textes verbaux, ils sont utilisés pour créer une certaine figurativité, c'est-a-dire une prolifération de détails descriptifs qui produit une certaine impression de réalité. Ces isotopes descriptifs doivent être regroupés en un nombre plus limité de thèmes récurrents pour que le texte ait in fine une cohérence sémantique. Ainsi, à partir de l'art de la parole, la littérature, la recherche avance l'analyse sémiologique jusqu'au niveau de l'image en tant que texte, au sens plus large du terme texte. L'apport de la présente étude réside dans l'analyse de l'image en l'approfondissant tant dans l'art de la peinture et de la sculpture que dans l'interaction entre eux. Les peintures figuratives peuvent être interprétées facilement et ne rendent pas difficile pour le lecteur la reconnaissance de leurs éléments. La présente étude ne s'intéresse pas à l'art moderne abstrait et aux significations possibles qu'il cache en son sein ; mais à l'allégorie mythologique telle qu'elle a été tirée de la littérature et cristallisée de la peinture et de la sculpture. Si l'allégorie est placée sur un premier niveau d'interprétation, alors par association, il existe un deuxième niveau d'interprétation, celui de la connotation en liaison aux Isotopes en analyse d'images.

3. La traduction intersémiotique des isotopies sémantiques

La traduction des isotopies sémantiques est la deuxième étape de la méthodologie de cette étude. Roman Jakobson classifie la traduction en trois catégories: traduction intralinguale, traduction interlinguale et traduction intersémiotique (Jakobson, 1979, p. 79). Avec cette dernière forme de traduction, Jakobson relie, pour la première fois, la traduction à la sémiotique en insérant dans le processus de traduction les signes non linguistiques. Ce troisième type de traduction s'appelle autrement transmutation et consiste en l'interprétation des signes linguistiques au moyen de systèmes de signes non linguistiques ; par exemple d'un système de signes à un autre, de la littérature à la peinture, ou plutôt, à la sculpture.

D'après Eco, la définition de Jakobson pour la traduction intersémiotique ne contient pas les transmutations dans des systèmes autres que la langue, au contraire de l'utilisation du terme par ses successeurs[5] (Eco, 2003, p. 302). Pourtant, la pratique de la traduction intersémiotique aujourd'hui inclut la transmutation entre des systèmes sémiotiques non verbaux. Également, Algirdas-Julien Greimas souligne que " […] tous ensemble signifiant de nature différente de celle de la langue naturelle peut être traduit, avec plus ou moins d'exactitude, […]" (Greimas 1966: 12). Et alors, chaque nouvel créateur prend sérieusement en compte la valeur d'une œuvre d'art déjà connue afin de donner du prestige a son propre texte ou sémiologiquement dit «texte», qu'il produit inter sémiotiquement.

Et pour aller plus loin, Gideon Toury a introduit le terme de *sémiotique de la traduction* en 1980 par lequel il décrit le processus de traduction comme une activité sémiotique (Toury 1980: 11-13). Selon Toury, en 1986, la traduction se divise en deux parties: *la traduction intersémiotique puis la traduction intrasémiotique*. Avec sa série, *la traduction intrasémiotique* est également divisée en deux parties: *la traduction intersystémique/interlinguale* et *la traduction intrasystémique/intralinguale* (Toury 1986: 1111–1124). Enfin, l'intericonicité introduit par Sonesson peut être la base d'un traduction intersémiotique des isotopies sémantiques. Si un système sémiotique complexe, tel que la mythologie et la littérature, a besoin de la base solide du langage naturel pour être construit ; alors les isotopies qui seront situées dans leur noyau, une fois traduites dans un autre système sémiotique, seront basées sur leur stable noyau linguistique, narratif et linéaire. Donc, la traduction intersémiotique des isotopies sémantiques est une transmutation des isotopies, telles qu'elles se retrouvent dans le texte littéraire à fond mythologique, d'un système sémiotique non linguistique à un nouveau système sémiotique non linguistique. Il s'agit essentiellement de la traduction des isotopies en peinture et en sculpture.

[5] Le langage naturel toujours en tant que système sémiotique principal, combiné avec la littérature et la mythologie en tant que systèmes de « modélisation secondaires » (Moscow-Tartu) forment le cadre de cette étude. Et par exemple, la littérature et la mythologie se base sur le langage naturel en vue de prendre ses formes, ses structures. Voir *secondary modelling systems* tel que défini par les successeurs de la tradition formaliste. Aussi, pour étude sémiotique de la culture In (Uspenskij B. A., 1973 [2003]). De même, Sonesson présente *l'intericonicité* en étendant le troisième type de traduction par Jacobson (Sonesson, 1996).

4. Le conte mythologique de Psyché

Le corpus principal est constitué du conte mythologique de Psyché, inventé par Apulée, apparait pour la première fois dans Les Métamorphoses ou L'Âne d'or, et couvre presque trois livres de ce roman latin (IV, 28, 1-VI, 24, 4, IIe siècle) ; et aussi, ensuite, de peintures et sculptures de l'Art occidental inspirées de cette histoire de l'antiquité grecque. Mais quelle est exactement l'histoire de Psyché, cette histoire vraiment tragique, une histoire de l'âme humaine ?

La jeune belle princesse Psyché encourt la colère de la déesse Aphrodite (Venus) avec sa beauté divine et la déesse cherche désespérément à se venger. Elle appelle son fils le dieu de l'amour, Eros, pour l'aider, mais finalement, il tombe amoureux de ce jeune mortel à la beauté divine. Le destin de Psyché est d'épouser un monstre, mais avec le doux souffle de Zéphyre, elle arrive dans un palais mystérieux, elle tombe amoureuse du propriétaire, qui lui rend visite tous les soirs. Psyché n'a jamais vu son visage, car il disparaît à l'aube, malgré le fait qu'il est son mari. Psyché deviendra enceinte et après un piège de ses deux sœurs, elle tentera de voir le visage de son amant secret, armé d'un poignard. Dès qu'il fait face au dieu de l'amour il est totalement impressionné, et brusquement une goutte d'huile chaude de la lampe coule sur le corps du dieu. Il disparaît et s'envole vers le ciel. Après cette trahison de Psyché, le dieu l'amour, Eros, retourne au palais de sa mère et Psyché se retrouve errante dans la forêt, jusqu'à ce que la déesse Aphrodite (Venus) la retrouve. La punition de la déesse est dure, car la pauvre Psyché doit passer par une série d'épreuves difficiles. L'épreuve finale définit sa descente aux enfers. Malgré le fait qu'elle revienne en toute sécurité des enfers, elle est à nouveau submergée par sa curiosité fatale et ouvre le cadeau de Perséphone à Aphrodite (Venus). Et soudain au lieu de retrouver la beauté absolue, elle est enveloppée d'une fumée narcotique semblable à la mort et elle tombe dans un profond sommeil. Le dieu Eros la trouve et la ranime d'un baiser. Et ils montent ensemble à l'Olympe, où Psyché deviendra immortelle et un enfant naîtra, leur fille qui s'appellera Volupté (Voluptas).

Le monde fictif de cette histoire a inspiré d'innombrables artistes. Dans la présente étude, des traces de cette histoire ont été recherchées dans des peintures et des sculptures selon la méthode des isotopies. La recherche a montré que les isotopies varient, mais sont accentuées selon l'époque, le mouvement et l'artiste.

5. Analyse des isotopies

Après plusieurs regroupements possibles, les isotopies suivantes ont été identifiées dans le texte littéraire (Tableau 1). Certains d'entre eux sont importants et conduisent au développement du carré sémiotique. D'autres sont présentées comme des isoformes et enfin, au cœur du texte, il y en a aussi des secondaires. Les isotopies dans le conte de Psyché sont les suivantes anthèses: *Immortel vs Mortel (Mortalité), Dieu vs Homme, Ciel vs Terre vs Underworld (Cosmogonie), Olympus vs State vs Hadès vs Océans, Curiosité vs Indifférence, Sagesse vs Naïveté (Savoir), Secret vs Visible, Ténèbres vs Lumière, Nuit vs Jour, Mère vs Fils (Famille), Royaume des dieux vs Royaume des hommes vs Royaume des âmes (Royalité), Homme vs femme, Époux vs Epouse, Beauté vs Laideur, Famille Céleste vs Famille Terrestre, Psyche vs Eros*.

La principale isotopie du texte littéraire est l'opposition fondamentale entre l'élément divin et l'élément humain, mise en évidence par l'isotopie dieu vs homme. Ensuite, tout aussi importante est l'isotopie immortalité vs mortalité, qui est directement liée à l'isotopie principale et, avec le mécanisme approprié, peut conduire au développement d'un carré sémiotique de base du premier niveau. Une troisième tout aussi importante est l'isotopie qui définit le lieu, c'est-à-dire l'opposition ciel vs terre à un premier niveau, et peut-être plus imprégnée d'une troisième partie intéressante, le monde souterrain, c'est-à-dire les enfers, le monde d'Hadès qui est directement lié aux deux isotopies précédentes. Toutes les isotopies apparaissent d'une manière ou d'une autre dans les peintures, mais l'une prévaut toujours sur l'autre, car c'est l'art de la représentation par excellence, avec l'axe principal du récit, c'est-à-dire le temps absent de la manière linéaire traditionnelle. Les isotopies apparaissent au cœur iconique du récit visuel de chaque tableau et sont en même temps des traces symboliques de leur époque. Les isotopies suivantes apparaissent dans les exemples ci-dessous: dieu *immortel vs homme mortel (mortalité), ciel vs terre vs underworld (cosmogonie), Olympus vs state vs Hadès vs océans, sagesse vs naïveté (savoir), secret vs visible, royaume des dieux vs royaume des hommes vs royaume des âmes (royalité), famille céleste vs famille terrestre*.

L'opposition principale du texte est celle de la mortalité et de l'immortalité et se trouve dans la peinture et sculpture. L'auteur décrit la fin de la quatrième épreuve de Psyche, l'expédition chez Proserpine et la descente aux enfers:

> «(VI, 21, 1) En disant ces mots, elle ouvre la boîte. De beauté point ; objet quelconque ne s'y montre: mais à peine le couvercle est-il soulevé, qu'une vapeur léthargique, enfant de l'Érèbe, s'empare des sens de Psyché, se répand comme un voile épais sur tous ses membres, et la terrasse au milieu du chemin, (2) où elle reste étendue dans l'immobilité du sommeil ou plutôt de la mort. Cependant la blessure de Cupidon s'était cicatrisée. La force lui était revenue, et avec elle l'impatience de revoir sa Psyché. Il s'échappe à travers l'étroite fenêtre de sa prison. (3) Ses ailes rafraîchies et reposées le transportent en un clin d'œil près de son amante. Il la dégage avec soin du sommeil qui l'oppresse, et qu'il replace dans sa boîte. Puis, de la pointe d'une de ses flèches, il touche légèrement Psyché et la réveille […]» (Apulée, VI, 16, 2 - 21, 4).

Image 1. Cupid embracing Psyche, painted Terracotta bust, 3rd - 2rd B.C.E (Before 1000)

Image 2. Amore e Psiche, Gaspare Landi (1756 – 1830)

L'isotopie fondamentale qui exprime l'axe *immortalité vs mortalité* suit un parcours intéressant de la sculpture à la peinture et de nouveau de la sculpture à la peinture, créant une relation séquentielle avec chaque œuvre précédente agissant comme un ancêtre de la suivante. Quatre exemples sont trouvés, le premier sous la forme la plus simple possible mais avec un placement extrêmement significatif (Image 1). Ensuite, la peinture du 18ème siècle s'apparait avec une référence claire aux mains en cycle (Image 2). Clairement, la sculpture bien connue néoclassique du 18ème siècle représente un appel direct aux œuvre précédentes (Image 3).

Image 3. Psyche Revived by Cupid's Kiss, Antonio Canova (1757 – 1822)

Image 4. Cupid and Psyche, Eric Armusik oil on panel Private Collection 2012

Ce motif répétitif, presque classique, est une source d'inspiration pour une peinture contemporaine au contenu un peu plus audacieux et assurément aussi sensuelle que les précédentes (Image 4). Ce motif artistique mythologique représente l'immortalité de l'âme humaine au sens allégorique et au niveau symbolique, l'élément caractéristique, le plus importante dans ces quatre cas, est la façon dont ils s'embrassent les deux sujets (Psyche et Eros) en créant la sensation d'un baiser ; mais finalement il s'agit d'un «presque» baiseur, un petit trick de narration au niveau de représentation en deux et trois dimensions.

6. Le carré sémiotique

Le jeu des valeurs morales, cristallisé au cœur de chaque texte, dans la narratologie de Greimas, émerge si le carré sémiotique est pleinement construit. Le carré sémiotique montre comment les isotopies clés sont liées les unes aux autres et à l'intrigue. Si l'isotopie de base du texte littéraire est l'opposition fondamentale dieu *immortel* vs *homme mortel*, ou bien immortalité vs mortalité, le carré sémiotique suivant peut être formé dans un premier niveau de développement (Image 5).

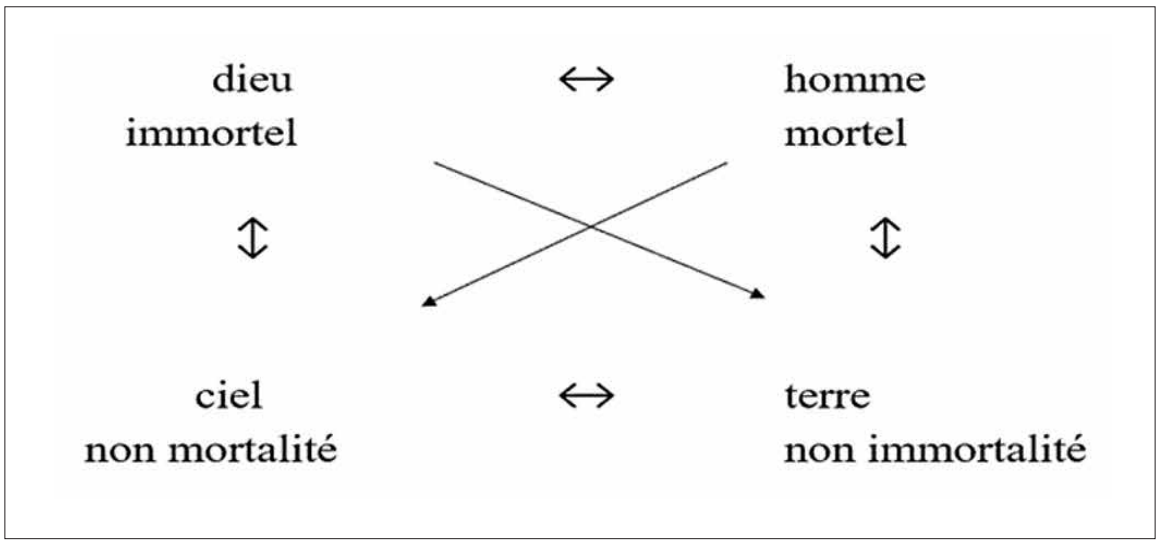

Image 5. Le carré sémiotique I

La relation sémantique *immortel (dieu) vs mortel (homme)* est une relation d'opposition (contrariété) au sein d'un champ sémantique commun de la *mortalité*. Le carré sémiotique est développé lorsque, à partir des branches initiales du sommet *dieu immortel vs homme mortel*, deux contradictions sont créées (par négation): à partir de la branche immortalité (dieu immortel), le contradictoire non-immortalité (terre) est créé et, en conséquence, à partir de la branche mortalité (homme mortel), le contradictoire non-mortalité (ciel) est créé réciproquement. Le carré sémiotique montre comment le conte mythologique de Psyché mobilise les valeurs de son thème central. Le mécanisme de l'intrigue, cependant, est basé sur une deuxième isotopie, qui conduit à un carré sémiotique parallèle (Image 6).

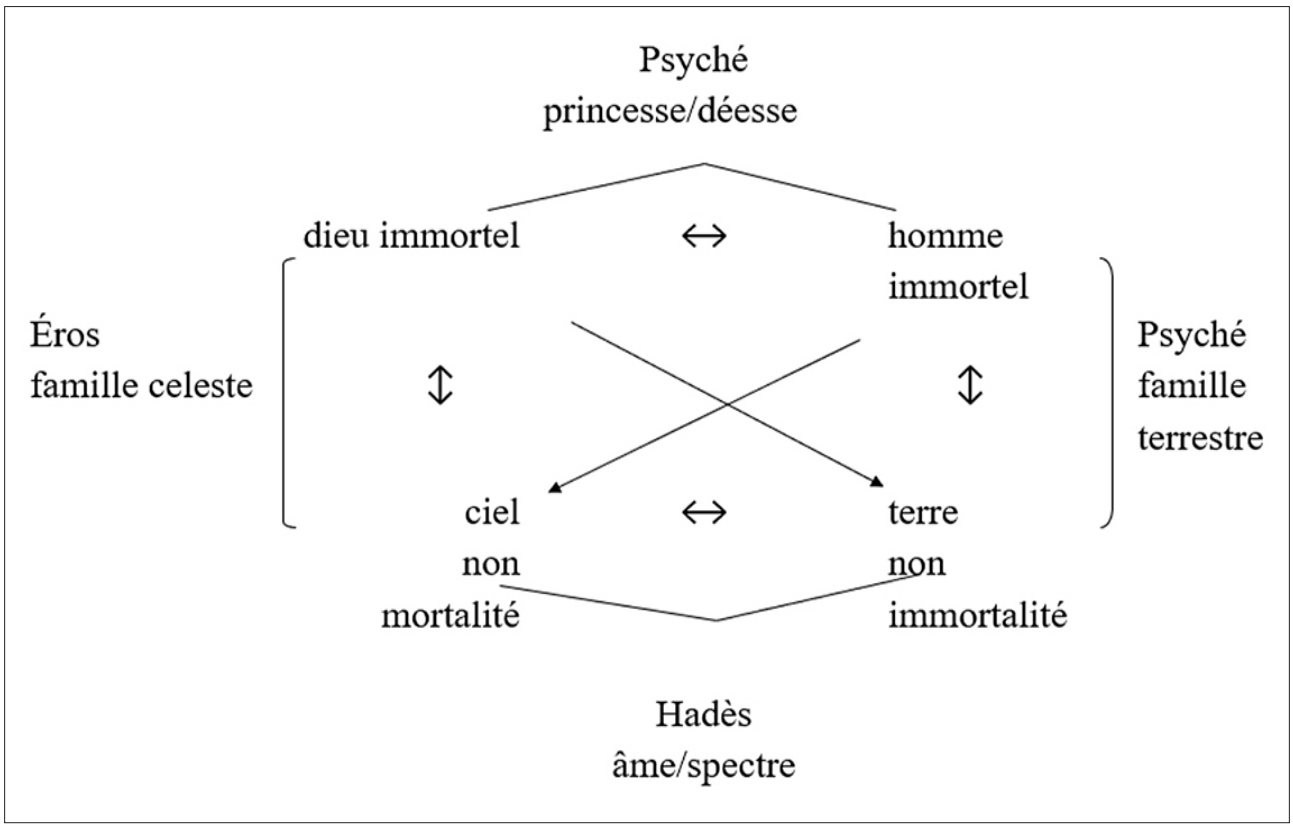

Image 6. Le carré sémiotique II

Dès lors, une relation de complémentarité émerge entre les deux branches originelles et les nouveaux termes du carré sémiotique: l'immortel *(dieu)* implique le *non-immortel (homme)* et le *mortel (homme)* implique l'immortel (dieu). À partir des relations ci-dessus entre les quatre termes du carré sémiotique, un autre carré sémiotique de deuxième niveau est formé. L'axe *immortel (dieu) + non mortel (ciel)*, (côté gauche, deixis positive) exprime les personnes divines du récit, c'est-à-dire la famille céleste et immortelle d'éros, du dieu de l'amour. L'axe *mortel (homme) + non immortel (terre)*, (côté droit, deixis négative) exprime l'élément sémantique des personnes dans le récit, dont toute la famille de Psyché, terrestre et mortelle. De la relation des éléments du sommet du carré sémiotique, *dieu + homme*, surgit la fatale transformation centrale du récit, c'est-à-dire la déesse de l'âme humaine ; *Psyché*, une *princesse mortelle* qui devient une déesse immortelle. De l'axe des subcontraires de la base, *non-homme + non-dieu*, surgit l'immatérielle énergie qui descend aux enfers comme *ombre* ; ou bien *spectre*, une figure aérienne «extra-terrestre» et «extra-céleste», un esprit féerique dans l'inframonde, le royaume des morts, des âmes errantes. La relation est directe à la figure de Psyché qui dépasse sa substance mortelle et traverse la nocturne du monde souterrain.

7. Un autre épilogue pour aller plus loin

Ainsi, ensuite, il se développe un autre carré sémiotique, ou plutôt intersémiotique, comme conclusion naturelle de cette triple étude des isotopies. L'étape suivante réside dans une expérimentation intersémiotique. Le développement se fait de la même manière, mais la seule différence réside dans le développent du carré extérieur qui se produit visuellement/iconiquement ou bien «intersémiotiquement». En bref, l'image acoustique a remplacé le concept. Le choix des œuvres d'art de peinture est associatif et imite l'exemple bien connue, celle de Ferdinand de Saussure avec la représentation de l'arbre, un certain arbre, un arbre possible qui est pourtant un arbre, mais pas le seul arbre. La sémiotique, alors, considère l'art comme un symbole et elle a, donc, besoin d'être interprété. La famille céleste d'éros est représentée par l'œuvre Le mariage de Psyche et de l'amour de François Boucher de 1744. La famille terrestre de Psyche est représentée par l'œuvre *Les parents de Psyche offrent des sacrifices à Apollon* de Luca Giordano de 1695-1702. Et finalement, le sens profond de cette histoire ancienne comme le monde, la transformation de Psyche, d'une mortelle sur une immortelle représentée par l'œuvre moderne du 21eme siècle *Cupid et Psyche* de 2012 d'Éric Armusik ; et réciproquement son statut autrement intermédiaire pendant sa descente fatale aux Enfers, l'épreuve finale de sa belle-mère Venus, la tâche la plus difficile est représentée par l'oeuvre *Psyche aux Enfers* d'Eugène Ernest Hillemacher de 1895 (Image 7).

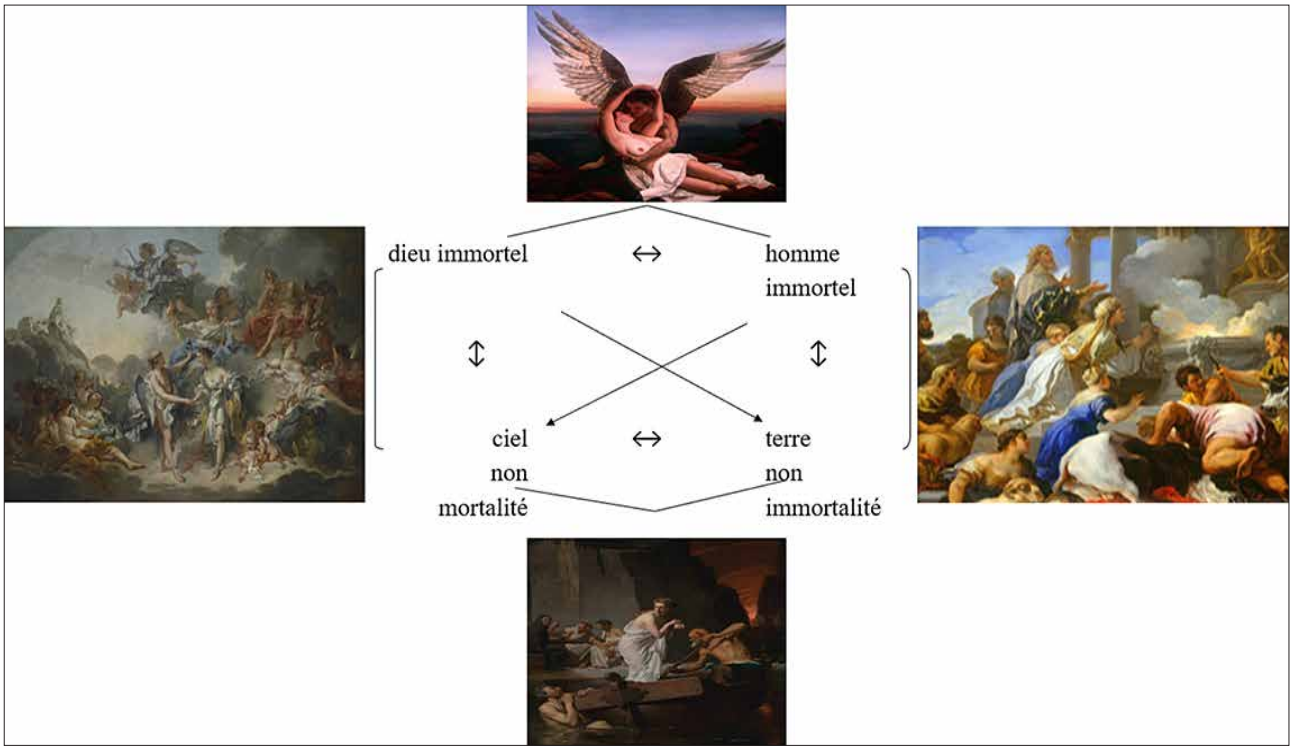

Image 7. Le carré intersémiotique

Dès lors, l'unicité du texte source d'origine s'oppose fatalement à la multiplicité des traductions (transmutations) possibles selon les différentes versions du texte cible. La Langue est indubitablement le système sémiotique primaire, mais la *traduction intersémiotique ou la transmutation* permet de reproduire, selon les cas, tout ou presque tout ou partie des messages linguistiques. Dans la peinture du 19e siècle, les isotopies *ciel vs terre, âme vs corps* sont dominantes. Dans la sculpture du 18e siècle, l'isotopie âme vs corps est le plus importantes. Dans la peinture du 17e siècle, les isotopies qui sont les plus considérables sont les suivantes: *secret vs visible, ténèbres vs lumière, curiosité vs indifférence.* Le phénomène de le intericonicité s'active dans le processus de la transmutation des isotopies sémantiques.

La quête principale de la présente étude est de montrer que le concept d'isotopie est un outil extrêmement utile dans l'interprétation d'images visuelles, aussi bien des images moins célèbres que des images bien connues et familières à l'œil humain. Il convient de noter qu'une isotopie n'existe pas dans le «langage», mais elle est créée dans le texte lui-même. Ces peintures se concentrent sur une isotopie thématique de l'élément divinité par rapport à l'élément humanité et représentent une manifestation du céleste et du terrestre, mais de manières très différentes. Si, selon Platon, *le corps est le tombeau de l'âme*, alors, selon Victor Hugo, *la chair est cendre, l'âme est flamme*.

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AN ANALYSIS OF SENSORY PERCEPTIONS IN SILVINA OCAMPO'S SHORT STORY "HOMBRES ANIMALES ENREDADERAS"

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1. Introduction

The focus of the present study is on Translation Studies (TS), although it is interdisciplinary and straddles methodologies. My core interest is in literary translation and specifically in the acts of translation that take place as a reader-translator engages with a source text (ST) for the purposes of translation, where the resultant target translation (TT) is viewed as the outcome of engagement on the part of the translator. Within this TS context, and in relation to a selection of the short stories of Silvina Ocampo, my interest is on the (multisensory) creation of atmosphere. To that end, I am looking closely at the literature relating to the senses, an area that appears to be gaining attention in a number of cognate disciplines. My contribution to that literature and to TS is one that stems from a close engagement with a selection of Ocampo's short stories using a range of methods for the purpose of triangulation: e.g., close reading and computer assisted corpus analysis, using frequency counts and various types of visual data analysis.

In this presentation I illustrate three specific aspects from my research:

- sensory cues in the ST that act as triggers of emotion for the reader-translator.
- how distant reading and a range of complementary approaches contribute to the effect of the textual cues in terms of affect
- how translation can enhance sense making

Some terminology: The term "cue" refers to an element of information that the

2. Approach and method

Translators need to feel the text, the source text, and the effects of that text, in order to recreate them in translation. In the present study, I argue that, in phenomenological terms, perception apprehends tangible sensory perceptions (e.g., five senses) but also abstract cognitive matter such as thoughts and feelings.

My research has been informed by the phenomenology of the text and of literary translation (Scott 2012), and the somatics of translation (Robinson 1991). The textual features are described using relevant tools and insights from cognitive poetics (or narratology) and stylistics (e.g.; Stockwell 2020; Toolan 2018) and recent work on the use of technology in literary translation (Youdale 2019), among others.

From a semiotics perspective, there are close links with phenomenology. In particular as phenomenology relates to the actual experience of the text and entails the translation of signs into further signs. Semiotic approaches to the senses have focused on sensory perception and the role of the senses in the emergence and production of meaning.

3. Analysis and discussion

In what follows, I will highlight relevant textual features that have emerged from my analysis. The texts are 3082 and 3278 words long for source text (ST) and target text (TT) respectively, divided into 24 paragraphs of varying lengths. Altogether I identified 108 segments containing representations of the main five senses. These segments were coded as follows: 48 auditive, 32 visual, 14 tactile, 7 gustatory and 7 olfactory.

The story's main appeal is of an auditory nature. The primacy of the auditory over the visual may be explained by the fact that a large part of the narrator's experience occurs while he is disoriented, in a haze, with his eyes closed, therefore "not seeing" but perceiving through his other senses. The rhythm of the narrative is developed through auditory cues, which - at microlevel- include the repetition of certain expressions, negatively oriented terms, constant questioning, sound effects, and silences. Also included are visual memories of the past, the experience of physical contact with new surroundings, strange tastes, deep seductive smells of the jungle, as well as textures and feelings created by a vine as it takes over the man's body. All of these sensations combine to create an eerie atmosphere of anxiety. The climax results in a metamorphosis where the narrator becomes at one with the vegetation.

I am presenting my results on the basis of one sense at a time, although we know that atmospheres created by the narrative are multisensorial and evolve through a blending and intermingling of sensory experiences. I will, when appropriate, address the contribution of other senses.

3.1. **The auditory in "Hombres animales enredaderas"**

The auditory cues I have identified using the frequency analysis tool (VT) include the repetition of possessives and negatively oriented terms, repeated terms representing significant objects, and speech and thought representation of the narrator through internal questioning and sound terms. (When I talk about repetition in the present study, I mean patterns of repetition).

The prominence of auditory cues observed in a short story does have an important impact on the reading experience and ensures that significant themes are highlighted.

Table 1. Repeated auditory cues in "HAE"

Auditory and visual cues in ST	Term	Count
Repeated particles	mi/mis/me	137
	no	60
Frequent nouns	Ojos (16) /enredaderas (14)	30
Repeated questions	dónde/qué	41

Table 1 shows the most frequently significant terms. However, we know that raw frequencies alone cannot provide an indication of relevance, this is a task that requires human intervention assisted by technology. In order to assess the relevance or saliency of a term or an expression, the context and trends tools were used to identify how repeated words were used and their contribution towards the text's tone and atmosphere (see Figure 1 below). Research in stylistics has referred to *salience* or *saliency* (Leech and Short 2007: 179), *deviance* (Stockwell 2020: 34), and *prominence* (Leech and Short 2007: 39; Stockwell 2020: 36) to refer to perceptions that "stand out" from a sensorial perspective.

Here are some examples of the sonic features:

3.1.1 ***A fight for identity - A focus on "me" and "mi/mis"***

The story is told in the first person and from the start reveals the precarious psychological state of the narrator who had lost consciousness when the plane he was travelling in crashed in the jungle.

Indeed, the narrator's voice displays fear from the outset, an effect which resonates throughout the story as the repetition of pronoun/phonemes continues (see Figure 1 below) - "me" (82), and "mi/mis" (55). The narrator is trying to hold on to his own self by taking pictures of his hand and of his foot, saying his own name aloud.

Example

> **ST: Mi** voluntad se debilita, tal vez. Duermo mucho. Cuando **me** despierto, saco fotografías de los árboles, de **mi** mano, de *mi* pie, del follaje, pues ¿qué otras fotografías podría sacar? No tengo disparador automático para fotografiarme. Además no sé si mi cámara fotográfica funciona, porque ha recibido un golpe. En algunos momentos pronuncio **mi** nombre varias veces, dando a **mi** voz tonalidades diferentes. (Ocampo 2014:13-my emphasis)
>
> **TT: My** will weakens, perhaps. I sleep a lot. When I wake up, I take pictures of the trees, of **my** hand, of my foot, of the foliage; what other photographs could I take? I don't have an automatic shutter to take a picture of **my**self. Besides, I don't know if **my** camera is working because it fell hard. Sometimes I pronounce **my** name over and over, giving **my** voice different tones. (Ocampo 2015:257-my emphasis)

In this example, the repeated sound effect achieved through alliteration and consonance is identified with the repetition of the bilabial (m) and the vowels (i) and (e). The effect in the TT is also highlighted and is replicated as far as it is linguistically possible considering differences between Spanish and English in terms of reflexive verbs. The raw frequency of the phonemes(mi), (mis) and (me) in the ST is illustrated in Figure 1.

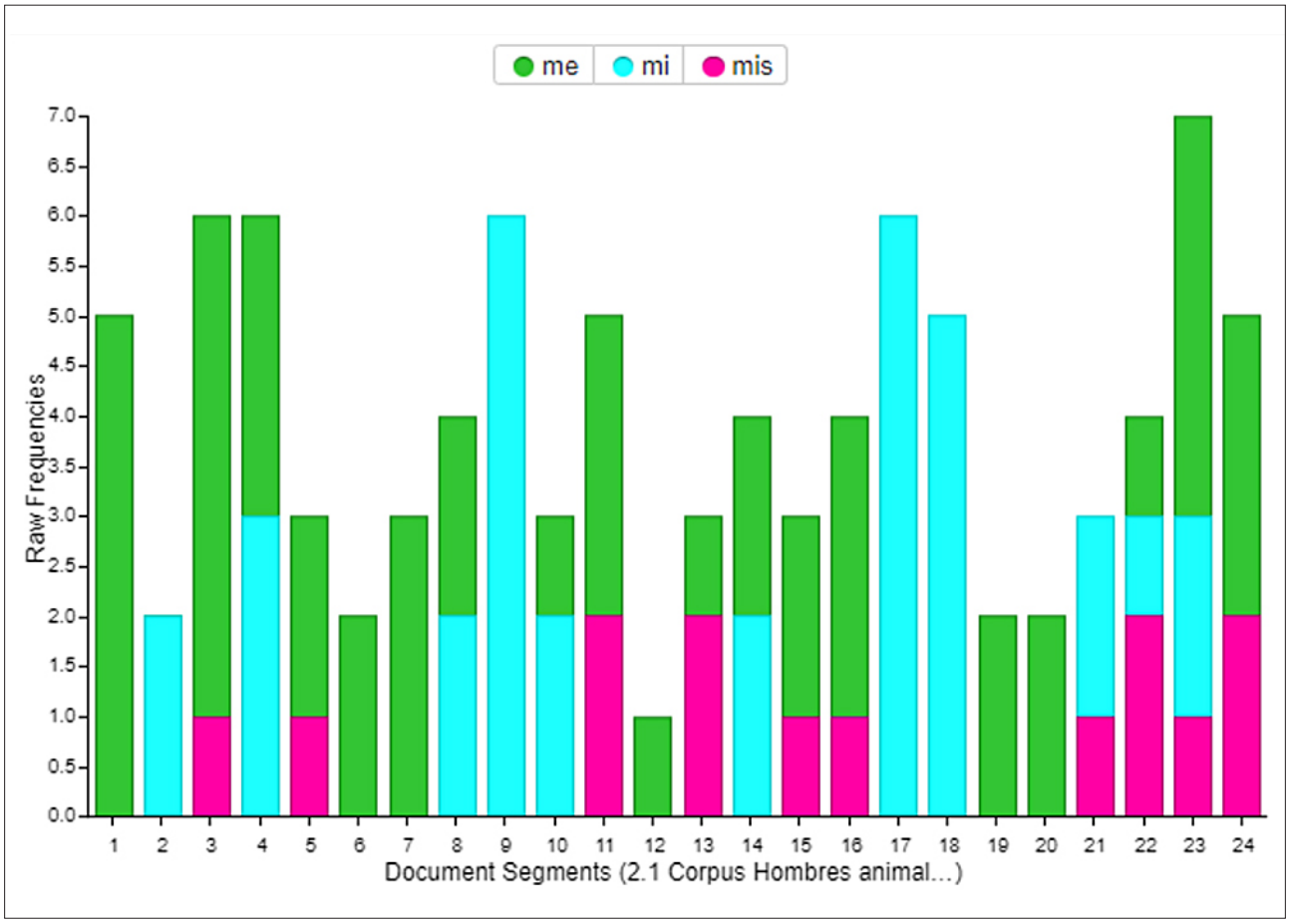

Figure 1. Frequency of the phonemes (mi), (mis) and (me)in the ST

This visualisation reveals that the pronouns (mi)/(mis) and (me)occur 137 times in the course of 24 paragraphs. The story progresses by means of these repetitions, as hinted in the representation. May be worth to pause a moment and focus on this feature alone and its ubiquitous presence: The echo and resonance created provide an important clue for the reading. The density and pace of the occurrences follow the narrative of transformation that takes place: the (mi)/(mis) and (me) mirror the reflexive and mimetic quality of the first-person narrator undergoing a relentless metamorphosis.

3.1.2 *Repeated "no" - An accumulated sense of foreboding*

The particle "no" occurs in every paragraph (as evidenced in Figure 1), and the cumulative effect of the repetition of "no" is amplified as the story progresses. In fact, in this example additional expressions of negativity were also identified (e.g., "poco" (a little), "difícil" (difficult) and "sin nada"(without anything)) which also contribute to the overall tone. For ease of analysis, I focus on "no" in this analysis.

Example

> **ST: No** conozco el clima de este sitio; eso sí, me molesta un poco mi ignorancia. Sería difícil conocerlo **sin nada** que me oriente: **ni** barómetro, **ni** indicación geográfica, **ni** estudios botánicos **ni** climáticos. (Ocampo 2014:12-my emphasis)
>
> TT: I **don't** know what sort of climate this place has; I do know that I am disturbed by my ignorance. It would be difficult to find out **without anything** that could guide me: **no** barometer, **no** geographical sign, **no** botanical or climatic study (Ocampo 2015: 256- my emphasis)

In this example, the reader appears to be disturbed. He enumerates the tools that would have assisted him, but which he lacks. This illustrates the case of the negative particle "no", which is prevalent and contributes to a sense of dislocation with the negative tone of the passage. Figure 2 shows the frequency and distribution of "no"-particles across the narration, which increase in volume towards the end.

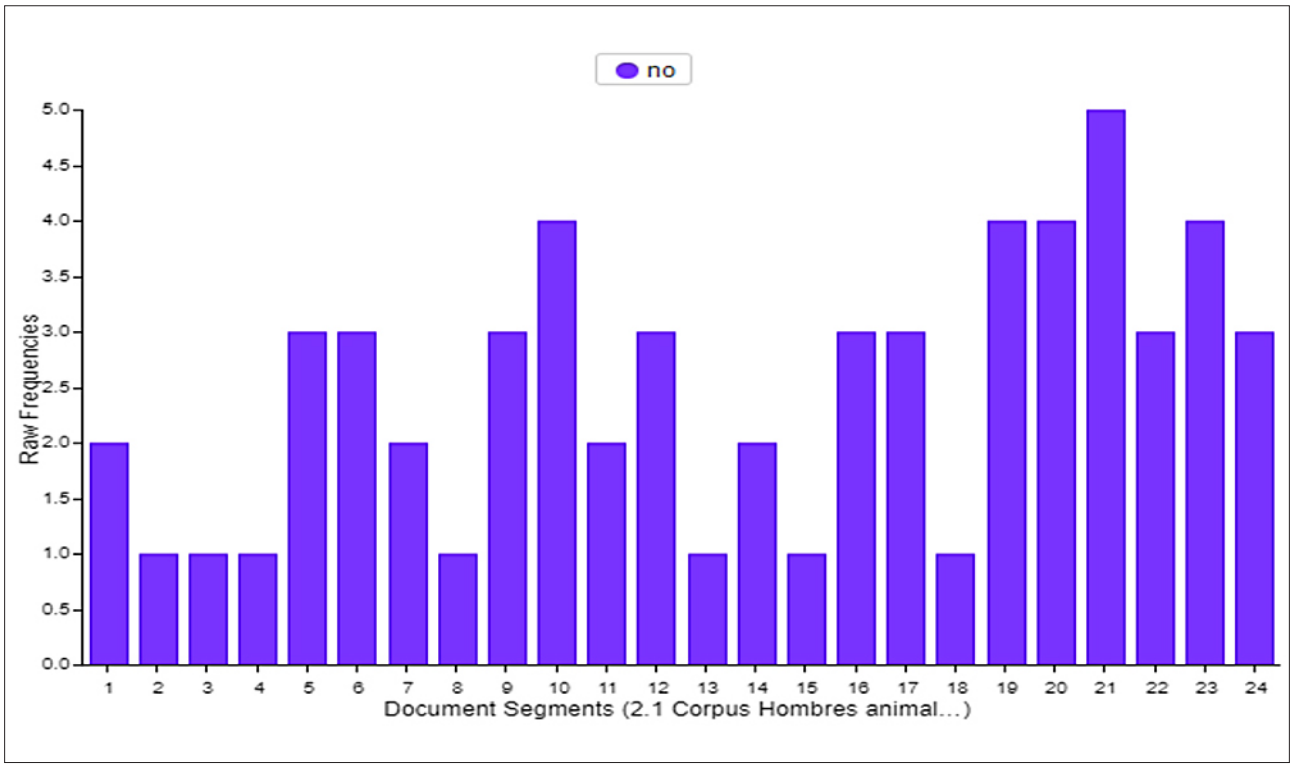

Figure 2. Frequency of (no)

In this story, the rhythm created by the significant presence of negational semantic manifestations becomes amplified with each occurrence, as evidenced in Figure 2. This sense of a negative quality contributes to the creation of an atmosphere of foreboding as it foregrounds the narrator's inability to escape. The use of negation again and again reinforces the mind frame of the narrator. The visualisation in the trend representation in Figure 2 is helpful to the translator as it highlights where the stress is placed. The TT replicates the effect.

It is also worth noting that other negative terms were identified e.g., *ni* (8), *ninguna/a/n* (5), *nadie* (1) (BT: nor, none, nobody) as well as a number of negatively oriented lexis such as culpa (guilt), equivocación (mistake), excrementos (excrement), angustia (angst), odiar (hatred). Although these were not included in the illustration due to their individual low frequencies, there is no doubt that the existence of such densely loaded negative content affects the narrative rhythm and tone.

The narrator's use of expressions of uncertainty, confusion, and ignorance draws attention to the ambiguity of the narrator's perspective.

3.1.3 *Repeated questioning: A representation of worrying*

Using the context and trends tools described in Chapter 3, it was possible to visualise and contextualise terms that represent speech and thought of the characters, in this case, those of the narrator. There are 7 occurrences of the term "dónde" (where?), and 20 of "qué" (what?) uttered by the narrator. These are displayed in Figure 3 and Table 2.

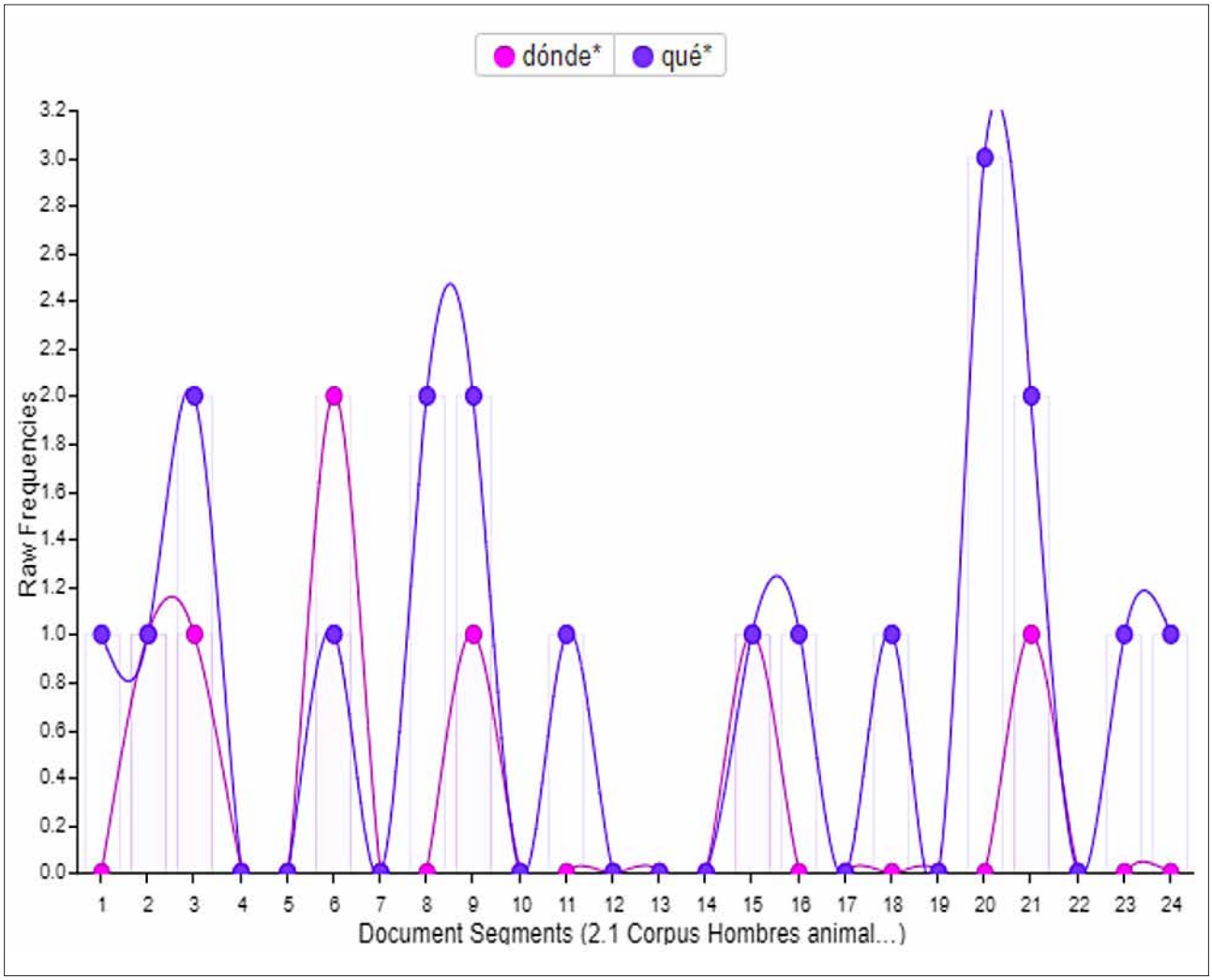

Figure 3. Frequency of "qué" and "dónde" in "HAE"

Table 2. Context of "dónde" in "HAE"

	Left	Term	Right
1	el maní. Pero aquellos ojos, ¿	dónde	estarán?. Veinte días es mucho
2	dada esa felicidad?. No sé	dónde	leí que algunos monjes se
3	no sé ni siquiera aproximadamente	dónde	cayó. Podría consultar el cielo
4	y penetrante me seduce, ¿de	dónde	proviene?. Aún no lo sé
5	entonces miro el cielo desesperadamente. ¿	dónde	estarán aquellos ojos que me
6	cuánto tiempo. Soñé que decía: ¿	dónde	estarán aquellos ojos que tanto
7	estar seguro de no equivocarme. ¿	dónde	estarán aquellos ojos?. ¿Los estaré

In lines 1,4, 5,6 and 7 of Table 3, the term "dónde" is placed next to "estarán" and "aquellos ojos" showing that the narrator has an ongoing concern for the whereabouts of the eyes of his travelling companion. This degree of questioning and repetition serves to highlight the mental state of the narrator, as discussed in (the previous section). Table 3 shows that the questions mooted by the narrator tend to be preceded by

Table 3. Context of "qué" in "HAE

	Left	Term	Right
1	al silencio. No comprendo en	qué	forma sucedió el accidente: que
2	mes. Víveres para veinte días, ¿	qué	más puedo pedir?. Compartirlos. ¿me
3	aquellos ojos que me miraban, ¿	qué	beberán?. A ningún animal le
4	le interesa tomar vino, ¿por	qué	será?. Y hablando de animales
5	amontonan entre el musgo. ¿De	qué	color eran aquellos ojos?. Del
6	dieta. Soy una porquería. ¿Por	qué	me cuido tanto?. No hace
7	ramas que he recortado. ¿Para	qué	cazar un pájaro?, me pregunto
8	mi pie, del follaje, pues ¿	qué	otras fotografías podría sacar?. No
9	que me miraban tanto?. ¿De	qué	conversarán?. ¿Habrán caído al mar
10	saberlo si no sé en	qué	sitio estoy?. Creo que los
11	ojos que tanto me miraban?. ¿	qué	beberán?. Hay personas que son
12	lugar de salvación: mis alimentos. ¡	qué	ironía de la suerte!. ¡Depender
13	chiquito me hace reír. Con	qué	artimaña lo envuelve. No hablemos
14	cruzar la plaza San Martín: —¡	qué	lindas tipas! —pasaban en ese
15	horribles y me reí. —¿De	qué	te reís? —protestó mamá mirando
16	puede admirar ni los árboles? —¿	qué	árboles? — interrogué. —Las tipas, ignorante
17	cara gris de Buenos Aires?. ¿	qué	mirarán aquellos ojos?. Cara de
18	ya había cumplido los veinte. ¡	qué	opio tener veinte años!. No
19	selva es una enredadera. ¿Para	qué	preocuparme?. Hay que preocuparse sólo
20	adentro de mi boca. —Anormal. ¿	qué	te has creído?. Uno no

a negative context such as in lines 1 ("no comprendo" /I don't understand), line 6, ("porquería" /rubbish) line 10 ("no sé" /don't know), line 15 ("horribles" /horrible), line 16 ("ni" /nor), line 17 ("gris" /grey) and line 20 ("anormal" /subnormal/pervert). As in the previous example, negatively oriented lexis continues to add layers to the negative tone of the text.

The significant level of repetition of these markers of internal thought expressing worry has the potential to create an auditory and kinaesthetic effect on the reader who, like me, may find themselves frowning, nodding, or shaking their head or gesticulating in silence in sympathy (or disdain) with the characters, adding a readerly perspective to a building narrative sense of anxiety.

3.1.4 *Sound terms and sound effects in HAE*

The auditory experience begins in the first paragraph when the narrator shares with the reader his anxiety of not knowing what happened when his plane crashed. From an auditive perspective, sound nouns are accompanied by sound adjectives, oxymoronic (noisy and deafening at the same time) and negatively oriented.

Example

> ST: Después un **ruido ensordecedor** y luego un **golpe seco** me devolvieron a la realidad: el **encuentro duro** de la tierra (Ocampo 2014: 11, my emphasis)
>
> TT: Then a **deafening noise** and a **hard blow** brought me back to reality: the **hard crash** to earth. Nothing brought me in touch with earth (Ocampo 2015 255, my emphasis)

In this example the onomatopoeic sounds associated with the crash are reinforced with the sound /r/, creating phonetic iconicity. The same effect is not reproduced in the same place but is shifted further down the sentence, with two instances of consonance involving /n/ and the parallelism of "hard blow" and "hard crash" which includes the onomatopoeic /r/.

There are other examples of the narrator actively hearing:

Example

> ST: **Oigo** a veces **crujir** las ramas y me parece que **hay olor a fiera…**
>
> TT: I **hear** branches **creak** and I think it **smells of predators…**

This example is multisensorial and synesthetic. Here, a noun for "olor/smell" is replaced with the active verb "it smells".

Elsewhere, the presence of onomatopoeia is used to add resonance to the fact that the narrator is sick of his misfortune, "Tra ra ra ra ra estoy harto" (Ocampo 2014: 15). The TT retained this literally although with one less "ra" (Ocampo 2015: 260).

3.2. **The visual in "Hombres animales enredaderas"**

My analysis highlights the presence of vivid imagery used to describe the setting, significant body parts (e.g. those eyes), the contrast of light and dark in the new environment, that allows for objects to be revealed or placed in the shadow, including the use of mirrors. Being able to visualise helps readers understand the setting and the characters. Features are revealed and these can be foregrounded as necessary to shape the narrative. Some examples are shown in the section below:

3.2.1 *Those eyes or the nagging gaze*

The narrator wakes up from having lost consciousness after falling from the sky and encounters two eyes that stare, a representation that follows him throughout the story. This is the case of the actual organ for vision being involved in "seeing" and being "seen" both from the perspective of the narrator. In fact, there are 16 occurrences of the term "ojo/ojos" as can be seen in Figure 4 which help identify the effects (suspense, tension, emotional response) that readers recognise.

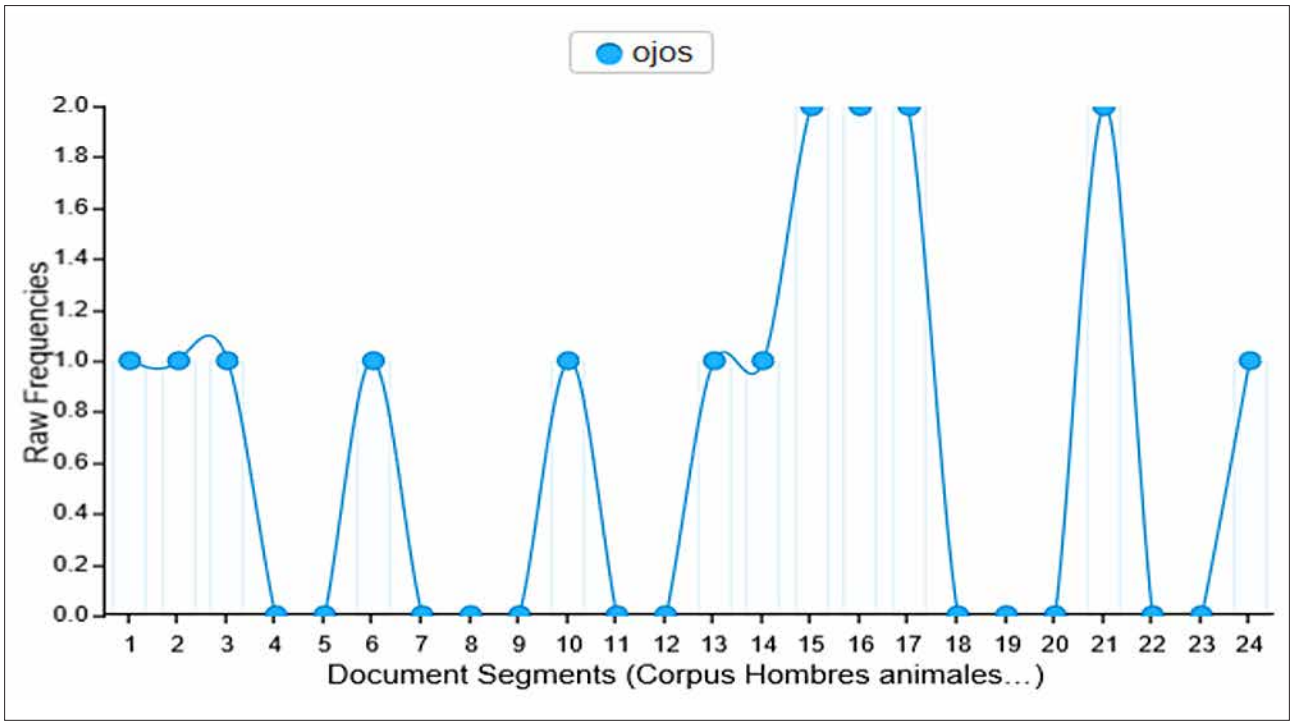

Figure 4. Representation of frequency of the term "ojos" in "Hombres animales enredaderas"

The repeated utterance of "those eyes", both a symbolic and iconic element, suggests that the narrator is trying to remember his world prior to the accident, actively looking for the gaze that was his last connection with other humans while trying to make sense of his new world. The rhythm created through repetition signals not only the desire to connect with the old reality but also the ebb and flow of the narrator's psychological state as it creates a kind of expectation and suspense for the reader until the metamorphosis is complete. This level of repetition provides both a visual and auditory perspective which contribute to making sense of the narrative.

3.2.2 *Changing colours: Light and dark*

Transitions between light and darkness help to create atmospheric scenes as they encourage readers to imagine what may be happening in the spaces in between. In the following extract, this effect is clearly visible: we see a stretched arm, the night-light being turned on, the light of the moon shining on the trees, a feeling of anguish that seizes the narrator if the night is too dark…

Example

> ST: Extiendo el brazo y con mano segura, trato **de encender la lámpara** de mi mesa de luz; me demoro un rato en **esa ilusión**. Si la noche está **muy oscura**, me apresa una **gran angustia**, pero si hay **luna**, contemplo **la luz que brilla** en las hojas de los árboles y en los troncos cubiertos de musgo y **me imagino que estoy en un jardín bien cuidado**. (Ocampo 2014:12, my emphasis)
>
> TT: I stretch one arm out, confidently trying to **turn on the light** on my bedside table, dwelling in **this illusion** for a while. If the **night is very dark** I am seized by great anguish, but if there is a moon I look at the **light that shines** on the leaves of the trees and the trunks covered with moss **and imagine that I am in a tended garden**.(Ocampo 2015:256)

The image created is very vivid, with a strong image of the changing light and mood. The overall combination of all the elements described and the effect of the changing light, of what is seen and what might not be, contributes to a mood of anxiety and uncertainty.

3.3. **The tactile in "Hombres animales enredaderas"**

The analysis revealed the presence of a number of tactile cues which include representations of body contact between the narrator and his environment, changes in temperature and the perception of textual differences, as exemplified below.

This first-person story entails a gradual physical transformation of the narrator into jungle vines, a change that by its very nature includes bodily contact with the jungle surfaces and their texture. The narrator undergoes a range of tactile and kinaesthetic experiences.

The description of the transformation from man into vine is a thoroughly sensory and embodied experience which is achieved through the use of verbs that express physical contact between the body and other surfaces. The scenes that represent the metamorphosis are both highly visual and tactile. What may begin as a visual and more distant experience becomes more embodied and physical as the pace builds up.

In this story, the cross-modal/sensory proximity impact of the accrual of perceptions contributes to the affective nature of the events portrayed, in this case, a matter of resignation.

3.4. **The olfactory in "Hombres animales enredaderas"**

The story includes several olfactory cues expressed in terms of the narrator's experiences of his smellscape which includes the smells both of the city and of the jungle and its vegetation and creatures. At first the reader is shown the area of the accident and is introduced to narrator's anxious voice. Upon closing his eyes, the smell and feel of the jungle complete the scene. In fact, the smellscape, composed of a range of olfactory experiences, helps define the metamorphosis that takes place while contributing an emerging atmosphere of inevitability. The literary representations of smell in this text serve to create an olfactory image of a jungle that gets in and eventually takes over the narrator's body while providing a reminder of the aromas he has left behind . The example below provides a significant concentration of olfactory representations. In fact, the term "perfume" which appears 8 times in the story is identified 5 times in this single paragraph, emphasising the sensuous qualities of the location.

Example

> ST: **Un perfume suave y penetrante** me seduce, ¿de dónde proviene?... Se desprende de obres o de árboles o de hierbas o de raíces o de todo a la vez (¿no será de un fantasma?); es un **perfume que no aspiré** en ninguna otra parte del mundo, un **perfume embriagador** y a la vez **sedante**. Husmeando como un perro ¿me volveré perro?, estrujo las hojas, las hierbas, las flores silvestres que encuentro. Estudio las hojas para averiguar si ese **perfume** emana de ellas. Arranco y pruebo la corteza de los árboles. Finalmente he descubierto lo que **perfuma** el aire con tanta vehemencia: es una enredadera, tal vez de flores insignificantes. (Ocampo 2014:13)
>
> TT: A soft penetrating **perfume** seduces me: Where does it come from? I don't know yet. I think it's good for me. It comes from flowers or trees or herbs or roots or from all of those at once (maybe from a ghost?); it is a perfume I never **smelled** anywhere in the world, an **intoxicating yet soothing perfume**. **Smelling** like a dog—will I turn into a dog? —I tear at the leaves, the plants, the wildflowers that I encounter. I study the leaves, searching for the **perfume**. I tear at the bark of trees and taste it. At last I discover what **perfumes** the air so thickly: a vine, one with insignificant flowers.(Ocampo 2015:257)

This paragraph is so imbued with olfactory terms and representations that it has the potential to produce a similar effect of the reader through accretion and repetition. The nature of the smells: odours penetrate, intoxicate, emanate, all qualities that connect the narrator's body (and that of the reader by mirror-neuron effect) both with the environment and his changing body. In this example there is a clear proximity of the senses of smell and taste, as in the middle of the intense olfactory event the narrator is tempted to taste the bark of trees. Additionally, during the transition from human to vegetation the narrator experiences an in-between stage where he wonders if he is being transformed into an animal. He smells the air like a dog to identify his surroundings, creating an image which is both visual and olfactory.

When the narrator looks back at his past and imagines himself back in the world, he describes the city through its smells within a context of negatively oriented lexis (e.g., hate, scorn, bodily functions, old age, insecticide):

Example

> ST: Todos mis pensamientos me llevan a la ciudad que **odié**; a los alrededores de la ciudad que **desprecié**. Recuerdo con **rencor** su **olor a nafta, a naftalina, a farmacia, a sudor, a vómito, a pies, a sótano, a viejo, a insecticida, a mingitorio, a recién nacido, a escupitajo, a excrementos, a cocina.** (Ocampo 2014:12)
>
> TT: My thoughts go back to the city that I hated, to the city's surroundings that I scorned. I angrily remember **its smell of gasoline, mothballs, drugstores, sweat, vomit, feet, basements, old people, insecticide, urinals, newborns, spit, shit, kitchens.** (Ocampo 2015:256)

The jungle is perceived as seductive while the city the narrator hated exudes a mix of repulsive and visceral smells. The olfactory descriptions, as shown in the examples, serve a dual purpose of evoking an intense sensory experience as well as being closely linked to reflecting the fluctuating emotional state of the narrator.

3.5. **The gustatory in "Hombres animales enredaderas"**

My analysis highlights a number of gustatory cues which included the taste of food and the experience of putting food and other objects in the mouth. The narrator shares his experience of having to eat the dwindling supplies from the plane, making the point that other animals or beasts could get to them before he does. This implies to having to survive on biscuits that taste like cardboard or digusting nuts, altogether an **unpleasant gustatory experience**.

Example

> ST: Además algún roedor, algún pájaro o una bestia cualquiera podrían **devorar los víveres que no están adecuadamente envasados**; entonces, mi dieta se reduciría considerablemente. Me quedarían, asimismo, las conservas y **las galletitas con gusto a cartón** que están en latas, el lomito ahumado, las lengüitas, los dátiles y las ciruelas, la**s repugnantes** castañas de Cajú, el maní. (Ocampo 2014: 11)

Eventually, the narrator resolves to eat food provided by the jungle, which he tastes tentatively before becoming overwhelmed by its fragrance.

> Arranco y **pruebo** la corteza de los árboles. Finalmente he descubierto lo que perfuma el aire con tanta vehemencia. (Ocampo 2014:13)

Once again, there is a transition of taste and flavours which mirror the narrator's bodily transformation. The language used to describe the food has negative connotations which emphasise the overall feeling of helplessness. There is a sense of acquiescence reflected in the narrator beginning to feed from the jungle itself.

4. Changes in perception identified in translation in "Hombres animales enredaderas"

The source and target texts display a number of perceptual differences. Not surprisingly, some of these involved food items, which are cultural items and present their own challenges to translators. Should the translation focus on preserving the semantic or should it preserve phonic or sound effects? For example, in paragraph 2, "lo**m**ito ahu**m**ado" (Ocampo 2014:11) becomes "s**m**oked **m**eat" (Ocampo 2015:255) which is more generic and produces a different visual and potentially gustatory impression for those familiar with the product, a change in the perceived object. However, the repetition of the letter "m" is preserved reproducing the aurality of the alliteration.

Paragraph 11 tells of the song of birds becoming deafening, in the ST this occurs at "mediodía" (midday) (Ocampo 2014:13). In the TT the time has moved to "midnight" (Ocampo 2015: 257), again, producing an altogether different and darker and more sinister image of the event. Although the use of translated texts in this study has the purpose to highlight changes in perceptions, an interesting inversion of day and night is observed in the TT suggesting that this change was actually not intentional.

In paragraph 18 there is a wordplay in the ST where the word "tipa" is not marked, "tipa" can be construed as either a tree or a woman, creating a level of confusion and becoming the source of some amusement for the narrator. In the TT the word "tipa" (Ocampo 2015:261) is retained with an explicitation, the use of italics, and a loss in ambiguity.

In paragraph 23 the narrator shouts at the vine and calls it "anormal" (Ocampo 2014: 18). The TT refers to it as "pervert" (Ocampo 2015:262). This change in register alters the perception of the vine, the ST an expletive that views it as "subnormal" whereas the TT confers a human quality with a sexual element that implies a level of intentionality.

In the TT, the term for "hand" is implicit in the act of stretching the arm in an attempt to turn on the light. In the ST the narrator's arm and hand are visible. This lexical difference does not adversely affect the visual image created by the scene.

The gender identity of the narrator is made explicit in the TT. In Spanish, the expression 'un niño' (the child) could remain ambiguous until such time as this is revealed, and it becomes clear that the narrator is indeed a male. This is a linguistic characteristic of Spanish where the generic forms are masculine by default. This has an effect of removing a degree of uncertainty in the story by unveiling a fact that is revealed later in the story, as part of a metamorphosis from male to female. Incidentally, vines in English are not gendered but they are in Spanish. This issue can affect the visual representation and perception of the characters (human and non-human) creating interesting translating conundrums.

5. Summing up

The analysis of HAE discussed in this section shows that there are lexical representations of all five senses. The auditory is of a higher density than visual and other sensory cues. The sensory analysis by each of the senses individually was identified as contributing to the creation of an atmosphere of anxiety. The cumulative impact of all sensory perceptions combines to produce an overall synaesthetic effect of foreboding.

The availability of multiple texts in both Spanish and English (ST and TT) containing different interpretations of the narrative have contributed to a better understanding of the story in spite of a number of perceptual changes and differences in perceptual intensity. The analysis has shown that on occasion changes in perception are reproduced elsewhere in the text thus shifting the location of elements of the sensory experience.

Some advantages of this approach: 1) better lexical choice 2) numerical testing of the translator's interpretation of the stylistic feature 3) revelation of linguistic and oral patterns that may be invisible to the eye.

There are a number of limitations and risks associated with the methodology. Firstly, The close reading allows to detect features but there is a degree of subjectivity in the perception of affect. Secondly, when selecting a feature it is important not to do so just because it can be quantified or measured in statistical terms. The software and the approach must be adapted to the needs of translation, not the other way around. But the methodology is scalable. Translators can choose to focus on specific features as they are foregrounded (or backgrounded).

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INTERSEMIOSIS AND MEDIA VIRALITY

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1. Introduction

The interest of semiotics in cultural texts and especially in iterative cultural texts is consistent. Fabbri (Kourdis 2020: 310) mentions that "[**s**]emiotics is not about applying, it is about discovering, within the text itself, its organization, the social organization of meaning, and, at the same time, it is about finding the way by which we interrogate models to modify and transform them". Intersemiosis, the communicative phenomenon of the production of *intersemiotic translations* or *transmutations*, known also as *adaptations*, even within the same semiotic system, is a recurrent cultural phenomenon of transformation in everyday communication. It is studied by several research fields such as semiotic studies, translation studies, film studies, cultural studies, and interart studies. A key question that arises is which cultural products are chosen for this cultural process. Some of these intersemiotic translations attract the attention of the mass media such as TV, online and written press, and social media which refer to them as cultural productions highlighting their virality.

The purpose of this paper is to look for the reasons why the film, television, and social media audiences choose to revive specific cultural texts that are films, in which the audience itself (fan, cinephiles) decide to film and star. These new texts are then channeled by their protagonists into social media, thus making their choice and their love for them known. The repetitiveness of this phenomenon seems to attract media attention which turns original texts (prototexts)[1] into mythological texts in the Barthesian sense. In this context, I will study intersemiotic translations (metatexts) of the Greek popular film "And let the wife fear her husband" [Η δε γυνή να φοβείται τον άνδρα], written and directed by Georgios Tzavellas in 1965, and the media's view on these new texts.

2. Iterativity of texts and intersemiosis

Intersemiotic translation or transmutation has been understood as a semiotic phenomenon since the late 1950s, when the semiotic discussion on the primacy of semiotic systems and on language-image relations, led firstly systematically by Roland Barthes,[2] was at the centre of scholarly debate. Jakobson (1959) describes intersemiotic translation or transmutation as the interpretation of verbal signs by nonverbal. Today, however, semioticians who are interesting in translation such as Torop (2000), Kourdis & Yoka (2014), Kourdis & Petrilli (2020), to mention but a few, do not consider it necessary for the source text to be purely linguistic, due to the multimodality of modern cultural texts. Thus, O'Halloran, Tan and Peter Wignell (2016: 199) ascertain that intersemiotic translation as a notion has been broadened, compared to its first definition by Jakobson, to include translations across non-linguistic semiotic resources, and "this development seems inevitable, given the proliferation of different forms of multimodal texts in today's digital environment, where semiotic resources (e.g. language, image and sound resources) 'coexist, cooperate, and get translated' […] on a regular basis".

Intersemiosis, like any other type of translation, *intralingual* or *interlingual*, involves repetition of the information load either in the same or in another semiotic system. This repetitiveness highlights

[1] I adopt Torop's terms *prototext* and *metatext* which are related to the intersemiotic environment and the translation act. Torop (2004: 63) argues that "[…] if we start from the already created text that switches into the intersemiotic space of culture it, as a prototext, becomes a foundation for an infinite number of metatexts; it creates intertextual and other connections and loses its ontological boundaries in the end. […] Evaluating a text from the side of reception we can, on the one hand, estimate the translatability of a text into other texts and into other sign systems by the comparison of the prototext and metatext".

[2] On the debate on the relations between language and image and how it fertilized the field of intersemiotic translation, see Kourdis (2021).

the semiotic dimension of translation since "the signs composing speech exist only insofar as they are recognized, i.e., insofar as they are repeated" (Barthes 1982: 461). As the number of translations can be potentially unlimited, it is of particular interest to study the intersemiotic translations that arise for cultural texts of mass culture such as the Greek popular film under consideration. These intersemiotic translations are produced in the same semiotic system (film) in the same (Greek) cultural system. They are intersemiotic intracultural translations.

In the same context, that of repetitiveness, the colorization of this particular film, adds to the original text (prototext) another semiotic system that was missing, that of colorization, turning it into a metatext[3]. More specifically, 51 years after its first screening, the film was colorized by the American company *West Wing*. It was the first film to be colorized and even re-screened in 2016 in Greek cinemas on the 10th of March 2016, as part of the celebration of the 50th anniversary of the presence of the Karagiannis-Karatzopoulos Film Agency in the Greek market. In the same year, on the 23rd of April, it was screened on Greek television by the private TV station *ANT1*. The stars of the film, Maro Kontou and George Constantinou, commented on the coloring: "I saw it and I was amazed, because it's really the most beautiful face-lift I've ever seen. The colors are so natural, as if it was shot in color. It was a very beautiful time, there is a nostalgia for the innocence of that era," said the latter, with Kontou commenting: "I don't know what feeling this colour film will leave, because it was great as a black and white film, too. I'm looking forward to it, I'm curious I have memories of that shoot, it was a feast for us to make this film. We loved it and we still love it".[4]

All the above constatations derive from the fact that the translation of one audiovisual text into another is used as a cultural choice for the preservation of the common Greek cultural memory. Deane-Cox (2021: 323) argues that "[i]nasmuch as translation mobilizes and influences memory, so too can memory impress itself on acts of translation that carried out with specific institutional contexts". Indeed, while in most cases that have been studied the relationship between translation and memory concerns negative moments of humanity (holocaust, colonialism, censorship, etc.), in this case we are dealing with a positive cultural impact that was imprinted in a comedy, in my opinion, the predominant means of expressing social ideology.

3. Interativity of texts and cultural memory

Wagoner (2018: 2) mentions that "[c]ulture and memory have intersected in discourse mainly to describe how a social group relates to its traditions, often a national group". The study of memory has not attracted the interest of semioticians for some time, especially considering the interest shown in memory by Juri Lotman (2009). Bouissac (2007:7 6) mentions that "it is surprisingly that so few semioticians so far have shown a marked interest in the science of memory". For Bouissac this is happening because "memory is taken for granted in semiotic speculations as we take for granted the oxygen we breathe". In the last decade, however, the situation seems to be changing.[5] I argue that the intersemiotic translations that emerge 60 years later are due to the fact that the cultural text under scrutiny is deeply engraved in the Greek cultural memory.

Assmann (1995: 126) defines collective memory as "a collective concept for all knowledge that directs behavior and experience in the interactive framework of a society and one that obtains through generations in repeated societal practice and initiation." I note that the concept of repetitiveness is also linked to cultural memory. The fact that the information load, of an old cultural text, is attempted the current situation, seems to be very interesting, as Assmann (1995: 129) highlights that "[…] cultural memory is characterized by its distance from the everyday […] its horizon does not change with the passing of time."

[3] For the translative aspect of film colorization, see Neofotistos 2022.

[4] See "The colorized film *And let the wife fear her husband"in Lefkaditika News*, February 10, 2016. http://www.kolivas.de/archives/244556 (last access 11.4.2023).

[5] The recent collective volume edited by Isabella Pezzini (2021) in which the study of memory features prominently is an interesting synthesis of semiotic studies.

But what does change for the audience with the passing of time? Lotman refers to the communication between the audience of the text and the cultural tradition and argues that "the text functions as a collective cultural memory. In this capacity, it reveals its potential of continual replenishment and retrieving certain aspects of the information stored in it as well as forgetting others, temporarily or totally" (Lotman 1988: 55–56). The choice to transmute part of the information of the film under examination seems to be related to the transformation of values of the past, values that are contained in the prototext, and which contemporary society seems, if not adopted, to respect. This is one of the characteristics of mythical texts. As Barthes (2009: 153) mentions, "it is the reader of myths himself who must reveal their essential function."

The translative dimension of all cultural texts is highlighted by semioticians since cultural texts circulated in the semiosphere are public discourses open to translation and interpretation. Lorusso (2015: 102) states that "[…] due to its relative and translating nature, memory is a social discourse, or rather the result of many social discourses, constructed as such and relative, like all other public discourses".

4. The mythological dimension of the movie

The reason why this film is chosen to be transmuted in modern times while it is a cultural text of the previous century has to do with the fact that it is deeply engraved in cultural memory. Lotman et al. ([1973] 2013: 68) highlight that "[n]ot only the participants in communication create texts, but the texts also contain the memory of the participants in communication." The creation of metatexts is a risky cultural choice especially if the prototext is at the core of the semiosphere, along with other important cultural texts. In other words, it is a difficult cultural task when it comes to the transmutation of a mythological text[6]. Lotman et al. ([1973] 2013: 63) mention that "[…] in the real existence of culture, texts transmitted by the given cultural tradition […] always function side by side with new texts. […] Since on different social levels the spread of cultural development may not be identical, a synchronic state of culture may include its diachrony and the active reproduction of 'old' texts."

The fact that the majority of these metatexts occurred in the decade 2010–2020, the period during which Greece was going through an unprecedented economic crisis, cannot go unnoticed. It is a period of social explosion which, however, according to many journalistic research and scientific studies, there was a cultural explosion in Greece. In this cultural explosion common Greek cultural knowledge had a crucial role as a unifying social factor. As Lorusso (2105: 99) mentions "[m]emory is always an active point of strength in society." In the context of this cultural explosion, mythological cultural texts such as the one we are examining were reinterpreted and reintegrated into cultural memory. This is also the position by Lotman (2013: 69) who underlines that "[t]he moment of explosion is not only the point at which new possibilities take shape but also the point at which one becomes conscious of another reality, a moment of dislocation and of the reinterpretation of memory." But let us see what the characteristics of the prototext that are led to its reinterpretation.

It is a cultural text that documents *social constraints*, *professional ambitions*, and *cultural practices*. More specifically, it records the social constraints of a woman of a low educational and economic level, who has been living for ten years out of wedlock to a man. It is significant that this woman cannot even accompany her partner to a funeral as she is unmarried. There are also social aspirations for social development and integration into the bourgeoisie, which was rising at the time, as the man seeks a senior managerial position that will allow him to change his social status by moving into one of the apartment blocks that were then under construction in Athens. Settling in these apartments signified their social ascendancy and status in a then-emerging Greek bourgeoisie.

At the same time, the daily conflict of man and woman through their choices is recorded, an intense conflict, but one that was based on true love. However, this film seems to refute some of the stereotypes of the time, such as that the woman owes obedience to her man during the marriage (which is the title of

[6] According to Segal (1977: 59–60), "[a] mythological text is defined by its reflection of the group's global ideas about its existence in the world and/ or normative rules on how to live."

the film) and that she is responsible for whatever the house needs, but also confirms others such as that marriage kills love and is followed by female mumbling. This third factor seems to be the most important as the film is eagerly transmuted by couples who are about to get married, so the film seems to contain characteristics of cohabitation, married and non-married, that modern couples still embrace today. In essence, modern newlywed couples are satirizing stereotypes about married life that have been shattered and those that have survived to this day.

5. Mythological text and intertextuality

Repetitiveness does not only concern intersemiotic phenomena but also intertextual ones, since in intertextuality we have repetition or evocation of some element from another text that is recalled. For Kristeva (1969: 378), intertextuality is "a crossing of statements taken from other texts [...] a transposition into communicative speech of previous or synchronic statements [...] which evades intersubjectivity [...]." This intertextuality was linked to the couple's cinematic place of residence as well as to new audiovisual texts (films and TV spots) that followed.

Precisely, the interest in the film is sustained by the media, which do special features on the house where the film was shot in Athens[7] (fig.1), while in a tavern in the same neighborhood there is a mural of the film's newlyweds (fig.2). At the same time, new cultural texts gained additional value due to intertextual relations with the film. Thus, the film's two protagonists revive the cinematic couple of Antonis and Eleni Kokovikos in the 2012 Greek drama film "If…" [Αν …] directed and written by Christoforos Papakaliatis (fig.3).

Figure 1. The house of the newlywed of the prototext in Athens.

Figure 2. Fresco of the newlywed of the prototext in a tavern in Athens.

The popularity of the film is so great that the Greek government sponsored 2021, during the sanitary crisis of Covid-19, a TV spot to raise awareness against coronavirus vaccination using the film's protagonists themselves, which was posted the 14 of February 2021 on social media by the Prime Minister Kyriakos Mitsotakis. There is no doubt that 56 years after the screening of the film, the Greek government tried to take advantage of the intertextual relationship between the two cultural texts to raise awareness amongst modern Greeks in favor of vaccination (fig.4).

[7] See https://bit.ly/3QDxbYj, https://bit.ly/3ArPEBw, https://bit.ly/3wd5NIo, https://bit.ly/3CfcmOH, https://bit.ly/3can7qC, to mention but a few.

Figure 3. Caption from the film movie "If…" (2012).

Figure 4. Caption from the sanitary campaign against Covid-19 (2021).

6. Spreadability of translations

The digitalization of visual communication contributes substantially to the continuous circulation of these transmutations, which contributes to the increase of the mythological prestige of the prototext and adds value to the metatexts. As Lanier mentions:

> […] once converted to digital form, media content becomes far more readily available for sampling and creative reconfiguring (that is to say, adaptation), so that with a little ingenuity consumers can become producers of adaptations in in their own right, adaptations that can extend or contest the meaning of the source. t is in this sense that digital content becomes 'spreadable empowering the end user as never before and eluding complete control by the producer (Lanier 2022: 45)

These transmutations are often called *prewedding videos* and star the newlywed couple and their friends and family. This is a relatively new term that captures the metatexts that have emerged perhaps because the term *remake* does not cover the non-professional filming of newlyweds who choose to remake old cultural texts that are freely circulated and copyright free on the internet and other media. In this context, Lotman (2013: 70) argues that "[…] the peculiar nature of cultural process manifests itself when different phenomena are given names and acquire their own reality."

A particular characteristic of metatexts/intersemiotic translations is their dissemination through the media and social media[8]. Jenkins (2009) defines spreadability as "the capacity of the public to engage actively in the circulation of social networks and in the process of expanding its economic value and cultural worth."

This is a choice which, on the one hand, activates social critique as readers of new cultural texts proceed to compare the prototext with the metatext; on the other hand, it contributes to the expansion of the readability of the prototext, to the commentary on the creativity of its authors in reinterpreting[9] the cultural practices and comparing them with those of the present era. Metatexts of this film are usually circulated through the media and the internet, mainly *YouTube*.

[8] Burgges (2008: 2012) claims that "[v]iewed from the perspective of cultural participation rather than marketing, videos are not 'messages', and neither are they 'products' that are distributed via social networks. Rather, they are the mediating mechanisms via which cultural practices are originated, adopted, and (sometimes) retained within social networks."

[9] For Lotman (2013: 67), "[t]he unpredictable element becomes an act, is unavoidably subjected to interpretation, and is attributed with additional motivation after the fact."

6.1. **Spreadbility in the TV**

The most famous metatext seems to be the wedding of the Traylos couple in Grevena in 2016 (fig. 6) which was broadcast on the newscast of the national TV station Star Channel. Precisely, the Travlos couple, like many other couples whose prewedding videos preceded or followed them, relive the scene where the cinematic couple argues for the first time in the car after the wedding ceremony. This scene is perhaps the most famous scene in the film (fig. 5). Below are the comments of the two journalists on the prewedding videos of the Travlos couple.

Journalist: a couple in Grevena put all their imagination into entertaining their friends on the occasion of their wedding as you will see in the report of Maria Themelis, they created a video inspired by the legendary movie ''And let the wife fear her husband'' and this 'shut down' the internet.

Reporter: Does that ring a bell? Maybe Mr. and Mrs. Kokovikou, our beloved Antonakis and his Hellenitsa [...] Antonakis became Nikolakis, because here we have Nikos and Christina, two newlyweds from Grevena who became actors for a while. [...] Nikos and Christina created the video to entertain friends who attended their wedding. But from the first moment, it was uploaded to YouTube, it went viral [...] more and more couples are putting fantasy into their wedding and doing things they will remember for years.

Figure 5. Caption from the most popular scene of the prototext (1965).

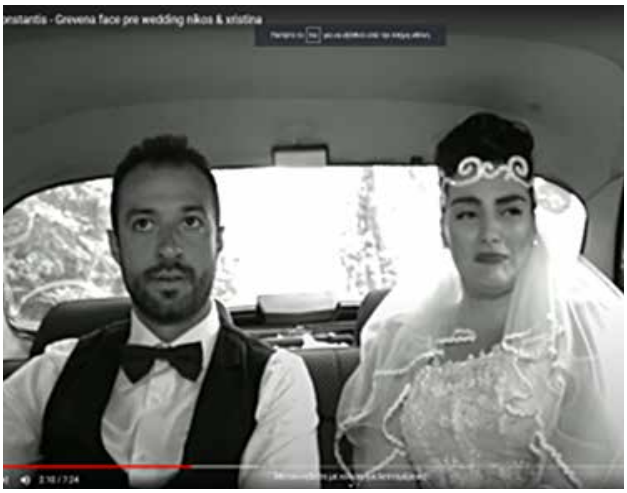

Figure 6. Caption from the wedding of the Travlos couple (2016).

In addition, clips of the prewedding video as well as interviews of the newlyweds were hosted on two television talk shows on Art Channel and Epsilon Channel, two TV channels also of national broadcast. In their interview on the Star Channel, the bride mentioned that they wanted to create something special and original to entertain their friends. The groom in the same interview mentioned that he thinks they are a crazy couple and that they have a sense of humor.

6.2. **Spreadability in the YouTube and internet**

The projection of social practices does not only take place through television. A special place in their dissemination is occupied by the internet and especially *YouTube* which seems to be the major media for the diffusion of audiovisual texts. Jenkins et al. (2018: 20), ''[p]eople make many active decisions when spreading media, whether simply passing content to their social network, making a word-of-mouth recommendation, or posting a mash-up video to YouTube.''

On *Youtube* were found more than 15 metatexts as *prewedding videos*[10] of weddings that took place in different Greek towns from 2012 to 2021. These videos[11] were called 'prewedding' as they were filmed before the wedding with the bride and groom as the main characters and, were shown to the guests at the restaurant before the entrance of the bride and groom. In most of these videos, the newlyweds reproduce the dialogues of the main characters and the place where these dialogues take place (usually in a car). It is interesting that most metatexts are black and white, just as the prototext in 1965 was black and white before it was colorized in 2016.

Figure 7. Caption from the wedding of the couple of Anastassopoulos (2013).

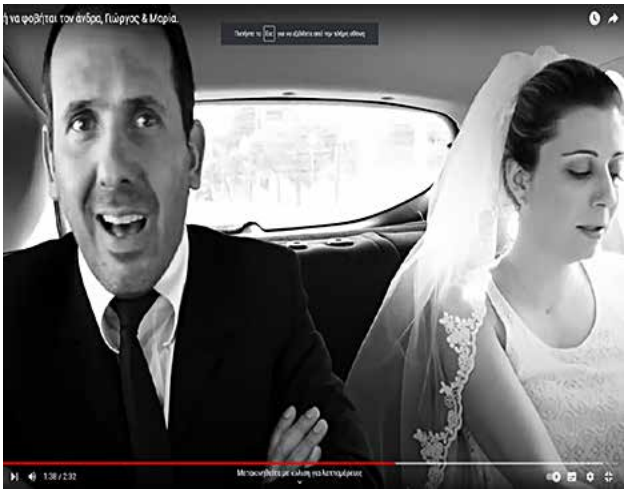

Figure 8. Caption from the wedding of Giorgos and Maria (2016).

The only change that these dialogues undergo is the replacement of the film names of the protagonists with the names of the newlyweds, using their own voices except in two cases where the newlyweds use their TV names and voices (dubbing). This choice also indicates an attempt to adapt the content of the film to the current real-life situation. In all but one of the metatexts, the music semiotic system of the original film (prototext) is also played in an attempt to link the transmutation directly to the prototext. It is noteworthy that in half of the films the shots of the prewedding video alternate with shots of the prototext.

The aforementioned options aim at the direct connection of the transmutations with the original text, while an effort is made to adapt them to the wedding occasion that takes place. They are practices that refer to attempts to highlight intertextual relations between cultural texts, but the setting, dialogues, costumes, and situations are the same as the prototext. It is worth noting that on the Internet, only the wedding of the Travlos couple exceeded 114.00 views and many major websites in Greece republished it.[12] The feedback received on these metatexts was very positive.

[10] There are other metatexts of the same film as prewedding videos, not as stand-alone metatexts but contained within a composition of metatexts of other Greek films. These compositions have as their main characteristic the provocation of laughter and are differentiated in their production from the way of creating the metatexts under examination, which are characterized by faithful rendering of the linguistic text and professionalism in filming since they are paid by the newlywed. It is worth noting that in the case of the compositions, too, films of the old Greek cinema are selected, which are comedies.

[11] See figures 7 and 8 as examples.

[12] See the following websites to mention but a few: newsit.gr, huffingtonpost.gr, star.gr, iefimerida.gr, athensmagazine.gr, altsantiri.gr, freddonews.gr, frapedoypoli, topontiki.gr, parapolitika.gr, ipaideia.gr, piraeuspress.gr, instabam.gr, alldaynews.gr, fanpage.gr, koutsompola.eu, symvolinews.gr, kouponia.gr, aetosgrevena, kozanimedia, kozanilife.gr.

7. The semiotic perception

The creation and circulation of metatexts are of interest to semioticians, translation scholars, and other cultural scholars. Apart from the scientific part, however, the field of the public perception of metatexts is of particular interest. In this context, a survey was conducted with an online questionnaire containing both *closed* and *open* questions on the circulation of metatexts in the Greek semiosphere. The questionnaire was completed in May 2022 by students of the Joint Master *Semiotics, Culture, and Communication* who study at the Aristotle University of Thessaloniki and who have studied several aspects of cultural texts during their studies.

After studying an extract of the prototext and two indicative metatexts, the students were asked to answer anonymously on how they would characterize this semiotic phenomenon that is the subject of study in different research fields, to justify the choice of the selection of this particular text for the production of metatexts, to justify where in the Greek semiosphere the prototext and metatexts are located, to comment on the role of common cultural memory, to comment on the pattern characterizing metatexts and their circulation in the media and, finally, to take a position on the translational dimension of the phenomenon.

The reasons for the creation of these translations are, according to the informants, threefold. The first is related to the humorous dimension of the film, the second to the readability of the cultural text by several age groups and the third reason is related to gender role stereotypes. In my opinion, all three reasons converge on the mythological dimension of the text and the desire of contemporary age groups to participate in it.

Of particular interest are the informants' answers about the part of the semiosphere where they believe the prototext in question is located, as 92.9% answer that it is placed in the center and only 7.1% in the periphery. The most important reason is that it is immediately recognizable by most of the Greek people. On the contrary, most of the informants (76.9%) place the metatexts in the periphery of the semiosphere. A smaller number place them at the edge of the periphery (15.4%) and only 7.7% in the center of the semiosphere. The justification is related to the fact that they are minor texts that were made subsequently, mainly due to nostalgia.

In the next question, which is the semiotic system that guarantees the readability of the metatexts, and their connection with the prototext, more than half of the informants (64.3%) refer to language, 14.3% to music and 21.3% to the synergy of all semiotic systems. We find that the preservation of the original dialogues of the newlyweds (usually with only a change of their main names) as well as of the music, contribute substantially to the interconnection of the metatexts with the prototext due to their originality since neither similar dialogues are mentioned in any other Greek film of the period nor has the music of the film been used again in other films.

As to the question of what is the reason for replacing the cinematic names of the protagonists of the original text with the real names of the newlyweds, the answers relate to the attempt of appropriation by the younger generations of such an important cultural text so that they are not considered plagiarism. All the informants consider that the role of cultural memory is important in identifying the text and in facilitating the exchange and transfer of the meaning of the message.

Regarding the usefulness of metatexts, half of the informants (50%) consider that they aim at entertaining the guests, 28.6% at the posterization of the newlyweds' wedding, 7.1% consider it to be fashionable, 7.1% consider that it will attract the interest of the audience and 7.1% that they will be discussed afterward by the viewers of the audiovisual text.

Regarding the media and social media that the informants think they will distribute, more than half (57.1%) of the informants' focus on *YouTube*, 14.3% mention *TikTok*, 14.3% on *Facebook*, 7.1% on all social media, and 7.1% through the *Viber* app. Interestingly, unlike the prototext, which is primarily circulated through TV, metatexts are not considered by the informants to have a place on TV, but mainly on the social media which has the primary purpose of making the protagonists of the metatexts popular and able to receive likes or comments, even if only for a short period of time, and secondarily to share a humorous text.

The fact that seven out of the ten informants (71.4%) do not wish to create a similar text shows their reservation towards this trend possibly because it is difficult for metatexts to receive more positive judgements than prototexts as 64.3% of the informants mention. Finally, seven out of the ten informants (71.4%) consider that this semiotic phenomenon can be studied in the light of translation studies, either as a remake, an intersemiotic translation, or a cultural translation.

8. Conclusions

The study showed that mythological texts that are repeated through intersemiotic translations in the Greek semiosphere and which are circulated through the media and the social media are placed in the center of the semiosphere, along with other important cultural texts, in contrast to the translations placed at its periphery, as they constitute a reproduction of prototexts, which are considered as secondary cultural texts. The translational dimension that underlies metatexts according to the theorists of Translation Semiotics seems to be recognized to the greatest extent by the informants of the research who are directly related it to the study of cultural phenomena.

Although metatexts are multimodal texts, the importance of the semiotic system of language in their dissemination was highlighted, which is surprising considering that in filmic adaptations usually there are extensive changes in the linguistic content. The informants also highlighted the importance of the semiotic system of music, a semiotic system that usually changes in the intercultural filmic adaptations. The fact that the phenomenon under scrutiny is an intracultural phenomenon connotes the importance of some cultural texts for the cultural system, and their influence because of the diachronic values promoted by these texts.

The fact that metatexts were largely produced in the period of the country's economic crisis confirms the position of those scholars of culture that during the crisis power is drawn from cultural texts of the past and in this case from comedies which are cultural texts of direct expression of social ideology, as humor is considered an aggressive act according to its scholars.

During the research, the primary position of *YouTube* in the dissemination of metatexts was confirmed as it is the main distributor of audiovisual texts. The choice of metatexts such as prewedding videos may be for the entertainment and personal reasons of their creators, but they further emphasize upon the mythological dimension of the original which is transformed into a popular timeless cult text. The fact that the metatexts were very warmly received by the media and the audience that commented on them on social networks predicts that it is not an isolated phenomenon but that this cultural practice has a dynamic at an intracultural level as well, which testifies to the complexity and translational dimension of cultural texts through their repetitiveness, and that especially social media have much to contribute to this cultural practice.

This study also recorded a change in cultural practice. In the past, prewedding videos in Greece featured photographs of the couple's historical journey through time, at the beginning of the journey each had alone and then of both of them after they me. However, in the 2010–2020 decade, the signifier added was that of the transmutation of a mythological text into new texts that connect the present with the past, that they have not lived, through the projection of timeless values, positive and negative, but certainly deeply engraved in the Greek common cultural memory.

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Questionnaire

After studying the 3 cases (links) given to you, answer the following questions:

https://www.youtube.com/watch?v=ggyNbfr8Cyw (prototext)
https://www.youtube.com/watch?v=wZLdDu4hL-Y (metatext)
https://www.youtube.com/watch?v=KxlzYQVViNk (metatext)

1.a. How would you characterize the semiotic phenomenon:
- adaptation
- intersemiotic translation
- transposition
- remake
- other (specify) .....

1.b. For what purpose? .....

2. Why do you think this cultural text was chosen by the newlyweds?
.....

3. If we consider the concept of Yuri Lotman's semiosphere, in which part of it do you think the original text (prototext) is located?
- in the center
- in the periphery
- at the edge of the periphery

4. If we consider the concept of Juri Lotman's semi-sphere in which part of it do you think the metatexts are located?
- in the centre
- in the periphery
- at the edge of the periphery

5. What is the semiotic system that you think guarantees the readability and connection of the later texts with the original?
- the clothing (costumes)
- the language (dialogue)
- the landscape (decor)
- the music
- other (specify)

6. In your opinion, what is the reason for replacing the cinematic names of the protagonists in the original text with the real names of the newlyweds?
.....

7.a. How important is the role of shared cultural memory in the production of such texts (metatexts) ?
- important
- a little important
- not important at all

7.b. Why? .....

8. These transcripts are usually called 'prewedding videos' and are shown before the arrival of the newlyweds at the entertainment centre after the wedding. What is it believed they contribute to?
- Entertainment of the guests
- The posterity of the newlyweds' wedding
- The activation of social criticism of their acting
- Other (please specify) .....

9.a. In which media or social media do you think these postcards are circulated?
- youtube
- tiktok
- facebook
- TV
- other (specify)

9.b. What is the reason for their circulation in your opinion? .....

10. Would you like at your wedding to create a similar prewedding video ?
- yes
- no
- don't know/no answer

11. Do you think that the subsequent text may garner more positive reviews than the original text?
- yes
- no
- don't know/no answer

12.a. In your opinion, can this semiotic phenomenon also be the subject of translation studies?
- yes
- no
- don't know/no answer

12.b. Why? .....

SELF, LANGUAGE AND LIVING TOGETHER. OTHERNESS AND THE TRANSLATABILITY OF EMOTIONS

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1. Introductory Reflections

The original draft of this paper was delivered at the 15th IASS-AIS World Congress "Semiotics in the Lifeworld", which we know took place in Thessaloniki (Greece) between 30th August and 3rd September 2022. The paper was prepared specifically for presentation (31st August) at the panel "Emotions, Translation and Encountering the Other", organized by Susan Petrilli in collaboration with Sophia Melanson Ricciardone and Margherita Zanoletti. The panel was occasioned by a research project whose results were published in two volumes edited by the same Petrilli with Meng Ji: the first was titled *Exploring the Translatability of Emotions: Cross-Cultural and Transdisciplinary Encounters* and appeared in 2022; the second, *Intersemiotic Perspectives on Emotions. Translating across Signs, Bodies and Values* was published in 2023. Both volumes include a chapter each, co-authored by Augusto Ponzio and me which we used to set the tone and conceptual orientation of the panel: "Otherness and the Translatability of Emotions as the Foundation of Self, Language, and Living Together" (Petrilli and Ponzio 2022) and "Emotions from Identity to Alterity, and their Possible Translation" (Petrilli and Ponzio 2023).

Participators at the panel were called to reflect on the signs of emotions as they are signified, expressed and translated in our global communication world today. Multicultural societies evolving from the dynamics between identity and alterity, identity and otherness, amplify our experience of human emotions, calling for a better understanding of their role in shaping knowledge, beliefs and values, and in defining the politics of human behaviour and social practice.

In the context of peoples and communities marked ever more by difference and diversification yet at once homologated in a worldwide globalization culture, it is ever more important to understand the centrality of the role carried out by emotions in the structure of cultural interaction (whether a question of the single individual or the larger community), thus as an integral part of cultural literacy. To reach such understanding at the theoretical level is a challenging task in itself. The question of translation/translatability among the different languages of the emotions is addressed from an interdisciplinary and intercultural perspective in a global semiotic framework. The concept itself of "translation" is understood in a broad sense, inclusive of the intralingual, interlingual and intersemiotic dimensions (Kourdis and Petrilli 2020; Petrilli 2022b; Petrilli and Zanoletti 2023).

In line with this approach, contributions on the emotions for our Thessaloniki IASS panel were encouraged from different research fields and perspectives, ranging across a wide spectrum of investigations into human experience from the sign sciences to the life sciences. The following are among the areas of inquiry and topics indicated without excluding others still: "Literary Studies and the Arts", "The Task of Translators and Interpreters," "Semiotics, Linguistics and Philosophy of Language", "Gender Studies," "Multiculturalism & Migration," "Audio-Visual Design and Digital Culture," "Media and Technology," "Philosophy and History," "Translation Training/Education," "Legal studies and Ethics", "Anthropology, sociology, psychology", "Biosemiotics and the Health Sciences", "Cognitive Sciences and Neurosemiotics".

2. Emotions in Translation, Semiotic Insights

Exploring the translatability of emotions calls for a semiotic perspective where reference is not to so-called "message and code", "codification-decodification", or "equal exchange" semiotics. Such an

approach results from a distorted interpretation of Saussure and reformulation of his semiological model in terms of the emitter/receiver model (cf. Shannon and Weaver 1949; Bonfantini 1981, 1984; Posner et al. 1997–2004, Vol. III, Ch. XIII, Art. 125). "Code" semiotics is associated with a communication model that describes the communication process in terms of an object transiting from one point to another. This model is critiqued by Ferruccio Rossi-Landi in his early book of 1961, *Significato, comunicazione e parlare comune* (Meaning, communication and common speech) where he denominated it ironically as the "postal package communication model" (see Ponzio 1988, 2008; Petrilli 2014: 282-299).

In light of Charles S. Peirce's semiotics as developed from the end of the first half of the twentieth century in terms of so-called "interpretation semiotics," "code semiotics" today clearly appears inadequate. *Interpretation* is a pivotal notion in semiotics according to the trajectory that leads from semeiotics (or symptomatology) with Hippocrates and Galen, through to John Locke and Peirce, continuing on in the modern world and in contemporaneity with Charles Morris, Roman Jakobson, through to Thomas A. Sebeok and beyond. Sebeok denominated this particular research trajectory in sign studies as the "major tradition" distinguishing it from the "minor tradition" as outlined by representatives of Saussurean semiology (cf. Petrilli and Ponzio 2001, 2002; Cobley et al. 2011).

Interpretation occurs through signs, signs to interpret signs. From this point of view interpretation is also *translation* (cf. Petrilli 2007, 2015, 2016c). Thanks to his vision of semiotics as the general science of signs (CP 1.541, 5.448), Peirce made a significant contribution to understanding interpretation and translation broadly, thus in terms of the relation between *interpreted sign* and *interpretant sign* (Ponzio 1990 [1985], 2006). Currently, Peirce's conception of the sign has found a major development in Sebeok's "global semiotics" (2001). On the basis of his global vision of semiosis and semiotics, Sebeok has amplified the concept of semiosis, of sign activity, thus of interpretation-translation to the very point of positing that *semiosis* and *life* converge (Petrilli & Ponzio 2001, 2002, 2011). Where there is life there is semiosis, sign activity, that is, interpretive-translative activity. Moreover, a given sign can be interpreted in different ways and when a question of the signs of life, it is vital that they be interpreted correctly.

To perceive an emotion, it must be uttered, even if tacitly; thus it must be interpreted, subject to different possible interpretations in a dialogical chain: "what's happening to me?," "did I get a scare?"; "what's happening to me?," "have I fallen in love?". The answer in both cases could be: "of course not!" Or to the first question: "I'm only worried"; and to the second: "it's only a passing infatuation." Or again, in both cases: "I'm mistaken, it's a question of….".

All this can be expressed in terms of *translation*. Any emotion perceived by the subject is translated in terms of perception, feeling, experience, knowledge of what is perceived. Experiencing, perceiving, knowing an emotion, perceiving the perception, is always the result of an interpretation-translation (Petrilli 2013a, 2016a).

Communication is translation. And like translation, communication too, understood in a broad sense, that is from the perspective of global semiotics and biosemiotics, converges with life. Communication-interpretation-translation converge. Not only do we translate when we communicate what we feel and perceive to others, but also when we communicate to ourselves. Emotions only become ours in translation. The point is that (1) to interpret is necessarily to translate; and that (2) as regards emotions, the simple fact of perceiving an emotion is already to interpret it, thus somehow to translate it. Not only is communication of a given emotion to others interpretation, therefore translation, but the very fact itself of feeling an emotion, of perceiving it, sensing it, even before naming it, is already in itself interpretation-translation of that emotion. So, can emotions be translated?

3. Can Emotions Be Translated?

The answer of course is yes: the mere fact of feeling something as an "emotion," even before naming, thus interpreting it as such – e.g. in French as *redouter*, *craindre* and *avoir peur*, in Italian as *timore*, *paura*, or *spavento*, in English as fear or fright –, is already in itself to accomplish an act of interpretation-translation of a feeling, sensation, experience, of an *Erlebnis* (lived experience).

Interpreting emotions in the translation process that facilitates thinking, imagining, uttering moods, mental states, sensations, feelings – not only those of others, but my own – is to proceed by hypothetical

reasoning, that is, by guessing. This is so even when a question of interpreting single words, utterances, whole texts by others, whether in the same language, or in another as in interlingual translation.

When a question of interlingual translation, as much as there are rules and bilingual dictionaries, normally to translate is not to proceed translating word by word, from one language to another, "literally," so to speak. The type of inference that characterizes translation is not so much deduction or induction as *abduction* (thus denominated by Peirce), which always involves guessing to a greater or lesser degree (Bonfantini and Proni 1980; Bonfantini 1987). This is why Eco in *Dire quasi la stessa cosa* (2003) rightly claims that to translate is to "say almost the same thing".

It is also the reason why, on our part, we say (in terms that perhaps respond more closely to what is implied in translation) that the translated text is the "same other" (Petrilli 1999, 2000, 2001; Ponzio 2003). Here the relation to the original text is prevalently of the iconic order, based that is on relations of similarity, analogy (Petrilli 2010b; Petrilli and Ponzio 2012).

To interpret the emotional states of others is to resort to inference, generally to that type of inference, the abductive, where there are no major premises to proceed from, but where it is a question of guessing. In "abduction" iconicity prevails over symbolicity and indexicality.

We are comparing the translatability of emotions to the translatability of utterances, of texts – in the same language (intralingual translation), among different languages (interlingual translation), and perhaps above all among different types of signs (intersemiotic translation) (Kourdis and Petrilli 2020; Petrilli 2003; 2010a: 237–303; Petrilli and Ponzio 2012; Petrilli and Zanoletti 2023).

Is this plausible? And, most importantly for our present purposes, is this plausible when a question of translating from the "private" sphere into "public" language? Our response is "yes" (and what kind of language would it be if it were not public?). What enables this claim is semiotics, specifically *semiotics of interpretation* associated with its specification as "semiotics of self" (Morris 1948; Sebeok 2000).

4. The Double Nature of the "I": Emotions, Dialogism, Alterity

An initial observation concerns the double nature of the "I." The I is double insofar as it is a sign. Not because it is a sign for somebody else, for another I which makes the preceding I the object of interpretation, as a "you," "s/he," etc. The double concerns the I as a sign in itself, in its position as an I. The I position presupposes doubling into *interpreted* and *interpretant*. Each time there is an "I feel," "I think," "I want," there is an *I* that interprets that *s/he* feels, thinks, wants; this *s/he* is not the I of another person, but "my own" I rendered an interpreted by the I itself in the position of interpretant (Petrilli 2013a).

Considering that the I consists in the interpreted-interpretant relationship and that insofar as it is a sign, the interpretant in turn implies another interpretant, and so forth, in an open-ended chain of deferrals, there is no fixed point, no ultimate interpretant. Identity of the sign calls for its continuous shifting, displacement, so that each time the sign is interpreted it becomes *other*: it is in fact *another sign*, which acts as an interpretant. The same also applies to identity of the I. This necessary *other,* functional to the I's identity is inherent to the constitution process of the I, it *nurtures* the I so to say. The I's identity is provisional, relative, *in fieri*.

Like Mikhail M. Bakhtin, Peirce too traces alterity in the subject, itself an open dialogue between sign and interpretant. Thought for both Peirce and Bakhtin is structured dialogically, precisely because the relation between the sign and the interpretant is never merely one of equality, similarity, reduction of differences, equivalence without a residue, substitution of the identical with the identical (Petrilli 2016b, 2020a).

The subject is the chain of interpretant sign relationships in which it recognizes itself. Moreover, as Peirce observes, experience of the other from me is not a more complex problem than that relative to the fact that given interpretant sign relations are recognized as "mine," those through which "I" become conscious of myself.

Consequently, as Peirce says in a note to "Some Consequences of Four Incapacities" (1868): "…just as we say that a body is in motion, and not that motion is in a body, we ought to say that we are in thought and not that thoughts are in us" (*CP* 5.289, n. 1).

Dialogical exchange among interlocutors obliges the self to change role incessantly between speaker/utterer and listener/interpreter. Evoking Bakhtin, discourse is never one's own, but r*esounds with*

the discourse of others, with *sociality*. Like Bakhtin and members of the Bakhtin Circle, Peirce too claims that the inner world derives from the outer world, the internal world is construed with signs interiorized from the external world (Petrilli and Ponzio 2022, 2023).

The self as a sign rooted in the values of alterity and dialogism, an open semiosical process, and however much it wants to barricade itself in the places of being, as identity, as being this or that, cannot evade continuous shift outside the places and categories of being, outside role and definitions, outside identity. Shift, movement, crossing; the self is dialogue and dialogue implies alterity and extralocalization (Petrilli 2019b; Petrilli and Ponzio 2019a, b).

In terms of the philosophy of Levinas (1974), the claim is that Peirce was already sketching an "otherwise than being" in semiotical terms. For Peirce, signs and subjectivity are not limited to the logic of symmetrical exchange between speaker and listener, utterer and interpreter, a coding sign and a decoding sign, an interpreted sign (in its relation to the object) and the interpretant; signs of subjectivity, of the condition of intersubjectivity are not limited to exchange, but take the form and substance of shift toward the other, leading outside and beyond the sign itself.

In Victoria Welby's vision of subjectivity, the *self* does not converge with the I, but is one of its representations, an opening on the I, an expression of the I. The self proceeds from the I, always other; it emerges as a translation of the evolving center, as a means, an instrument, a modality, and not just as an end in itself (Welby, "I and Self," undated typescript, in Petrilli 2009: 647–648; and "I and Self," 7 August 1907, *ibid.*: 648–649).

Contrary to the tendency to exalt the *self*, to establish a relation of substitution, usurpation, identification, or unification between the self and the Ident, identity derives from a relation of dialogical otherness among the multiple selves constitutive of the I, between one's *self* —or better, one's *selves*—and one's *Ident*. Welby's description of human identity, of human consciousness as a process in becoming, open-ended and unfinalized, recalls Peirce's own in spite of differences in terminology.

Alterity, otherness is the true vocation of identity. The Ident is delineated in an open relationship with the other, emerging in the play of deferrals among its multiple selves, its multiple parts without ever identifying with any one of them. As centrifugal material, dialogical, and intercorporeal interrelatedness in becoming, the Ident transcends the centripetal forces that are polarized in the self, yet necessary to the latter for it to subsist as self, as a so-called "ephemeron."

In Welby's description, like Peirce, the human being is a community of distinct parts, but not separate, interconnected in relations of mutual dependency and not of exclusion, founded in the logic of alterity and unindifferent difference (cf. Ponzio 2022).

5. Emotions Between Private and Public: Living Together

The idea however widespread that emotions are private is a prejudice and demands to be interrogated, particularly in relation to the question of their translatability. No less than knowledge, opinions, ideologies, even the so-called "unconscious", emotions are fundamentally social (Vološinov 1927, now in Bachtin e il suo Circolo 2014). We believe that the I's emotions are "translated" even before they are communicated, they are necessarily *other*, because they are connected with others, depend on others, are in the signs of others, in dialogue with others (Ponzio 1970, 2011a, b).

Valentin N. Vološinov (1929, now in Bachtin e il suo Circolo 2014) – a major representative of the Bakhtin Circle – observed that even a "natural" expression is always oriented emotionally, as when we claim hunger. "I'm hungry" addressed to the waiter serving at the table can be variously intonated and thus convey different meanings: a request signifying "please," satisfaction at the menu, impatience for delay in service, a joke counting on camaraderie, playing on the grotesque, and so forth. Uttered by a beggar on the streets, "I'm hungry" will resonate with totally different emotional overtones. Coming from a social castaway, the utterance can be variously intonated, for example, with humility, resignation, even envy. Or, "I'm hungry" may be uttered in acknowledgment of one's own distress, quietly, too ashamed to let anybody else know. Instead, if an I-experience translates into a we-experience and hunger becomes collective, "we're hungry!" shouted out aloud, protest is expressed openly, actively, participatively through emotional intonation.

Experience is intonated, rhythmed, and articulated differently depending on a series of factors including context, conditions, actors, relationships, whether public or private, inner or outer, social, cultural, economic, historical, psychological, and so forth (Petrilli 2015a: 299–307; Petrilli 2022a, b).

It is through others precisely, through translation by others that we reach greater awareness of our own "effective" emotions – translation does not necessarily consist in words, but may take the form of a nonverbal reaction, gesture, behaviour, deliberation, decisional act, evaluation, dialogical confrontation.

What does all this mean? That, ultimately, we cannot do without others, simply because the signs and languages through which "we are" and strive to "understand each other" come from others. All this says something about the possibility, the availability, the commitment to "living together".

Roland Barthes dedicated a course and a few seminars (held at the Collège de France, 1976–1977) to the theme of "comment vivre ensemble" (Barthes 2002). Referring particularly to Fourier and to Loyola (Barthes 1971), he considers various possibilities of community life, among which Fourier's "phalanstère" (phalanstery) and Jesuit monastic life according to Loyola. Barthes observes that "living together" concerns society, nations, culture, just as it concerns small communities, families, and couples. In his course, he reflects on living together in select groups, inspired, on one hand, by socialism (Fourier), and, on the other, by certain religious movements influenced by oriental monasticism (however, not in isolation, but with others).

Here, by "living together" is understood the possibility of peaceful togetherness and mutual support, in cohabitation, coexistence, this too in a restricted and delimited space as is the planet we inhabit (it has taken a pandemic for us to realize just how restricted and delimited) – "this strip of land, a flowerbed, that makes us so ferocious! ("L'aiuola che ci fa tanto feroci," Alighieri 2007 [c. 1308–1320], *Paradise*, XII, 151).

6. Translation of Emotions as the Sign's Vocation for Otherness

We understand others and make ourselves understood precisely because meanings are not univocally defined outside concrete communicative contexts, but are determined – not only from the listener's viewpoint, but also the speaker's – in an interlinguistic, multilingual space, through the play of deferrals from one interpretant to another. A language (*langue/lingua*) does not only live on internal plurilingualism, on endolingual productive processes, on deferrals from one interpretant to the next within itself. The life of a language (*langue/lingua*) is unimaginable outside the relationship with other languages (*langues/lingue*). In the movement of deferral where one sign is translated with another, whether verbal or nonverbal, there are no fixed points, ultimate references, interpretants that do not require reformulation, translation, a reference to other signs that act as their interpretants. The sign whether emotional or conceptual is in otherness.

An *utterance* not only has an emitter, an addressee, a context, a sense, but also an intonation, an accentuation and as such is always emotionally oriented. Therefore, in human semiosis, interpretation-translation is inevitably oriented according to a given sense, in terms of organized social reality relatedly to a given program, to social planning, to a given "ideology" (Rossi-Landi). In fact, in the human world interpretation-translation is always oriented, accentuated, intonated by values, beliefs, convictions, interests, ideals, objectives, desires, ideologies. From this perspective, the interpretative-translative process may be considered as the expression of a given vision of the world, of social planning. In live socio-semiosis with its worldviews, values and ideologies, interpretation-translation as interpretation and response is accentuated, such as to undersign, question, reject or simply submit passively to the latter to varying degrees of alienation – social and linguistic.

Plurivocality is at once "ideological plurivocality" to use an expression introduced by Mikhail Bakhtin, projectual plurivocality, evaluative multilaterality. Semantic alterity involving the relation between one's own word and the word of others, the relation among generational languages, among different class languages and so forth is also *ideological alterity* giving rise to accentuation in terms of valuation, practical orientation, operational intentionality as assumed by the concrete word.

From this point of view, to understand an utterance actively, responsively is also to interpret on an ideological level, to play out evaluative accentuation; responsive understanding calls for an ideological stance, whether assent, refusal, or criticism as hinted above. The utterance that serves as its interpretant

also manifests ideological direction, different practical standpoints. Verbal meaning is mostly realized at the crossroads of different ideological directions, relatedly to given verbal signifiers (Petrilli 2021a, 2022, 2023).

The translator/interpreter constantly attends to emotional utterances and expressions that are somehow intonated, accentuated in one way or another. For somebody listening to another person speaking and interpreting that person's words, the tone of voice is already in itself an indication of signifying content and emotional implications (Petrilli 2013b, 2019).

Nonetheless, we know that emotivity is also expressed and perceived in writing. Paralinguistic modalities vary according to writing genres and the forms of "reported discourse," whether direct, indirect, or free indirect. Like playing a musical instrument, in order to "sound" good a translation performed from a written text requires "a musical ear." In other words, translation involves emotions at all levels.

As anticipated, another important aspect of the expression of emotions in live utterances concerns the relation to ideology, prejudice, and stereotypes (Schaff 1980). Words often involve what goes under the rubric of "stereotyping" and the problematic of social alienation, "linguistic alienation" (Rossi-Landi 1992: 252–266). Stereotypes can be appraisive or depreciative on a valuational scale ranging from high degrees of positivity to high degrees of negativity. Most words and utterances contain stereotypical connotations and are emotionally charged accordingly, especially when they refer to the "other." When prejudice and stereotypes are involved, the I of the utterance juxtaposes its identity to this "other" with tones that can vary and change infinitely, from love, awe, and admiration, to disdain and contempt, to patience and forbearance, via insult and slander, or even (mystified) tolerance, and so on.

The "stereotype" is distinct from *ideology* here understood as *social planning* (see Ferruccio Rossi-Landi (1973, 1978, 1992). Contrary to passive acceptance of the world as it is, ideology is something that can be explained or that can be elected as a topic of critical discussion. Instead, stereotypes are mostly connected with some unwarranted prejudice and are usually left unjustified, unexplained. As such stereotypes are difficult to question or to reject in any sustained manner and as a consequence, they tend to induce mental deafness.

In her book *Powers of Horror. An Essay on Abjection*, Julia Kristeva (1980, Eng. trans. 1982) observes that words do not only have "objects," but they also have "abjects." The object as such can be considered neutral, whereas the "abject" involves a disposition to refusal, even in the form of damnation and rejection. Sense and significance for me, for the self, for the other are ambiguous in live communication and as such cannot be taken for granted.

7. The Task of Translation: Critique, Disalienation – Translating for Better Worlds

What is "the task of the translator?" to echo Walter Benjamin (1968 [1923]), as regards the translation of emotion. As stereotypes, words are perfused with positive or negative emotion. In the effort to remain "faithful" to the text in translation, the interlingual translator can *aim* to render an utterance from one language to another without varying emotional charge, in fact a difficult task given that variation is inevitable. Signifying ambiguity, including of the emotions, is structural not only in the translation and eventual communication of the self's emotions to others, but even in their very interpretation by the same self that is experiencing the emotion.

In *Mythologies* (1957), Roland Barthes avers that signs do not only denote, but they also connote. In other words, signs do not only refer to the world via denotation, but also connotatively, wherewith they convey unconscious, inbuilt evaluations, qualifications, and different judgments of the same referents.

The semiotician can choose to act as a mouthpiece for the order of discourse of a given society, or instead commit to unravelling its signs and ideological structures, testing them for prejudice and stereotypes. The task of translation is essential to this fundamental task of the semiotician. Semiotics can contribute to revealing stereotypes wherever they occur, evidencing how the same word or utterance can be used in different senses, with different emotional overtones. Many words in this world are imbued with negative connotations, some of which in their very formation: *stranger, foreigner, negro, Jew, migrant, refugee, illegals, queue jumper, sans papier, extra-communitarian,* etc. Cumulatively they constitute a kind of phobic lexicon against alterity that is widespread, recurrent, and persistent (Petrilli 2017, 2021b).

The semiotician can engage in disalienating the human use of signs and language, thus also engaging in translating for a better world, humanizing humanity. *This too is the work of translation*. In this sense semiotics is practiced as semioethics (Petrilli and Ponzio 2003, 2010; Petrilli 2010a, 2014).

8. Humanizing Emotions: Un-indifference Toward the Other, Responsibility, Love

This approach to the life of signs and to the signs of life involves semiotics and its practitioners in the task of emotive translation understood as *rendering emotions human*, that is, *humanizing emotions*, thereby recovering the capacity for un-indifference toward the other. The expression "human" alludes to a form of humanism which is not the "humanism of identity" and its rights, but rather the *humanism of alterity*, a new humanism, to echo Emmanuel Levinas (1972), the *humanism of the rights of the other* (Petrilli 2021c; Petrilli and Ponzio 2019a, b; Ponzio 1995, 2019). Thus described, humanism presupposes un-indifference toward the other, engagement in a constructive dialogical encounter with the other, *alias* in "translation" among different "languages," verbal and nonverbal, where "dialogue" is not only a theoretical or ethical demand but is essential, indeed foundational for the sake of healthy social practice locally and globally over the entire planet.

In writings from the early 1920s Mikhail Bakhtin discusses the relation between the manifold nature of dialogue and the fullness of knowledge in the relation to sensation, feeling, and emotion. He meditates on the intersection between the aesthetic vision and the philosophical, describing the different aspects of human sense and sensibility as united dialogically, capable of un-indifference toward the other, responsibility, and love. The tension toward knowledge and truth implies the tension toward sense and feeling, and the pleasure they afford, transcended by the knowledge that contains and extends them. Consider these words by Bakhtin:

> Lovelessness, indifference, will never be able to generate sufficient power to slow down and linger intently over an object, to hold and sculpt every detail and particular in it, however minute. Only love is capable of being aesthetically productive; only in correlation with the loved is fullness of the manifold possible (Bakhtin 1993 [1920–1924]: 63–63).

In Bakhtin's vision, art and answerability, art and responsibility, unlimited responsibility, imply each other at high degrees of dialogism (see Petrilli 2018b). The sign's vocation for otherness is embedded in dialogue, listening, translation.

Translation is not only understood in specialized senses as delineated by Roman Jakobson (1959) with his renowned translation triad, or even by our own typology which elaborates on Jakobson's in a global semiotic framework (Petrilli 2003: 17-20, 2016c). Translation is understood here in a broad sense as intrinsic to the sign and to the relation among signs. And this implies translating signifying processes, verbal and nonverbal, as a method in the quest for understanding as thematized pioneeristically by Victoria Welby in the second half of the nineteenth century with her Significs – a philosophy of interpretation, significance, translation" (Petrilli 2009).

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JURI LOTMAN'S CONCEPTS OF SEMIOTIC BORDER, SEMIOSPHERE, TEXT AND THEIR POTENTIAL FOR TRANSLATION STUDIES

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1. Translation studies today: a brief overview

The discipline of translation studies has certainly come of age: this may be illustrated by numerous conferences, societies, journals, monographs, summer schools or university programmes, all of which have been solely devoted to various aspects of what can be deemed the object of research of the discipline, i.e. translation. The fast development of the discipline has been also visible in the way it has been challenged by the contemporary world and how it has reacted to these challenges. What used to be associated with the linguistic dimension only has now become multimodal.

Although, as argued by Gambier (2023: 2–3), a multimodal text is not a new concept, it seems that translation studies turned its attention to multimodality relatively late in its development, i.e. at the time of the growing prominence of audiovisual translation. This shift has led to semiotics receiving more traction as well. Translation scholars have started to recognise the potential of the latter to a much greater extent, underlining the importance of the concept of the Jakobsonian intersemiotic translation (Jakobson 1959) or the usefulness of semiotic modes or resources, as defined by Kress and van Leeuwen (1996; also Kress 2010).

Visible though it may have become, semiotics as such has not exerted much impact on the discipline despite its undeniable potential: according to Kaindl (2020: 49), the current interest in the multimodal has its roots in applied semiotics of the 1970s and may be just "a cosmetic means of concealing a continued focus on linguistic aspects in translation studies"; Pérez González (2014: 119) argues that, in general, theories of translation have limited the object of research mainly to written and oral texts, i.e. "verbal artifacts", and points out that despite the advances in the discipline "the displacement of language from non-verbal meaning-making" has not been addressed fully and adequately.

Indeed, it seems that the main object of research of translation scholars is still a verbal text situated in a non-verbal context, and whenever the focus is shifted towards the latter, the problem emerges of defining the key concepts of the discipline, including the concept of equivalence, text or sense (see e.g. Bassnett [1980] 2002: 24 or Gambier 2023). Despite the evident move towards the multimodal, audiovisual or plurisemiotic, translation studies still struggles with the narrow understanding of translation as transfer between linguistic signs, which may only confirm the claim made by Kaindl (2020) or Pérez González (2014).

Meanwhile, semiotics has a much greater potential than the one delimited by the concept of intersemiotic translation added to accompany cases where linguistic signs are used along non-linguistic ones. This may be exemplified by the usefulness of some of the concepts introduced by Juri Lotman, a structuralist semiotician representing the Tartu-Moscow School of Semiotics. Even though structuralism has been associated with binaries, and as such has been criticised and rejected (in the context of translation studies see e.g. Nergaard and Arduini 2011 or Blumczynski and Hassani 2019), it seems that some of the ideas are still valid and may be very helpful as long as we are open to translating them into the contemporary body of knowledge about linguistic translation.

2. The object of research of translation studies

Irrespective of which school or turn within translation studies we represent, it is likely that we will be fairly agreeable to the fact that translation is one of our main objects of research and if we stray from this object, we are likely to move towards a different scope of research. This may be justified with recent shifts towards other research objects generating new areas of interest. The growing significance of the translator's agency has encouraged scholars to talk about a new subdiscipline within translation studies, i.e. translator studies

(see e.g. Chesterman 2009: 13), whereas the multiplicity of practices observed in the way we communicate currently has generated questions concerning the new name for the whole discipline. For instance, the tentative "trans-studies" proposal would highlight the paradigm of change and accommodate "many of the alternative terms for translation" commonly used today (van Doorslaer 2019: 229).

Despite the benefit of making translation studies more specialised or broader in its scope, the tendency to use such labels may lead to the fragmenting of the discipline, with the discourse on translation becoming more hermetic. Another problem is connected with the crossing of conceptual borders: it seems that moving beyond the linguistic dimension into the world of "all forms of translation" is challenging not only from the point of view of appropriate methodologies or terminology, but also because it may actually question the existence of translation studies. A good example may be the idea of "eco-translation", introduced into the discipline mainly by Cronin (2017). He argues that eco-translation "covers all forms of translation thinking and practice that knowingly engage with the challenges of human-induced environmental change" (Cronin 2017: 2–3). The author is right when he claims that translation studies "needs to take seriously the idea that translation and translators do not exist in isolation", but the question is whether this is not an obvious fact that has been made clear by translation scholars many a time, without the need for using ambiguous new terms, and whether such considerations still fall within the scope of translation studies and its terminological apparatus.

It turns out that despite the advances made in translation studies, we still do not know what translation is. This fact was signalled by Tymoczko almost twenty years ago, when she wrote that the "task of defining translation is not finished and it will continue to be a central trajectory of translation research in the decades to come" (Tymoczko 2005: 1084). Recently, the problem has been echoed by, e.g. Mus (2021: 2–3), who argues that scholars tend to ask the same old questions, including the question about the object of research, owing to, for instance, the changes we have experienced in the way we communicate. What he means is the complexity of the means used to communicate, which have became not only polysemiotic but also plurisemiotic. Gambier (2023: 2) makes a similar comment, arguing that verbal communication has become more complex and multimodal "[t]hanks to text linguistics and semiotics". Indeed, if translation scholars indicate that the main challenge of defining translation as a process, product and a human-centred activity is problematic mainly because of the omnipresent multimodality or the complex semiotic make-up of the text, then it seems that semiotics as a general theory of signs and communication may provide viable solutions. This may be well exemplified with the great potential of Lotman's theorising, in particular, his concepts of the semiotic border, semiosphere and text, all of which can help to define the object of research of translation studies against the background of contemporary challenges.

3. Lotman's semiotic border as the condition for translation

In most general terms, translation (in translation studies) is defined as some type of transfer of meaning between the source and target texts and/or cultures aimed at producing a target text. At this point it is necessary to make one reservation: the term "translation" is used here to stand for the process, i.e. the event of translation that includes the active role of the translator, rather than the product only. It is also used in the narrower understanding of translation studies, as a process that has to involve natural languages among other sign systems (for details see Rędzioch-Korkuz 2021). It becomes clear, then, that translation assumes the existence of difference and contrast, which should be made comprehensible and accessible; accordingly, there should be a border between some spaces or qualities between which the process of translation takes place.

Lotman (1990, 2005, 2009) writes about borders in the context of semiospheres. He claims that a border is an abstract term standing for a very fundamental feature of communication, as it allows the exchange of information between various sign or semiotic spaces. He writes that:

> [t]he border of semiotic space is the most important functional and structural position, giving substance to its semiotic mechanism. The border is a bilingual mechanism, translating external communications into the internal language of the semiosphere and vice versa. Thus, only with

> the help of the boundary is the semiosphere able to establish contact with non-semiotic and extra-semiotic spaces (Lotman 2005: 210).

In other words, the border is the mechanism which allows the establishment of contact and communication between two spaces, as it is "bilingual". The bi-character of the border may be actually translated into a triad-based perspective to avoid the unwanted binaries. The border is the necessary condition for delineating the sign spaces between which the process of translation takes place. It means, then, that the border assumes there is some kind of difference, as it separates something that may be known from something that may be unfamiliar and needs mediation. Accordingly, the border is also the intermediary space which joins the two sign spaces, bringing them into contact and creating links between both, i.e. creating a relation of similarity or resemblance.

This is actually a very important feature of the border in the context of translation, as it clearly demonstrates that a translated text will be a result of the contact between sign spaces rather than a process of uprooting the meaning from the source space and implementing it into the target text. Rather, a translation is a result of the interplay between the different and the similar, i.e. it signals the foreignness of the source text, if only by presenting it as a translated text, but it also assimilates the source text to some extent, moving it closer to the target sign space. According to Monticelli (2019: 393), a border has three functions, including the function of closing and separating, providing space for connection, and creating "internal differentiation and external indetermination". As a result, the translated text is to some extent an autonomous and indeterminate text, in which the meaning is created rather than through which the meaning is simply transferred.

What follows is the third feature, or mechanism of the border, which is the mechanism of dialogue and mediation. If we agree that a translated text is a result of the interplay between the sign spaces, then we need to admit that there is some kind of mediation. Lotman argues that the semiotic mechanisms belonging to or operating within sign spaces "are in a relationship of mutual untranslatability, yet at the same time being similar, since through their own means each of them models one and the same extrasemiotic borders and translation reality" (1997: 10). That is, the sign spaces need to be comparable and contrasting in order to be transferable. This paradox of similarity and difference creates then the quality of mediation or dialogue.

It follows, then, that the notion of the semiotic border illustrates three fundamental features of translation, i.e. the necessary difference, the intended similarity and the reconciling mediation. Translation requires the existence of two spaces, which are somehow contrasting and initially untranslatable. It also needs the quality of similarity as translation is by definition driven by the relation of likeness or equivalence founded on its derivative character. Difference and similarity are combined in dialogue, which does not result in a simple combination of A and B or movement from A to B, but rather in the synthesis of A and B.

The notion of the semiotic border may be also useful for translation studies thanks to the following:

> [t]he notion of the boundary separating the internal space of the semiosphere from the external is just a rough primary distinction. In fact, the entire space of the semiosphere is transected by boundaries of different levels, boundaries of different languages and even of texts (…) (Lotman 2000: 138).

It means that in the case of a particular event of translation, we may talk about various semiotic borders, which do not have to be limited to the source and target languages or source and target cultures. The border may be placed between different registers of one language (including cases of intralingual translation), between various ideologies or time periods. Moreover, one event of translation may include various borders, which may expand the scope of translation research. Most importantly, though, the concept of the semiotic border clearly shows that translation is founded on difference and similarity, both of which are subject to mediation in a specific context.

4. Semiosphere and sign spaces in translation studies

The context mentioned above means a specific portion of reality or a semiotic continuum, in which translation takes place. Translation scholars would traditionally associate the context with the idea of culture, which, as a component of translation, has become particularly prominent mainly after the linguistic turn, when scholars turned their attention to the problem of manipulation or refraction of meaning, power relations or ideologies. However, it seems that, currently, the notion of culture has become problematic and limiting, as quite often the difference that underlies the event of translation is not so much of a static cultural nature but includes the dynamic intersection of broadly defined cultural factors and the physical environment.

In his theory, Lotman shifts attention to the concept of semiosphere, which he defines as a continuum of multiple heterogeneous systems (Lotman 2005: 206), thus highlighting its dynamic nature. Semiosphere becomes a space of conflict and constant dialogue, as it is "transected" by various borders (Lotman 1990: 138, 2005: 215). It is a dynamic and internally varied structure, with various levels that are "a seemingly inter-connected group of semiospheres" (Lotman 2005: 225). However, this diversity implies integrity – a paradox that may be explained both by analogy to organs of a living organism and by the fact that these interrelated semiospheres are in constant dialogue (Lotman 2005: 215 and 225).

Semiosphere stands for a semiotic universe, i.e. a functional system or a general sphere of semiosis, as opposed to the surrounding extra-semiotic or non-semiotic space of no semiosis. Though not stated explicitly by the author, semiosphere may include nature, as semiosis takes place also in the natural environment. It follows, then, that both culture (understood as a human-created universe) and nature (understood as a universe created with no human intervention) are spaces of communication and meaning-making, forming the continuum of the semiosphere. As underlined by Monticelli (2019: 391), Lotman does not understand culture as a collection of "self-enclosed and self sufficient" systems and that is why culture itself should be understood as an "underclass", i.e. only a specific portion of the semiotic continuum.

From the point of view of translation studies, adopting the broad perspective of Lotman may be useful, as it helps to include not only the culture-based "totality of texts", but also the natural environment, which also generates meaning. The event of translation is situated in a specific context of a relevant sign (or semiotic) space, rather than culture, which is a concept notoriously difficult to define and may prove to be too ambiguous (for instance in the case of translating within one "global" or homogenous culture). The concept of the sign space can accommodate ethnic, folk or mass cultures; history and conventions; social norms and individual preferences; specific locales, habitats or time periods, etc. Hence, it is possible to talk about different portions of one sign space (e.g. art of a specific region across centuries) or different sign spaces (e.g. the source and the target sign spaces in the event of translation) that are separated by relevant borders and come into dialogue. Sign spaces include then all relevant sign systems and their conventions; they are dynamic spaces of semiosis that are internally varied with the centre and peripheries (which dichotomy has been well-established in translation studies in the 1970s and 1980s); and they are criss-crossed by multiple and relative borders, upon which translation is conditional. Thus, the context of a translation event, which covers a relevant portion of a sign space or sign spaces, becomes much more informative and meaningful.

5. Text as any composition

In order to complete the image of a translation event, we need to address the question concerning what is actually translated. A ready-made answer has been provided by some translation scholars: for instance, Shreve (2018: 173) argues that "the object of translation is a text and the product of translation is a text"; similarly, Rogers (2015: 59) writes that a text is simply "what all translators translate", irrespective of the actual definition they prefer. Obvious though such statements may be, they do not seem to be sufficiently accurate or explanatory, especially currently when some translation scholars have called for re-defining or revisiting the concept of a text, as it should accommodate newer forms of communicating meaning.

A purely linguistic definition, i.e. a text understood as a cohesive and coherent string of linguistic signs forming logical and meaningful syntagms, does not solve the problem, even though linguistic signs still seem to form the core of the translation process. At later stages of the development of translation studies, scholars made that relatively clear, highlighting the fact that a text should be analysed in its context, with proper attention devoted to its communicative function or to the manipulation it went through. At some points, they would actually refer to semiotics. For example, in his earlier papers, Toury (1980: 108, 114) writes about semiotic entities which are generated through the process of transfer and introduces the notion of a texteme, i.e. a text-related linguistic unit of any type or scope, which also has a textual function in the texts concerned. Along the same lines, Pym (1992) underlines the materiality of a text thanks to which it can travel in time and space. He argues that:

> [f]or the purposes of translation studies, the privileged object of transfer is the text, independently of whatever meaning, information, message or signification might have been attributed to that text prior to transfer. But the text must be recognized as inseparable from material support, since it is only through materiality that its transfer can become significant (Pym 1992: 24).

Discussing literary translation, Bassnett (2002: 37) directly turns to a more semiotics-oriented approach and refers to Lotman's understanding of texts, underlining the fact that, on the one hand, a text is a self-contained composition, and on the other hand, it is in dialogue with other surrounding texts. She laments the fact that this complex and dynamic nature of a text seems to be neglected by translators who adopt an atomistic approach, concentrating on selected in-text qualities:

> [t]he failure of many translators to understand that a literary text is made up of a complex set of systems existing in a dialectical relationship with other sets outside its boundaries has often led them to focus on particular aspects of a text at the expense of others (Bassnett 2002: 83).

It is even more surprising, then, that the concept of a text is currently problematic if semiotics has already provided a solution. Lotman (1981) understands a text broadly as a well-organised composition expressed by means of a specific language, i.e. a semiotic code. A text is also limited, as it has its own internal structure that may be deduced from itself (Lotman and Piatigorsky 1978: 233). It has a specific function, which lies in "its social role, its capacity to serve certain demands of the community which creates the text", i.e. it is created in order to signify (Lotman and Piatigorsky 1978: 233, Lotman 1990).

In the area of translation studies, a text may be then defined as a semiotic fact founded on the dialogue of three dimensions: the syntactic dimension guaranteeing its internal composition marked with a beginning and an end; the pragmatic dimension underlining its actual function and context in which it exists; and the semantic dimension pertaining to the main feature of a text, which lies in signifying. A text is an organised structure founded on a semiotic code (involving natural languages rather than consisting of linguistic signs only), existing in a specific context of time, space and other texts, delivered through various media and modes. Such an integral and global understanding gives no grounds for excluding non-linguistic signs while defining the concept and accommodates a number of instances of texts, starting with novels, moving on through picture books to song texts and opera performances. By adopting a less atomistic perspective, it seems possible to retain the concept of a text and embrace its semiotic structure, materiality and function.

Of course, such a broad definition includes also texts with no linguistic signs, e.g. murals, dances or pantomime performances. However, considering the reservation made in part 3, it should be made clear that in the case of translation studies texts should always include linguistic signs as long as we agree that natural language-based translation is still the core of the discipline. In other words, translating purely non-linguistic texts would most likely fall outside the scope of translation studies (and fall within the scope of translation semiotics?). What is significant, though, is the fact that despite its linguistic origin and focus, translation studies needs to recognise and explore the potential of semiotics to keep up pace with the challenges of contemporary communication.

6. Concluding remarks

The Lotmanian concept of the semiotic border, along with the understanding of the semiosphere and text, helps to underline the ontic conditions of linguistic translation. The border epitomizes three significant mechanisms: the one of difference, as it separates; the one of similarity, as it joins; and the one of mediation and dialogue, as it enables two sign spaces to come into contact. The definition of semiosphere as a kind of semiotic continuum and organism helps to highlight the fact that translation happens in context in which linguistic signs are just some of the means of constructing meaning, whereas the understanding of a text as a structured semiotic composition highlights its semiotic integrity that goes beyond words. Thus, translation does not mean carrying meaning over the border from the source text to the target text, but rather a process of mediation between sign spaces involving the quality of difference and similarity.

Despite its linguistic focus, translation within the discipline of translation studies is undoubtedly not a simple process of interlingual transfer, where linguistic signs of one natural language are rendered by means of another one. It is a semiotic process which involves signs in general, which means that translation proper is just part of the whole event. In other words, in the event of translation, translators perform the operation of intralingual transfer (looking for synonyms and paraphrasing), interlingual transfer (establishing dialogue between natural languages) and intersemiotic one (translating linguistic signs into extralinguistic phenomena before they render them into target signs). Responding to the call for revisiting certain concepts of translation studies, we may well start with re-reading one of the most quoted texts on translation, i.e. the short paper on linguistic aspects of translation by Jakobson (1959). What really deserves attention is the fact that Jakobson does not state that translation proper is the only possibility or the main type of translational action; on the contrary, he lists three types of operations a linguistic sign may undergo, or, to be more precise, "three ways of interpreting" a linguistic sign (Jakobson 1959: 233). Each sign signifies only when it is translated into another alternative sign, which is a claim made by Peirce and reiterated by Jakobson; as such, linguistic signs may indeed be interpreted by means of synonyms, equivalents and extralinguistic reality, which in turn is a fact proven by semiotics.

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THE COMPLEXITY OF EMOTIONAL REPRESENTATIONS IN LITERARY TRANSLATIONS

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1. Introduction

Emotions are inherent segments of literature on many different levels: as a fundamental part of the processes of creation and reception of literary works, as a constitutive element of poetry, narration and drama, and as material for poems, stories, novels (topics, symbols, moods, etc.). Literary representations of emotions are one of the most challenging tasks the authors face (mainly in the field where their artistic skills are shown) and even more so for readers and translators of different languages. Emotions are, first and foremost, translated or transported from real-life expressions into the literary work (through the discourse, style, genre, etc.). Afterwards, they are translated from one national language into another by another creative person –the translator. Of course, we could also speculate that every process of reading a literary work is another subjective translation/interpretation. In this interplay, many variations and specificities could help us better understand the phenomena of emotions. The main point of this article is that literature, being translated into different languages (same as in the other arts), helps us conceptualize, define and understand emotions cross-culturally and how to know and accept the Self and the Other better, how to harmonize axes of values and ethical norms.

The emotions perceived as intersections between nature and culture, the individual self and the community, the body and the natural things, the conscious and the subconscious, lately became the focus of many different interdisciplinary types of research in the humanities. The so-called "affective turn" has shown that the rethinking of contemporary problems of society and culture could be observed through the prism of emotions, feelings, and sensibility, leading to judgments and values and distinguishing what is good/positive/pleasant and what is bad/negative/unpleasant. As a result of that, the emotions get involved in modelling of the ethical norms.

In literary studies, the growing interest in affects, emotions, and feelings resulted in the development of ethical criticism and eco-critical theories. In translation studies, as a discipline based on the notion of the Otherness, the subtle questions of emotion and intuition in the translation process arise, just as the questions of expression and representation of emotions in the interlingual transfer of literary works. Special attention to emotions is also paid by cognitive linguistics and linguo-culturology (Wierzbicka 1999), as well as by the cognitive theory of emotions (*emotiology* –developed since the 1980s).

Having these notions as a starting point, I would like to comment on some aspects of my latest translating practice (translation of contemporary Czech novels and stories into the Macedonian language), emphasizing the nuances of emotional representations in the source literature and their interpretations/translations. Although my comments are written in an eclectic manner (criticism, hermeneutics, linguistics, etc.), I believe that they could be interesting for those who strongly support the concepts of *semioethics* and *humanism of otherness* proposed by Susan Petrilli and who are engaged in semiotranslational practice (Petrilli 2017).

2. Michal Viewegh and the enigma of love-emotions

I will start with the translation of the short stories by the contemporary Czech writer Michal Viewegh on the most frequent and fundamental literary topic –love (love and death might be the reason of existence of literature and art!). *Tales of Love (Povídky o lásce/Раскази за љубовта)* is collection of 16 short stories, all written as variations of the spectrum of emotions tied to human relations (almost the entire opus of Viewegh is devoted to the question of love relations, marriage, sex, children's and parental love, etc.). In the stories, the author poses the following questions: What is (and what is not) love in contemporary society, and what

kind of emotions does love stir: jealousy, melancholia, shame, happiness, disappointment, joy, revenge, passion, compassion, nostalgia; what happens when these emotions are expressed (openly shown), or suppressed –are they controlled, obsessive or are they missing, and does love exist at all?

Interestingly enough, human emotions are the main topic of Viewegh's short stories, but his discourse is far from emotional. He deals with emotions in a rather rational way, with distance, humour and cynicism. His affective lexicon is not rich, and he often uses a simple vocabulary and forms of direct utterances:

> *Vlastně to bylo banální: měla ho ráda, ale nemilovala ho / Всушност, работата беше банална: тој и се допаѓаше, но не го сакаше. / [Actually, it was banal: she liked him but she didn't love him]. Or: Snažím se, abych k Petrovi cítila lhostejnost (co jiného si zaslouží!), ale nedokážu to. Nenávidím ho. Miluju ho. Pořád! / Се трудам да бидам рамнодушна кон Петр (заслужува ли нешто друго?), но не можам. Го мразам. Го сакам. Се уште! / [I'm trying to feel indifferent towards Petr (what else does he deserve!), but I can't. I hate him. I love him. I still do].*

There are many descriptions of demonstrations of emotions in the text: crying, shivering, blushing, laughing

> *(E.g. udělá obličej nešťastné holčičky/ направи израз на лицето како некое несреќно девојче/[She made a face of an unhappy little girl] or Dívčin smích se nebezpečně blížil hysterii/Смеата на девојката опасно заличи на хистерија / [The girl's laughter was dangerously close to hysteria].*

The complexity of love as a polyvalent emotion is a well-known phenomenon in psychology. However, it is interesting to see how the writer presents the different emotional combinations in the narrative structure. He constructs short stories that combine the representations of feelings and emotions in many peculiar ways. These short stories function as signs, as "studies" of different aspects of human emotions and their intersections.

For instance, in the short story "Kostka osudu" / "Коцка на судбината" / ["Cube of Faith"], we read how hatred suddenly transforms into love, and this transformation is symbolically incorporated into the entire short story and in its title. Alia (the moment of coincidences and unexpected turns) is, at the same time, a motif, a plot, and a symbol. A young woman decides to go out with a hockey player by throwing a cube (by chance), and then also by chance, after a not-so-exciting evening, she has an accident (he breaks her arms with the trunk in silly situation). There is no one else to take care of the woman, so the man, who is feeling guilty, takes responsibility for her, moves into her apartment and helps her out in everyday life. This situation stirs up many quarrels, hate speech, shame, guilt, and responsibility. The culmination of the plot is the moment at a hockey game where the two of them are caught on a TV camera, projected on the big cube monitor, where the entire crowd of spectators can see them and cheers them up to kiss each other. Irrationally, at this moment, the woman realizes that her feelings for this man are positive and begins to look at him differently. Afterwards, they are happily married. Did her feelings change at that particular moment in their relationship, or was it love all the time but from the different side? How close were her hatred and love this whole time? Are these the contrastive sides of the same emotion?

The similar contrast of rejection and acceptance, or opposing and facing love, is thematised in the story "Comparison Test". A widow has a cynical attitude to mourning after her husband's death, so she rejects idealizing her marriage and acting in a manner of the usual stereotypes (Pryč s falešným sentimentem, říkala si / Без лажни сентиманталности, си велеше / [Down with the fake sentiments, she told herself]). In the first part of the short story, she is accused by her surrounding friends and family of lack of emotions and making inappropriate jokes about such a serious affair as loss of her husband. At one moment, she makes up a game – to compare the things she liked and disliked in her life shared with her husband. She finds out that her life without him is way better than the life she spent with him. So, the logical conclusion of the game is that the best husband is a dead husband. After her satisfaction with the score, at another irrational moment, when she sees his photo on the computer screen, she bursts into tears and becomes aware of her strong emotions:

> To už Kristýna pláče. Cítí bolest a paniku. Pláče kvůli Petrovi tak srdceryvně, až ji to udivuje/Opravdu nepředpokládala, že bude takhle oplakávat někoho, kdo prohraje i ve srovnání s mrtvolou/Кристина веќе плачеше. Чувтсвуваше болка и паника. Плачеше за Петр, толку трогателно, што дури и самата се зачуди. Навистина не можеше да претпостави дека така ќе оплакува некого, кој е губитник дури и во споредба со мртовец / [Kristýna was already crying. She felt pain and panic. She was crying for Petr, so heartbreakingly that it amazed her. She really didn't expect to mourn over somebody who was a loser even compared to a dead man].

In Viewegh's love stories, the characters are either unaware of their real feelings, or on the contrary, they often pretend, act or exaggerate when expressing or describing their inner world. For example, in the short story "Neporazitelný sok" / "Несовладлив ривал" /["The Unbeatable Rival"] we can recognize the deep feelings of disappointment and the desire for revenge. The main character has been hurt and offended by his girlfriend, who had left him without a word and moved far away. From that moment on, he lost his self-confidence, changed his behaviour and started planning his revenge –prepared questions and an entire speech of accusations, deeply convinced that he had the right to be angry, that he was a victim who had to strike back. This mixture of emotions –anger, fear, lost self-confidence, jealousy, begins to fade away, making him realize that he is even more attracted to her now that she is independent and leading a life of her own. There seems nothing left to fight over and his biggest rival is life itself.

In stories on infidelity, we recognize the tendency of the author to give indicative titles showing the complexity of the emotional controversy of the characters. Their feelings are at least doubly ambiguous, and sometimes with multiple meanings:

> (…) se v Richardovi mísily dva značně protichůdné pocity: radostné erotické očekávání a intenzivní úzkost / Рихард беше обземен од две особено спротивставени чувства: радосно еротско очекување и интензивна вознемиреност / [two quite contradictory feelings mingled in Richard: joyful erotic anticipation and intense anxiety].

What happens in the story "Dočasná ztráta orientace" / "Привремено губење ориентација" /["Temporary Disorientation"] is exactly a metaphor for the main character's emotional state. Having spent a wild night at a hotel, he goes to the bathroom without switching the lights on. He closes the door not to disturb the girl sleeping on his bed, and then something happens –he loses his sense of direction by imaging a picture of the bathroom in his house, and he gets hurt. This literary construction functions on a metaphorical level –the segment of the plot directly refers to the main idea of the story– loss of orientation, which can be considered an emotional state.

Similar relativization of the character's emotional state predominates in the short story "Enigma". The writer uses the same kind of mechanism – the story mainly focuses on a young man who wants to propose to his girlfriend by giving her a diamond ring and the challenges and obstacles he encounters on the way. When everything is finally arranged, at the café where the couple celebrates their anniversary, he is suddenly struck with a sense of connection to the young and sensible waitress. The enigmatic nature of love-related emotions is yet again at the centre of the writer's interest.

Within the context of semiotics, the short story "Dáma s krémem" / "Дамата со кремот" / ["Lady with Cream"] is particularly provocative. It is a story about love whose object is not a real person but a sign, an image, a photograph of a woman on a billboard advertising cream. Is such an emotion possible? Viewegh tries to speculate on the possibility and authenticity of such an emotion, leaving the interpreter to decide how to treat this emotion –as something pervert or normal.

In his stories, Michal Viewegh reveals a study of emotions through constructions of plots that thematise their numerous variations and combinations. These complex emotions sometimes cannot be precisely defined. But this is the ultimate power of literature –to recognize and anticipate phenomena and help build new concepts of human behaviour, experiences, thoughts, and emotions. In general, he deals with universal emotional expressions that are not nationally or locally coloured, even though they may be

placed in different local contexts. He uses English phrases, Italian words, slang and citations. Also, some of his characters are of different nationalities. Nevertheless, in his discourse, one can recognize the ironic approach typical for Czech literary masters.

The representations of emotions in Viewegh's short stories are rational vivisection of the phenomenon of love. But they are never melodramatic or pathetic (although we can notice the self-parody of the emotional discourse. For instance, he writes: znovu zjitřené emoce činily jeho vyjadřování ještě patetičtějším než obvykle / повторно разбурканите емоции го правеа неговото изразување уште попатетично од обично / [the rekindled emotions made his expression even more pathetic than usual].

3. Jáchym Topol's diabolic discourse

Horror and the whole spectrum of emotions connected to it is a separate literary genre and a matter of a concrete stylistic formations. Yet, in the novels of the contemporary Czech writer Jachym Topol, horror is in unusual combination with a realistic discourse and socio-political criticism. The novel entitled *Chladnou zemí* (literally: A Cold Country), published in 2009, has been translated into over 20 languages. (My translation into Macedonian was published in 2018, entitled *Работилница на ѓаволот* –my choice of the title is similar to many other translators, for e.g. the English title, *Devil's Workshop*). The English translation by Alex Zucker was awarded the 2013 English PEN Award for outstanding writing in translation. Topol's poetics is quite a challenge for translators: he uses colloquial language mixed up with slang, a variety of styles, coinages and neologisms, he breaks the grammatical rules, and uses numerous foreign words and modifications, or in a word: "he pushes the limits of the Czech language" (Woods: 83). (As an illustration of the difficulties of translating his work, it is interesting to mention one small detail related to the ambiguous meaning of the name of one of his characters, Lebo –the meaning of this word is or/either– in Macedonian, it is *или*, so the name becomes *Илин*).

According to Michael Stein:

> Any novel that delves into humanity's darkest horrors brings with it a certain set of assumptions - moral certainly, but also aesthetic, literary, stylistic. Here you have a book that deals with genocide and totalitarianism, so you can imagine a number of stylistic approaches: stark, steely prose to reflect a cold and painful reality; or pages without paragraph breaks, breathless, an unyielding barrage of images; or labyrinthine sentences to combat the inadequacy of memory so evidently on display here. (Stein)

The novel is about the holocaust, the genocide, and the controversial touristification of memory. It poses provocative questions about the memory of the dark side of history and its morbid commercialization. Divided into two parts, the story spreads in two locations –Terezin, a fortress town and former conclager in the Czech Republic and Minsk/Hatinj in Belarus (a place of massive massacres during WWII). The culmination of morbidity happens at the museum of figures made from real humans, mummies with their recorded voices telling the stories of horror. The novel is filled with the symbolism of the cold earth, the touch of the cold earth, the touch of death. There are a lot of images of open graves, pits/holes in the earth with bodies of killed people, tunnels, dust, excavations, basements, and bunkers. In a word, a very dark, horrible, unpleasant, yet striking and exciting story.

When we speak about senses, feelings, and emotions, in the case of this novel, we locate them in the reader's response but not so much in the narration itself. It is very efficient and dry reporting. The characters are slightly naive and even simple-minded (or retarded); they act zombie-like. The intellectual capacity of the narrator is under suspicion, same as his emotional life (his love to his goats, sick mother, and women). Many of his characters deal with mental disorders, drugs, or violence. The entire atmosphere seems dystopian, and although the reader is confused about whether to accept the story as fact or fantasy - it turns out that most of its content is real (reality becomes more frightening than the imagination). In fact, the novel is a semi-documentary with plenty of statistics and precisely depicted realities.

The most striking quality of the poetics of Topol seems to be his ability to suppress the emotions in his narration so that they could explode from the narrated scenes and his writing style. His narrator is concerned only with survival, but in the story he narrates, a variety of emotions appear: fear, anger, disgust, guilt, frustration, shame, hate. The emotional representation in his novel is mainly on a physiological level – the writer doesn't explain these feelings, he only creates images, symbols, signs of them. For example, the description of the world-known journalist who ends in the monstrous museum as an assistant making mummies out of the genocide eye-witnesses: he hardly speaks; he just keeps crying and spits and vomits from time to time on a small plate. The reader senses the narrator's emotional state in the description of what is really happening in the museum and how the corpses are being transformed into exhibits. The lack of emotional descriptions could be related to the special narrative strategy of the writer, which according to Christine Goelc (a German theoretician), is strongly influenced by the computer games when she says: "Topol's text orients itself in many different ways on elements of the game and implements them in its own narrative" (Goelc). (Does this analogy raise the question of emotion in video-games?)

In his review of *The Devil's Workshop* in *The Washington Post*, Sudip Bose wrote: "While Czech readers will nod their heads in recognition, many Americans will feel like scratching theirs" (Woods: 84). Different historical contexts make the reception of the novel difficult. Cultures also differ in understanding emotions. In this context, the phenomena of humour is indeed illustrative –we may agree that the sense of humour is a point of differentiation of temperaments/mentalities. Reviews of Topol's novel in English usually emphasize the notion of dark humour, but to quote the review in *The Guardian*, "the humour turns so treacly black it almost chokes you" (Housham). In my translation of *Chladnou zemí* in the Macedonian language, I couldn't recognize any traces of humour –I would rather say that there is plenty of sarcasm, irony, satire, and cynicism. Although the book was published in 2018, it still doesn't have a proper reception among the Macedonian readers, mainly because it is pretty "twisty", not easily readable, and quite bitter. The novel deals with emotions in a very complex way, and this can be traced in the entire opus of Jáchym Topol, (another novel by him, *Citlivý člověk*/*Чувствителен човек*/*A Sensitive Person* which I also translated into Macedonian in 2020 - this title is clearly indicative of the writer's profound interest in emotions).

4. Conclusion

The books written by these two Czech authors, Michal Viewegh and Jáhym Topol (who stand among the most popular and appreciated European prose writers), are examples of compressed emotional representations, and their transfer or translation into the Macedonian language and cultural milieu was a rather difficult task and a great responsibility that required an emotional input. As a translator, I could say that in both cases my approach was enthusiastic because the literary qualities of these prose writings were evident, but as soon as Viewegh's book left me with confused feelings of lightness and irony of human relations, the book of Topol stroke me with disgust from the radical evil and monstrosity, so that in the note on the cover-back of my translation I wrote that this is "раскажување што може да удри во желудникот на читателот, но секако ги става во погон неговите мисловни механизми/[a story that can hit the reader in the stomach but certainly sets his thinking mechanisms in motion]". This note is an explicit confirmation of the role of the emotions in the interpretations and translations of literature and their complex intersection with the sphere of reflection and cognition in general. Literature has a very important quality, and this is the ability to represent, express, conceptualize and help us understand human emotions cross-culturally.

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TRANSLATING EXPERIENCES AND EMOTIONS IN RAJBANSHI FOLK RITUALS

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1. Introduction

Human experiences consist of both emotions and intellect. As G. N. Devy writes, "Sensation accumulates in human experiences, finds a place in human memory and becomes what is known as knowledge" (Devy 2009). Therefore, a community's experiences, comprising of events, practices, and their repetitions, eventually find a place in their collective memory. This paper aims to study the folk rituals of Rajbanshi community and observe how the members of the community carry the ritual texts for generations by acts of learning, repeating, and translating through performances like dancing, singing or narrating the ritual myths. The study of Rajbanshi rituals, like *Hudum Deo Puja* and *Mecheni Khela*, substantiate the concepts of procedural and representational memories. The representational memory contains the patterned behaviour like following a particular dance-step, while the procedural memory stores the rituals' knowledge in their subconscious. A ritual performer, who carries the rituals in his/her memory and repeats them, becomes an author, a speaker and a translator.

The emotions of being a part of a community also induce the act of repeating. However, these emotions, under the influence of dominant mainstream cultures in the surrounding areas, also get subsided. This paper will also study the effect of dominant Bengali culture on the Rajbanshi ritual performances and the community's changing memory.

The National Informatics Center of India has given the geographical identity of the community as "Rajbanshi (pronounced as raːɟbɔnʃi), also spelled as Rajbongshi, Rajbansi, or Rajvanshi are found in North Bengal, Bihar, West Assam, Meghalaya, Bangladesh, Nepal and Bhutan" (Audit Egiye Bangla e-Bangla …n.p.). According to the 2001 Census Report, within the state of West Bengal, the Rajbanshis are found in Jalpaiguri, Cooch Behar, Darjeeling, Malda and Murshidabad. The Rajbanshi folk rituals and performances, i.e. the primary texts, have been collected by the researchers from the field works of Moynaguri, Jalpaiguri in West Bengal, and on the other hand, the secondary texts have also been studied to find the obsolete rituals that were practiced earlier. The rituals include acting in a certain way to worship the deities, to follow a particular faith and to continue the belief with which they were initiated. It is not an individual's task but requires a group of people who also adhere to the same faith, and nurture the knowledge associated with the faith. These group of people uphold a common consensus towards the rituals and consider them a part of their cultural traits. In other words, their world-view is reflected through these rituals and together, they constitute an ethnographic depiction of the community.

However, the world-view of a community is susceptible to change in the pretexts of time, space, migration, interventions by other communities, changes in technology, environmental conditions, socio-political-economical variations etc. Knowledge transfer and acculturation are likely to happen, and hence the world-view does not remain the same. Reading the ethnography of a community can bring out the different phases in the construction of the community's identity. The transfer of these phases corresponds to translation and here we can read John Leavitt, whose view of "ethnography as translation" is figurative and considers ethnography as a "movement" between the cultures where cultures are equivalent to texts that can be interpreted (Leavitt, 2014). This understanding of ethnography can

lead us to suppose an entire community as a text and the people living in the community to be the carriers of the text. This text comprises of their being and belonging to the community, delineated by their belief system, social position, customs, regular life style, artefacts and mentifacts.

Rajbanshi community was primarily an agrarian community and did not follow any system of writing. The rituals that are discussed in this paper were orally transferred for generations and some of them have been scripted lately in Bengali or Assamese. The performers of these rituals, nevertheless, have learnt them through observations and repetitions. Thus, the culture studied in this paper remains to be a primarily oral culture. The concept of text in an oral culture is not restricted, unlike the ones that we find in case of writing. Walter J. Ong mentions, "an oral culture has no texts" (Ong 2002). Therefore, the absence of prescribed or definite texts facilitates the inclusion of everything that gets stored in memory to suffice that absence. Ong furthers his idea by mentioning that:

> In a primary oral culture, to solve effectively the problem of retaining and retrieving carefully articulated thought, you have to do your thinking in mnemonic patterns, shaped for ready oral recurrence. Your thought must come into being in heavily rhythmic, balanced patterns, in repetitions or antitheses, in alliterations and assonances, in epithetic and other formulary expressions, in standard thematic settings (the assembly, the meal, the duel, the hero's 'helper', and so on), in proverbs which are constantly heard by everyone so that they come to mind readily and which themselves are patterned for retention and ready recall, or in other mnemonic form. (Ong 2002)

Ong's idea of a text is thus formed if a person is able to reproduce his/her thoughts in a repetitive pattern in an oral culture. It is a structure in which the minds are organized which help in the recognition of the text.

Rituals are a part of Rajbanshi belief system, comprising of the myths that their ancestors believed in, disasters that the community had encountered, and the remedies that they conveyed to their successors. Rituals have been carried forward in this community by learning, practicing and repeating them. The study of Rajbanshi rituals, like *Hudum Deo Puja* and *Mecheni Khela*, substantiate the concepts of procedural and representational memories. The representational memory contains the patterned behaviour like following a particular dance-step, while the procedural memory stores the rituals' knowledge in their subconscious. Translation in this paper intends to perceive how experiences convert into the episteme of the community's collective memory and manifest themselves when the community's transition takes place.

2. Description of Rajbanshi Rituals

The data collected for this paper include both primary and secondary sources. The necessity of using both these sources emerges because of the traditional oral and performative nature of these rituals. While some of the rituals like *Mecheni Khela, Mecheni Puja* and *Panchapuja* are still existing in annual practices by the community folks, the rituals like *Hudum Deo* and *Jurabondha* have almost come to an extinct, and their relics are found only in the written documents.

Premanada Roy writes that *Hudum Deo* is the son of *Basumati*, the mother earth. When she was impregnated by Indra, the King of the Gods, the society had alienated her and she was left with no shelter. Listening to her cries, the tree of *Athiya Kola*/ plantain had splitted to provide shelter within it. When the baby was born to *Basumati*, the earth was facing a situation of drought, thus leaving a question of how to clean the new-born. *Basumati*, then again prayed to Indra, who was also the Rain-God, after which the earth was blessed with a heavy rainfall (Roy 2011). Another myth related to *Hudum Deo* goes back to the legend of *Rishyasringa* in *Mahabharata*. The base structure of both the myths is dependent on rain.

3. Experiences and Emotions

The basic component in the knowledge formation is experience. G. N. Devy's theory of sensation transforming into knowledge plays a crucial role in this aspect. Devy had also postulated that imagination is also a part of knowledge when it can excite the intellect and unite with it (Devy 2009). What experience consists of are events and practices, and repetition of these practices which result in finding the place in human memory which later unites with imagination to form various knowledge forms. Expression of these knowledge forms is done through the languages communicated in words and performances. Hence, what we suggest in this paper is, the ritual language are both oral and performative, thus the carriers of the language are not just speakers but also actors. Claudia Wassman reflects on Pernau's idea that languages are created by "the historical exchanges of the actors that use them, adding new meanings and incorporating nonnative elements" (Wassman 2017). This notion of language gives an authority to the users of the language, their creativity, addition, deletion, manipulation, as well as transmission. 'Actors' is a crucial term here because acting on a language is not limited to only communication. Acting on a language incorporates the sense of experiencing in the language and operates in a holistic manner.

As an indigenous community, the Rajbanshis have mostly transferred their experiences through acting on the language. Experiencing the language and expressing them needs the assistance from body and mind both. Here, we can think of Descartes' definition of French "émotion" which establishes the "connection between mind (soul) and body that he thought was effected through the movement of corporeal "animal spirits" in the nerves, which he thought were hollow, informing the soul situated in the pineal gland about the state of the body" (Wassman 2017). Ritual performances require the devotees to ground their beliefs in the ritual and also enact through the body movements. Rajbanshi folk rituals include the songs and dance performances where the followers first start believing in the rituals to be beneficial for them and then do the enactment by copying the elders and eventually learn the process.

3.1. **Sensation, Emotion and Memory in Rajbanshi Rituals**

While assessing the emotions reflected towards ritual practices in Rajbanshi community, it can be seen that the performers establish a familial relationship with the supernatural or the deities. The *Mecheni Khela*[1] is a prime example of this relation. Since the ritual of *Mecheni Khela* continues for a month's time, the devotees get habituated with the ritual performances as a part of their daily life. It has been observed by the researcher that the *Mareyani* breaks into tears when the immersion of *Mecheni*'s umbrella takes place on the final day of the ritual. The emotion is equivalent to the grief experiences when a close relation departs for a long time. Emotions related to the rituals, here, are not different from the emotions that confer at interpersonal relationships. As Sylvia Burrow writes, "Emotions do not so neatly correspond to what one can or cannot intelligibly do. It is the very nature of many emotions that they are specifically directed toward what one cannot do at the moment, or ever" (Burrow 2005). Ritual emotions also correspond to this trait as we find at the end of rituals like Mecheni Khela or in the course of *Panchpuja*[2].

It is interesting to note that emotions are perceived not only through the mind, but the human body also plays an active role in it. If the brain is able to perceive a change of state whose cause lies outside of us, then the sensation is objective. For an ethnographer, who does not belong to the community and observes the changes in the community from a third person's perspective, the changes in the ritual narratives will appear objective. However, for a ritual practitioner within the community, the sensations can

[1] Mecheni is a goddess, worshipped by Rajbanshis. She is the human incarnation of River Tista as believed by the Rajbanshis. Mecheni khela is a ritual of collecting offerings while singing and dancing by Rajbanshi women for worshipping Mecheni.

[2] Panchapuja is a ritual of worshipping five deities including Mecheni. It is performed after a few days of Mecheni puja. The five deities are Mecheni, Kuchuni, Natkiburi, Dhola and Shib.

have subjective changes, owing to the causes lying within them. For instance, the change in the *Adhikari*[3]'s personality during *Panchapuja* from a priest to a God's representative and returning to the role of priest are the phases of subjective sensations. The rapid shaking of his head stimulates the impulse to produce a language which is more inferior or intimate compared to the non-ritualistic honorific language. There are two visible changes that can be observed in this phase: firstly, the priest addresses the devotees in intimate / inferior terms, and secondly, the priest starts using the slang language. Similarly, the body's role can be observed when the women devotees of *Mecheni Puja* assemble at the courtyards and start dancing whenever someone starts singing a *Mecheni song*, or a drum is played. From the secondary texts, it can also be noticed that in the *Hudum Deo*[4] *Puja*, the devotees perform the rituals being naked, discarding the normative rules of clothing.

The objective and subjective sensations are not the ends to themselves. The ritual performances can exemplify how objective sensations can transit to subjective ones. Intersection of cultures in a given time and location provides the space for the communities to interact in the ritual spaces as well. The Rajbanshi community has adopted various ritual norms from the mainstream Hindu Bengalis as well as from Islam. While their devotion to deities were earlier limited to the Rajbanshi village *thaan*[5]s, household *thaans* or natural entities, but now it has adapted to venerate the Hindu idols like Kali or Shiva, and also semi-bowing to the flags representing *Khowaj-Pir*[6] or *Pir* in Islam. The sense of uniting with the supernatural being from other communities also suggests that their cultural boundaries are not restrictive and susceptible to change.

3.2. **Experiences and Emotions**

Experiences are not always realized directly by the participants of the rituals. If we look deeper into the deeper structure of mythical stories in the rituals, we may find that these rituals often commemorate the past. But, it is difficult to always memorize the exact past events, pertaining to the relevance they carry in our present. For example, a ritual narrative based on exemption from drought is difficult to realize when for several generations drought has not occurred in a place. Or a disease that has been eradicated cannot be comprehended merely through the ritual that surrounds on curing the disease. Especially in an oral culture, a considerable amount of such knowledge is recognized only through imagination.

Reality and imagination form an intricate system of dialectics which derives from the tendency of ascribing an abstraction to the unknown. The forces of nature which human minds are often unable to comprehend are conveniently assigned to external agents, and according to Frazer, a savage mind believed that these forces can be regulated by "prayers, promises or threats" (Frazer 1922). In this paper, the researchers are looking at the word savage not in the light of being uncivilized, but focusing on the idea of a community that lacks a modern scientific knowledge to understand the laws of nature stands. The concept of imagination, therefore, does not act as a polar opposite to 'real', but becomes a mere thought of filling up the gaps of reality which are incomprehensible. In other words, the birth of magical forces of nature is a conflict between 'what is known' versus 'what is unknown'. Thereby, body and soul are separated, where former takes the role of 'real' because its presence can be seen and felt, and the latter takes the role of 'imaginary'. Since the mythic narratives that we are discussing here come from the people, from their oral sources, the inner tension between the two is also non-linear. Whether it is animism or

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[3] A priest in Rajbanshi community.

[4] Hudum Deo Puja is an extinct ritual of Rajbanshis where women pray to the deity of rain. The women gather in an open ground distant from their village and remove their clothes to perform this puja.

[5] Thaan is a traditional Rajbanshi alter where the stones or clay mounds representing their deities are kept. Usually Thaans are of two types: a village thaan and a household thaan. Household thaans are built within the courtyard of the house, in an open space and guarded by bamboo fences. Village thaans or garam thaan is owned by the entire community or the entire village. The clay mounds or stones of various deities will be placed together in the middle of a field or non-farmland and the deities will be worshipped in garam thaan only on special occasions.

[6] The Islamic saints worshipped by the local people.

modern religions, a physical form can be ascribed to the super-natural powers, and as Ludwig Feuerbach validates it by writing, "Religion is a dream, in which our conception and emotion appears to us as separate existences, beings out of ourselves" (Feuerbach 1841). However, these images are created to fulfill the material needs of folks. That is, whatever the folks lack in their own capacity to achieve in terms of fulfilling their basic necessities, or whenever they are faced with a challenge posited by nature which they are not able to overcome, the birth of a magico-religiousness takes place. As long as a community is capable of growing sufficient food supply and do not suffer from unrestrained fatality, the need of depending on any super-natural power do not take a predominant form.

3.3. **Memory and Translation**

Before going into oral memory, it is necessary to understand how memory itself assists in the process of forming a narrative. Hayden White puts together Lacan, Barthes and Nietzsche to explain this phenomenon:

> In the acquisition of language, Lacan had suggested, the child also acquires the very paradigm of orderly, rule-governed behavior. Barthes adds that in the development of the capacity to assimilate "stories" and to tell them, however, the child also learns what it is to be that creature that, in Nietzsche's phrase, is capable of making promises, of "remembering forward" as well as backwards, and of linking his end to his beginning in such a way as to possess if he is to become a "subject" of (any) system of law, morality or propriety. What is "imaginary" about any narrative representation is the illusion of a centered consciousness capable of looking out on the world, apprehending its structure and processes, and representing them to itself as having all of the formal coherence of narrativity itself (White 1987).

The concepts of real and imaginary which we discussed in beginning of this section can therefore be illuminated under the study of memory itself. Taking this instance of Nietzsche's remembering of the two ends actually helps in delimiting the study of a text from either side. In other words, to study a narrative which is based on memory, we need not look back only in the past but also to be receptive about how the memory works in the present and how it will anticipate the future. Remembering forward, therefore, means thinking beyond or hypothesizing the imaginary.

Remembering or memorizing is always evaluated in terms of how much data can be regenerated and this regeneration of data is nothing but an act of translation. In this thesis, the idea of regeneration means the ability to restore the lost data as similar as possible to the original. In the process of restoring the data, the existing gaps are filled with translator's own imagination or creativity. The concept of regeneration can be defined as Douglas Robinson refers to a network of procedural and representational memories which later on aids in translation activities (Robinson 2003). However, it needs to be explored how these memories are related and why precisely we need to study them. The subconscious memory of the translator stores that knowledge which she has learnt without being strictly aware of it. The procedural memory accumulates such kind of experiences of the translator. On the other hand, representational memory emphasizes on the compulsory learning process of translators and conscious demonstration of them.

The progress of imagination and reality while re-producing a text are not independent, but complementary to each other. The relation between these two can be read from the viewpoints of Victoria Welby's "translative thinking", where she suggests that "everything suggests or reminds us of something else" (Petrilli 1992). Susan Petrilli furthers this idea and writes that in translative thinking there is a relation between different sign systems and "one sign is more fully developed, enriched, criticized, put at a distance, placed between inverted commas, parodied or simply imitated, and in any case, interpreted in terms of another sign" (Petrilli 1992). The second sign here is the imagination which is possible only if there is an availability of the previous sign. Hence, a re-produced text is conceivable provided that a previous text is remaining in the memory of the translator or the performer.

3.4. **Performers as Translators**

Considering the ritual practitioners as translators, we can divide their practices into two parts. First part is initiated by representational memory where all patterned behaviour can come into existence. For example, the cleansing before beginning a puja, collecting the ingredients for the puja, chanting of mantras etc. This memory is aided by forceful reminder of other acquainted members of the community, if any part of the ritual is forgotten. In *Mecheni* ritual, Rajbanshi women gather from the commencement of the ritual, i.e, leaving the house for *Mecheni Khela* and continue till they return in evening. On the last day of *Mecheni*, they collectively go to the temple premise where *Bhura*[7] emersion takes place. In this entire practice, the elderly women take a lead role to remind whenever an act is forgotten. In *Mecheni*, per se, when they visit the houses of villagers to collect alms, if the woman residing in any of those houses forgets to bring a stool, she will be promptly being reminded by the others in the group.

The priest plays one of the most important roles in terms of representational memory. There are two categories of priests: *Paatdhari* and *Kaantulshi*. The *Kaantulshi* priests, who learn priesthood from their forefathers, serve typical examples of representational memory. The knowledge learnt by them need conscious effort and they tend to be very precise with their works in households and temples, both. They would prescribe the exact number of dongas to be made for every ritual. In *Kali Puja*, when Rajbanshis offer earthen lamps to their late ancestors, the priest would direct every individual the exact order in which they should behave, like to place the lamps correctly on *gussa*[8], to prostrate on the ground for veneration, or to touch the feet of elders and so on. In case of procedural memory, the appropriate example would be those Rajbanshi women who actively participate in folk dances or folk songs in the rituals without consciously learning them. Their way of looking at *Mecheni* songs, for example, is a habitual learning which continues for a period of time. From childhood onwards, the girls assist their mothers or neighbourhood ladies for *Mecheni khela* and try to imitate their steps while dancing and singing. Even *uludhwani*[9] or ululation is learnt by copying them. This is one of the reasons why most of the women were not able to answer why any ritual is practiced or what is the mythical stories behind any ritual.

However, in the process of learning ritual practices, they acquaint themselves with certain symbols that need to be maintained, like *Mecheni*'s umbrella that a *Mecheni* team carries, or grains of paddy that needs to be given when a *Mecheni dal* comes to a house for collecting alms. Here comes their negotiation when replacement of objects takes place and they try to substitute with most suitable items to retain the symbols. In case of replacing a bamboo umbrella, they select a modern steel and plastic umbrella for the ritual. If a family does not have whole paddy in their house, they offer the polished rice grains in return. These kinds of negotiations can be seen as instances of their presence of mind or in other words their representational memory. Even the representational memory, through practices, does become a part of procedural memory at times. Hence, a complex network of these two memories constructs a working memory that needs to be historicised.

4. Collective Emotions of a Community and Ritual Narratives

The ritual performances of a community can be understood from different narratives that we can gather about them and the universal feature of these narratives is the metacode. This meta-code brings together the two faces of time, which Paul Ricoeur distinguishes as individual and public. It is the individual time in which a reader perceives and a public time in which s/he pursues or repeats. Ricoeur associates narratives with an essence of community and its function as repetition which is "on the plane of being with others" (Ricoeur 1980). This plane in Ricoeur's outlook is also "the time of interaction". As we study ritual narratives, the task of interaction juxtaposes itself with the performances which not only invite a group of people to ascertain a sense of identity, but also differentiate themselves from others. His analysis also questions the concept of heritage which is "transmitted from another to self", and discards the perception of individual fate. In his own words:

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[7] A small structure made with plantain stems which can float on water.
[8] Semi-circular ring like structures made of bamboo sticks fixed on plantain stems where lamps are placed.
[9] Ululation; sound uttered by women on festive occasions.

It is this communal act of repetition, which is at the same time a new founding act and a recommendation of what has already been inaugurated, that "makes history" and that finally makes it possible to write history. Historiography, in this sense, is nothing more than the passage into writing and then to critical rewriting of this primordial constituting of tradition. (Ricoeur 1980)

The researchers intend to assert the analysis of documenting ritual narratives of Rajbanshis as an integral part of cultural historiography of West Bengal. The very notion of overlooking oral traditions comprehending to their inauthenticity does not stand valid here. At the same time, it also reckons the idea of the continuation of a tradition on the basis of a community's activities, and not individual undertakings. Alongside, Ricouer's statement establishes the reason for death of a tradition as an outcome of a community's unwillingness to repeat. A suitable example of this would be *Hudum Deo* ritual which has slowly perished because there was a lack of repetition and hence, its space has been assigned to only written texts.

A community's willingness to repeat a text depends on the availability of its previous text in the memory of community's members as well as on their beliefs and their worldviews. As Petrilli writes:

> Language shapes our worldview and, at the same time, is the product of relations among human beings, and among human beings and the "natural" environment. Language not only determines social praxis but is determined by it. However, semantic correspondences between verbal signs and objectual reality, that is, worldviews, are never direct or immediate (Petrilli 1992).

Ricouer's concept of public time for repetition of a text, thus, correlates to the semantic correspondence between verbal signs and objective reality endorsed by Petrilli. The objective reality in a given social structure may not be able to accept and reproduce the verbal signs given in a text instantly. The example of *Hudum Deo* ritual in contemporary period in the northern parts of West Bengal hence brings out the conflict of worldviews in terms of accepting the signs of other cultures.

4.1. **Cultural Influences on Experiences and Emotions**

Emotions are culturally situated. If we look into the emotional construct of a community, W. Wundt's idea of 'affect' would be the more appropriate term due to the complex configuration, consisting of feelings, thought content, motivation and tendency to act, it brings forwards (Wassmann 2017). Devotion is a complex emotion as it possesses love, fear, joy, as well as pain. Beginning to follow a ritual is related to the components of such emotions. For example, a draught stricken community praying for rain has the deep rooted sense of pain or suffering. Repeating the ritual annually could be related to the sense of fear of being punished by the super-nature or the happiness resulting into a token of tribute. Hume's uses a similar term "affections" which signifies the "impressions or emotions" that are connected and one emotion is capable of giving birth to another, like disappointment turning into anger, or love paving path for generosity (Wassmann 2017). Being 'affected', thus, signifies a person's ability to act, involving both physical and mental response to a particular stimulus, and manifests through language.

Claudia Wassmann defines 'Affect' as an impulse, an emotion or feeling of a pleasure or a pain "in the present," which did not prompt the individual to reflect on whether it was right or wrong to give in to it in the heat of the moment (Wassmann 2017). While performing the *Panchpuja* ritual in Rajbanshi community, the priest or the *Adhikari* is said to be possessed with the divine spirit when he starts shaking his head holding the cane. The devotees address their problems to the *Adhikari*, who then offers solutions to the problems, whether it is related to a disease or family problem or childbirth etc, on behalf of the deity and also offers them a pinch of soil and flowers as *Prasad* or sacred offering. The devotees consume that pinch of soil considering it as the blessing of the God. While giving solutions to the problems, the priest addresses the devotees as '*Bhakta*' (O devotee) and uses slang languages in loud voice.

The emotional structure of a community, unless acknowledged, takes a submissive position. In the words of Sylvia Burrow, "Integral to the successful communication of emotion is the idea that others recognize our emotions for what they are. Recognition of emotion is not only central to understanding the emotions of ourselves and others, its presence –or lack thereof– is politically revealing" (Burrow 2005). Recognizing an emotion corresponds to understanding the idea, thought process, belief, knowledge structure behind it. The tree marriages in Rajbanshi community incorporate the idea of nourishing the plants of *Bot*[10] and *Pakur*[11] under supervision, until the plants mature and are ready to be worshipped. The married trees are also seen as sacred and they are never uprooted by the community members. Now, when the sanctity of these trees are recognized by the neighbouring communities, they also withhold from making any damage, like construction, for which the trees may have to be uprooted. On the contrary, when the mainstream Bengalis also pay a visit to the married trees for any auspicious occasion like marriage or rice eating ceremony, the tree-marriage is not only acknowledged, but also responded by the mainstream communities. Here, the communication between the mainstream and the other are mutually inclusive. Thus, the emotions behind the rituals also exist in practice. On the other hand, the tradition of hunting on *Bishua Sankranti*[12] by the Rajbanshis has become near to extinct. Hunting as a ritual on this day celebrates their exodus from the *Parasurama*'s wrath, and hence, they used to practice the hunting as a symbol of being warriors, protectors of the community. However, the law against hunting of animals have prevented this ritual, and now only the children engage in the play of hunting small animals to release them later.

5. Conclusion

The meanings encoded in ritual texts and performances form a part of the collective knowledge of the community which are stored in their memory, and are revealed through their narratives. These narratives comprise of the experiences that have been accumulated by the ritual performers through learning, enacting, repeating and transforming. Each of these experiences connotes a certain emotion or a web of emotions.

The process of learning the rituals and repeating them invoke both the ability to memorize and imagine. Thus, the ritual performers allocate a series of changes in the practice of enacting the rituals as well as in feeling them. Influences of surrounding communities, space, time etc bring considerable changes in the narratives of these rituals. Hence, the emotions related to the rituals are also subject to change in the process.

A community's position is relative to the position of surrounding cultures. In case of Rajbanshis, they are surrounded by mainstream Bengalis and Assamese. Hence, an influence of the mainstream rituals can also be observed in the Rajbanshi ritual practices. With the change in ritual contents, the emotions also tend to vary. These variations in emotions are potential of forming alternate memories and provide different directions in the cultural historiography of Rajbanshis.

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[10] Banyan tree
[11] A species of fig tree
[12] The Rajbanshi ritual celebrated on last date of Chaitra-month, i.e. the last month in a Bengali calendar

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INTERSPECIES CONNECTIVITY AND EMOTIONAL EXCHANGE WITHIN CANINE-HUMAN COMMUNICATION FROM A ZOOSEMIOTIC PERSPECTIVE

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1. Interspecies communication between dogs and human

Throughout the history of domestication, dogs have undergone a process of adaptation to communicate and interact with humans, which may have contributed to the development of their cognitive resources (Duranton and Gaunet 2018; Purugganan 2022; Tancredi 2023). Dogs can produce specific calls with distinct meanings. They might be also capable of combining multiple meaningful calls into syntactically ordered sequences. Communication with the motive to inform others has been seen as a unique feature of human communication so far (Suzuki et al. 2020).

Thanks to modern technologies, heterospecific communication between dog-human is yet more accessible for everyone. This paper introduces a new promising way to communicate with dogs. To better understand the current limits of human-dog interspecies communication, there will be introduced dog's behavioural repertoire when communicating with humans, differences in conspecific and heterospecific communications between dogs and human and its implications. Studying human-dog interspecies communication can give us a better understanding not only of dogs, but also of the way humans communicate (Fishbein et al. 2020).

Syntax (rules for combining words or elements) and semantics (meaning of expressions) are two pivotal features of human language, and interaction between them allows us to generate a limitless number of meaningful expressions. While both features were traditionally thought to be unique to human language, research over the past four decades has revealed intriguing parallels in animal communication systems (Suzuki et al. 2020). Many birds and mammals produce specific calls with distinct meanings, and some species combine multiple meaningful calls into syntactically ordered sequences. However, it remains largely unclear whether, like phrases or sentences in human language, the meaning of these call sequences depends on both the meanings of the component calls and their syntactic order (Suzuki et al. 2020).

Dogs have a vast and flexible repertoire of visual, acoustic, and olfactory signals that allow an expressive and fine-tuned conspecific communication. Dogs use this behavioural repertoire when communicating with humans, employing the same signals used during conspecific interactions, some of which can acquire and carry a different meaning when directed toward humans (Siniscalchi et al. 2018). Dogs use their whole body to communicate, conveying information intentionally or otherwise (Handelman 2012).

Dogs are significantly engaged in visual communication by modifying different parts of their body, in tactile communication, and in auditory and olfactory communication, with vocalizations or body odours. Not all the dog's signals are under voluntary control. When a dog experiences an emotional state, for example anxiety, it releases a specific body odour into the environment (Handelman 2012, Siniscalchi 2016). Despite being involuntary, this signal is received as a communicative signal by other individual because it informs them about the sender's inner state, and it can produce changes in the receiver's behaviour (Handelman 2012).

Dogs' readiness to receive and act on human communication may have its roots in their relatively long evolutionary history alongside humans (Hare and Tomasello 2005). In some respects, dogs have even outpaced other species, including apes and non-domesticated canids. For example, the dog is the only animal able to follow the indication of the object (Kaminski 2011; Miklósi and Soproni 2006). Dogs' skill in comprehending human cooperative signals raises the question of whether they are also able to produce such cooperative signals flexibly. There is evidence that dogs produce context-specific barks (Yin 2002; Yin and McCowan 2004), which humans can classify even if they are naïve to interactions with dogs (Pongrácz et al. 2005, 2006).

2. Human-canine interspecies communication from a zoosemiotics perspective

2.1. **Zoosemiotics**

In the light of its most recent developments, zoosemiotics can be defined today as the study of signification, communication and representation within and across animal species (Maran 2011; Sebeok 1963, 1965b). The focus of zoosemiotics is not simply communication, but rather starts from semiosis, i.e., following Charles Morris, the process in which something is a sign to some organism (Morris 1946), and involves every single process of production, exchange, and interpretation of signs.

Communication, the process in which a sign is coded and transmitted from a sender to a receiver, in this case from a dog to a human or vice versa, is thus to be considered just one among many processes of this kind, albeit an important one. Zoosemiotics is interested also in the phenomenon of signification, occurring when the receiver is the only subject involved, and a true sender is missing. In other words, zoosemiotics also studies the ways animals make sense of their environment and other animals (Maran 2011).

2.2. **Language in animals**

Sebeok was strongly critical towards teaching language to human apes (Sebeok 1996b: 105–106). Despite the great influence Sebeok's works have had on the study of semiotics of animal communication, the responses he personally received from the specialists in the field were not always satisfactory to him. Those who studied the linguistic behaviour of apes thought that Sebeok's critique had not been entirely to the point (Kull 2003: 11). According to Sebeok, language appears with syntax and there are no syntactic structures in animal sign systems (Sebeok 1996b: 108).

According to Sebeok, phonetic articulation is not only particularly important for the type of modelling that language performs. While articulation modelling is necessary to language acquisition and cross-modal transfer from vision, and motoric information, for example, can inform speech perception and production, phonetic articulation is not only particularly important for the type of modelling that language performs (Oller 2018: 495). As a process, articulation is most appropriately associated with speech, but it also applies with essentially the same pragmatic value to writing, typing, reading written symbols, reasoning, thinking, and to planning and producing complex sequences of actions or of signs in general. Examined closely, there are no meaningful sequences of signs representing corresponding arrangements of entities, events, relations, or combinations of them that are not articulated in a manner analogous to the articulation of sequences in everyday speech (Oller 2018).

In reaction to Sebeok's rejection of the existence of language in animals (Umiker-Sebeok and Sebeok 1980; Sebeok and Rosenthal 1981; Sebeok 1997b) laboratories shifted to using two-way communication systems to examine various forms of cognitive processing that relied on symbolic representation. Other researchers examined different forms of rule-governed behaviour (and often social learning) that were the basis for syntax (Pepperberg 2017). Other researchers examined receptive capacities of dogs, possibly to see if the process of domestication influenced referential learning (e.g., Griebel and Oller 2012; Kaminski et. al. 2004; Kaminski and Nitzschner 2013)

Using talking buttons also invites a discussion of Stjernfelt propositions (dicisigns) in dogs, as suggested by Alin Olteanu in response to my contribution at the Congress.

2.3. **Umwelt and semiosis**

To understand the nature of images, we need to know what life is, we need biology — a biology that can deal with phenomena of representation, recognition, categorisation, communication, and meaning (Kull 2003: 7). Sebeok developed Jakob von Uexkull's (Baer 1987: 205) and Heini Hediger's ideas (Kull 2003). Hediger's fundamental theoretical position began from the construction of the world from the animal's point of view, as determined by factors including species specific phylogeny, individual and group biography, and anthropogenic circumstance (Chrulew 2020). The environment, or Umwelt, is a model generated by the organism and semiosis links them (Sebeok 2001c: 74-96).

2.4. **Modelling system, cognition and meaning-seeking in dogs**

By code is meant everything that the source and the receiver know a priori about the message (Sebeok 1962, 1965c; 1972). Sebeok discussed Lotman's typology of sign systems and argued for the existence of primary modelling systems as those of the pre-linguistic or non-verbal ones. The linguistic modelling systems are the secondary ones (Sebeok 1994, 1996b). Sebeok (1994) later argued that there exists the zoosemiotic system which has to be called the primary one, leaving the secondary status to language, and the tertiary one to culture (Kull 2003).

Semiosis, or a triadic cooperative production involving a sign, its object, and its interpretant, is a criterial attribute of all life (Umiker-Sebeok and Sebeok 1980: 1). Signs are recognition-enhancing forms which allow for the detection of relevant incoming sensory information in a patterned fashion (Sebeok and Danesi 2000: 20). However, the practical questions of how the non-verbal sign systems of non-human organisms should be studied, and which are the criteria that allow us to assign them the usage of meaning, still require a profound elaboration (Kull 2003: 16). Otherwise, the step from ethology to biosemiotics is hardly thinkable.

A word is a form modelling reality in a specific way. In the human species, forms may be purely imaginary, in which case they are equivalent to mental images, or they may be externalized in a material form into representations such as signs (words, gestures etc.), texts, codes (language, music etc.) and figural assemblages (metaphors) (Danesi 2004, 2014). Linguistic communication is one of many expressive manifestations besides music, gesture, imagery, and it cannot be understood as meaning production without a deeper study of these underlying semiotic properties of the human mind and psyche. This understanding is the core endeavour of cognitive semiotics. Cognitive semiotics tries to find the principles that make signs and the use of signs possible and specific sign types necessary. It tries to find the representational laws of the mind that allow human imagination and meaning creation to develop and differentiate into the manifold discourses and practices that characterize our cultures and genres (Brandt 2011).

According to Olteanu et al. (2020), cognition begins with a fundamental irritation of trying to make sense of a structure that is more complex than what can directly be derived from experience and, in so doing, urges meaning-seeking (abductive) processes. Following Charles Peirce and his concept of proposition, semiotic modelling has mostly been thought of as ascending from simple, basic sign types to complex ones. According to Pierce, the yet unknown object is decomposed into more tangible objects and is subsequently reassembled from these more manageable conceptions of the object (Olteanu et al. 2020).

3. Shared emotions and their influence on mutual communication

It seems that a close relationship between the two creatures is needed to model the words and content that lead to such rich communicative exchanges between man and dog that we are witnessing. Understanding the role of emotions in shaping knowledge and behaviour represents increasingly important part of studies of interspecies communication (Albuquerque et al. 2018; Bartal 2014). It appears that increasing involvement into this specific type of interspecies communication have been amplifying cognitive skills of domesticated species. The dog (*Canis familiaris*) is the oldest domesticated specie. Dogs have coexisted with humans for more than 30,000 years and are woven into human society as partners bonding with humans (Purugganan 2022; Tancredi 2023).

3.1. **Attachment and contagion between dog and human**

The co-habitation process and the human–dog attachment caused both in human and in dogs changes in their cross-species communicative abilities (Elgier et al. 2009). Dog and human can perceive and understand the other specie's signals and correctly respond to them (Worsley and O'Hara 2018). There is now evidence suggesting that the dog–human relationship can be characterized as an "attachment", which closely resembles the one reported between infants and their primary caregivers (Nagasawa et al. 2009;

Siniscalchi 2013; Topál et al. 1998). These shared emotions function as a social glue and help to develop and to maintain strong and enduring social bonds (Allen et al. 1991). Moreover, the shared emotions between the dog and its human seem to promote communication skills on both sides.

Not much is yet known about the underlying variables that influence emotional contagion (the way how emotions are shared). According to a new study by Maki Katayama and her colleagues (Katayama et al. 2019), is emotional contagion a primitive form of empathy that does not need higher psychological functions. Recent studies reported that emotional contagion exists not only between humans but also among various animal species.

Katayama et al. (2019) assessed the emotional reactions of dogs and humans by heart rate variability, which reflects emotion, under a psychological stress condition on the owners. The results suggest that emotional contagion from owner to dog can occur especially in females and the time sharing the same environment is the key factor in inducing the efficacy of emotional contagion.

Other studies tested dogs' reactions to human crying. Yong and Ruffman (2014) evaluated dog's responses to human crying, which was found elicited an increase in cortisol levels both in dogs and humans, together with submissive and alerting behaviour in dogs. When exposed to owner's cry, dogs looked at and approached their owner and engaged in licking and nuzzling behaviour toward him. These results indicated both that human crying can transmit the human emotional valence to the dogs, and that dogs can recognize and react to human emotional changes with an increased stress response.

4. Talking buttons

4.1. **Augmentative interspecific communication (AIC)**

Animals have complex inner lives. Curiosity, fear, excitement, and boredom are not restricted to humans. Animals feel many of the same emotions that we do. Although most dog owners can interpret dog's messages quite accurately – i.e., they understand that a dog wants to go out, wants to cuddle or play - they can no longer be quite sure i.e., why the dog is sad, where he is hurting or who he misses. Although dogs can understand many different words from human, they are no longer able to give a response to that extent with their limited means of expression (flicking ears, wagging tail, baring teeth, barking, growling etc.). For a dog, this inability to get its message across may be somewhat frustrating.

Talking dog buttons are a form of augmentative interspecies communication devices, which aim to help nonhuman animals communicate in language-like ways. Cognitive scientists and speech pathologists have long used pressable augmentative and alternative communication buttons - each representing an action, place, or object - to communicate with nonverbal individuals. Although dogs and other animals can understand the words we say, with customizable talking buttons dogs can say words too.

4.2. **Modelling words**

When learning any new language, the first stage is observing and absorbing. The first words a dog learns to use are those he already recognizes (e.g., outside, play, ball, cuddle, treat). Once the word is selected, it must be used repeatedly, in context without adding different conjugations. After recording the word to the button, it is important to model the new word / phrase for the dog by saying the word / phrase, then pressing the corresponding button, and either directing the dog's attention to an object (i.e., ball) or engaging in the action you've just described.

The augmentative interspecific communication devices such as FluentPet System combines ideas from speech language pathology and cognitive science to design arrangements that help the owner and the dog communicate and remember word locations. By grouping buttons in categories, learners can locate buttons first more generally, and then more specifically. Ideogram stickers for labelling the buttons make it easier to remember which button is which. Since dogs are unlikely to be able to immediately recognize or understand an ideogram simply from its appearance, the focus has been to make them easy to tell apart from each other.

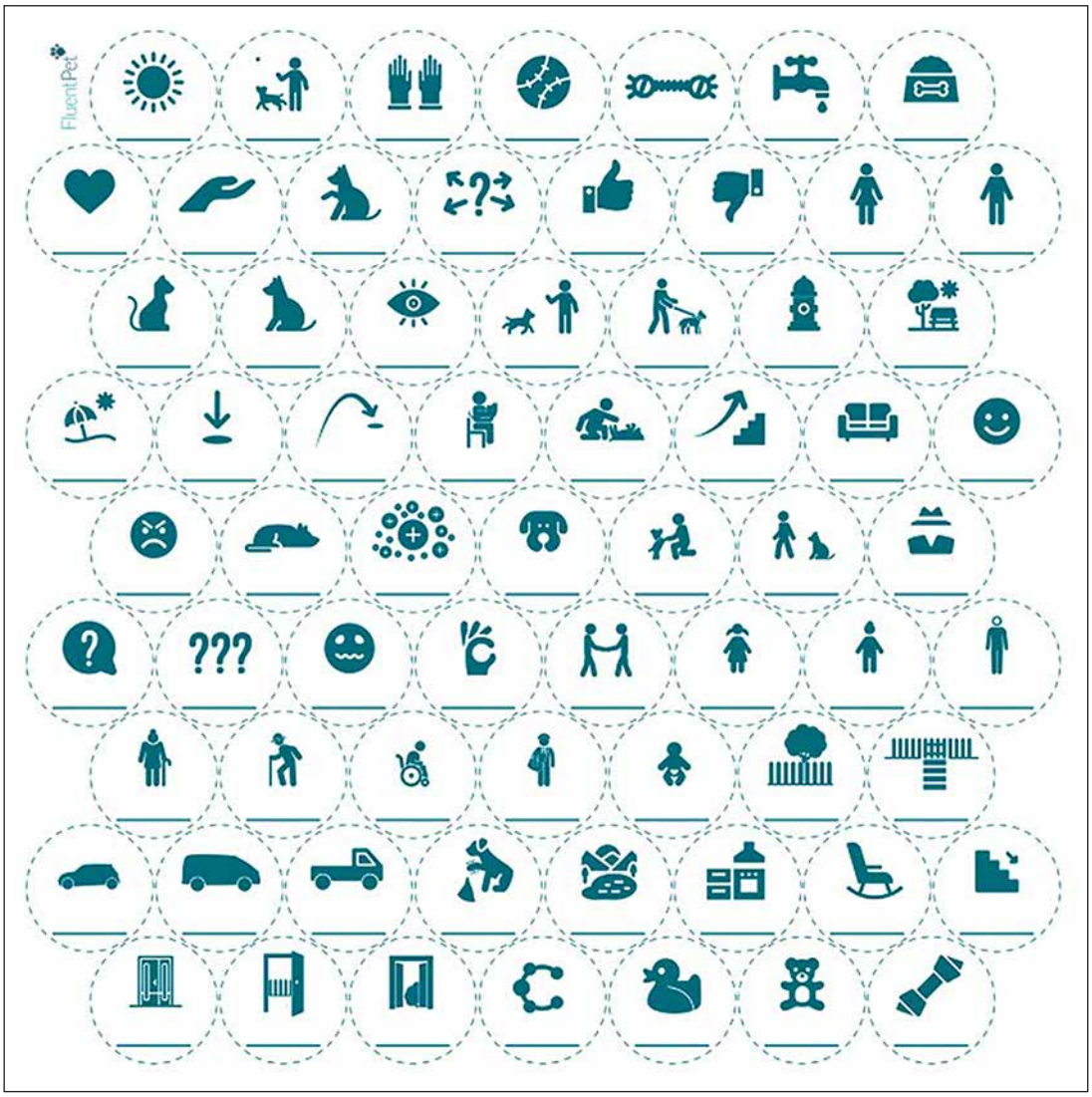

Figure 1. Ideograms designed by FluentPet.

4.3. **Semantic organization of word categories on the board**

Most augmentative interspecies communication devices, i.e., FluentPet use the idea of organizing words into categories based on augmentative and alternative communication word boards, such as the Fitzgerald Key developed hundred years ago. Ms. Fitzgerald (1962) was a deaf American teacher who used it to help her students construct sentences that were grammatically correct. This organization is likely to be significantly easier to remember than sound buttons organized in a plain cartesian grid. Augmentative interspecies communication board categories are designed to differ based on colour, the shapes depicted within them or the size.

As in the case of augmentative and alternative communication used by children, also in the case of augmentative interspecific communication used by dogs, pictures depicting various familiar vocabulary items that included nouns, verbs, descriptors, prepositions, pronouns, and question words, it is still not entirely clear whether this is the most efficient way of sorting (Deliberto et al. 2018). The successful use of augmentative and alternative communication systems by young children rests on the child's ability to locate desired vocabulary efficiently. Young children's vocabulary items are organized on communication boards according to what seems logical to speech-language pathologists, teachers, and parents. There are few empirical data to describe how young children organize vocabulary, particularly more abstract linguistic concepts (Fallon 2003).

4.4. Examples of human-dog communication

4.4.1. Juno informing of an unknown object

Juno presses buttons: "OUTSIDE THINGY WATER"
Owner: "Outside thingy water? Are You talking about the pool? What are You talking about, Juno?"
They are going outside, and the owner explains: "This? This is a pool! Pool."
https://www.instagram.com/p/ChBRcGRJMYM/ (accessed 15 June 2022)

4.4.2. Lexi informing about missing third person

Owner: "Good morning Lexi! Did You sleep good? Did You sleep happy?"
Lexi: "DAD PLEASE"
Owner: "Well, dad is at work."
Lexi: "HALLO HALLO"
https://www.instagram.com/p/CgAA_UFA4ij/ (accessed 12 June 2022)

4.4.3. Lexi informing about her concerns

Owner: "Did You see our friend Brittany is here?"
Lexi: "FRIEND STRANGER"
Owner: "No she's not stranger."
Brittany pet Lexi a presses button: "FRIENDS".
Lexi responds: "FRIENDS HALLO"
https://www.instagram.com/p/Cf7HES8Fc8h/ (accessed 16 June 2022)

4.4.4. Lexi informing about abdominal pain

Lexi has eaten a lot of grass outside and is not feeling well.
Owner asks: "Do You have a belly ouch, Lexi?"
Lexi responds: "MEDICINE MORE"
Owner: "I don't think You need medicine. You ate grass."
Lexi: "OUCH OUCH WANT PET ME".
Owner scratches her belly and says: "Mom help".
Lexi responds: "YES MOM HELP HELP HELP HELP HELP HELP".
https://www.instagram.com/p/CgSbzQ4Jzyd/ (accessed 31 July 2022)

4.4.5. Juno wants to listen to music

Juno: "INSIDE BIRD MUSIC PLAY"
Owner: "Do You want me to play music?"
https://www.instagram.com/p/ChoBcYfPLvV/ (accessed 1 September 2022)

Conclusions

Anthropogenic circumstances are particularly specific to the dog. Close coexistence with humans has influenced the dog's communication skills both in terms of phylogeny and ontogeny. Dogs have acquired human-like communication skills and the ability to read human emotions. Thus, it is likely that there may be emotional contagion between human and dogs (Sümegi et al. 2014). The results can give insights into lexical processing in dog augmentative communication.

Because dog communication shows mainly emotional states, unlike human that communicate mostly specific intent or actions, the messages that are shared across species tend to be more general in nature or can be missed or misinterpreted. Thanks to these talking buttons dogs can communicate information, feelings and needs instantly.

Semiotic modelling in dogs seems to be ascending from simple, basic sign types to complex ones. As we can see, dogs name unfamiliar objects using words and concepts they have already modelled (i.e., "OUTSIDE THINGY WATER" for *pool* or "INSIDE BIRD THING" for *guitar* or *music* in general). They start from basic sign types and then form complex ones. They decompose unknown object into more tangible objects and subsequently reassemble it from these more manageable conceptions of the object (Olteanu et al. 2020).

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THE INTERSEMIOSIS OF EMOTIONS IN OODGEROO NOONUCCAL'S WORK

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1. Introduction

This contribution focuses on the intersemiotic character of the work by Oodgeroo of the Noonuccal tribe (1920–1993, until 1988 known as Kath Walker) and considers how, within the heterogeneous array of her literary and visual art production, the Australian author expressed and represented emotions through verbal and nonverbal interpretants. I shall document and analyze the devices employed by Oodgeroo to capture the readers' participation and will consider what this description might teach us with respect to the translation of emotions (Petrilli and Ji 2022). Such a transdisciplinary analysis at the interface between semiotics, translation studies, adaptation studies and intermedia studies, aims to contribute to conceptualizing the translational dimension of culture and society globally (Marais 2019, 2023).

Hermeneutically, my analytical reading of Oodgeroo's production derives from my cultural background as a female white Italian translation researcher who lived in Australia for some years and has subsequently settled in Italy. Such a perspective is different from Oodgeroo's viewpoint and from that of Oodgeroo's audience from the Sixties to the Eighties, when her work was first published. My interpretation engages with her oeuvre from a non-Indigenous perspective, is subjective, and draws on my perception and experience of her work, making sense of it in light of translation theories I encountered in my previous learning and in relation to my own values and semioethical stance (Petrilli 2015).

Three main sections will structure this discussion. The first section emphasizes that all forms of translation are intersemiotic, namely, occur between semiotic systems. From this perspective, intersemiosis can be said to take place whenever a subsequent sign system responds to the preceding sign system interpreting it relatedly to its object. The second section categorizes four types of intersemiotic translation, exemplified by cases where Noonuccal expresses emotions multimodally. These examples suggest that nonverbal interpretants strongly contribute to enhance the emotive appeal of her work. The conclusive section highlights how the unpacking of the connections between verbal and nonverbal interpretants encourages engagement with new ways of thinking around emotions and multimodality, bringing about wider cultural change.

2. Intersemiotic Translation: An Evolving Conceptualization

Several and divergent definitions for intersemiotic translation, both as a phenomenon and as a study field, exist (Petrilli and Zanoletti 2023: 342–345). I present just a few here to contextualize the problem.

The term "translation" is usually understood in a specialized sense, as a verbal-only and human-only practice, and thus matches Jakobson's renowned tripartition between interlingual, intralingual, and intersemiotic translation (Jakobson [1959] 2004). Jakobson's definition designates "proper" translation as the practice of turning a piece of writing or speech (a source text) into another written or oral piece (a target text). The common understanding of translation as an *intrasemiotic*, and almost exclusively *interlingual* phenomenon, is mirrored by the kind of training typically provided by translation schools, which tends to focus on the verbal elements, treating as incidental any nonverbal components that may nonetheless contribute to the construction of meaning (Torresi 2008: 64).

However, this narrow conceptualization has been variously challenged by translation semioticians, whose primary aim is to establish an all-embracing taxonomy and expand the notion of translation to accommodate the nonverbal channels present in much modern communication. From this perspective, translation between languages is seen as a specific case of translation across what Susan Petrilli (2015: 99)

calls "semiosystems", namely, sign systems. For Petrilli (2003a: 41), "*interlingual* translation only concerns the point of departure and arrival, while all the intermediary interpretive work is of a *semiotic* order". Translation is intrinsic to the sign itself and to the relation among signs, which implies translating signifying processes, verbal and nonverbal, as a method in the quest for understanding both specific texts and reality (Marais 2019; Petrilli and Ji 2022).

This broad notion of translation entails that "translation from one type of art into another is frequent in culture" as translative processes may occur among any sign systems, either verbal or nonverbal (Torop 2003: 278). In fact, "translative processes may be internal to the same language; they may occur from verbal sign systems to nonverbal sign systems and vice versa; or among nonverbal sign systems" (Petrilli 2003b: 18). This view is shared by several scholars, although the classifications proposed vary.

Petrilli's translation typology accounts for all signs, including non-human signs. The scholar distinguishes between *intersemiosic* (across two or more sign systems), *endosemiosic* (internal to a given sign system) and *intersemiotic* translation (which occurs in properly human semiosis and as such involves language, including verbal language) (Petrilli 2003b: 19; Petrilli and Zanoletti 2023: 343, 364).

Henrik Gottlieb draws a distinction between *diasemiotic* translation (when the subsequent semiosystem, referred to as the 'target text', features semiotic channels of expression different from the source: for instance, music based on a photo), *ultrasemiotic* translation (when the final translation features more channels of expression than the source: for instance, an animation film based on music), and *infrasemiotic* translation (when the final translation features fewer channels of expression than the source: for instance, a painting based on a drama). Furthermore, for Gottlieb intersemiotic translation can be *adaptational* (less constrained) or *conventional* (relying on norms); however, "these two counterparts are not poles at each end of a line, but two halves of a cline ranging from zero degrees of freedom to almost total freedom" (Gottlieb 2017: 48).

On his part, Kobus Marais (2019: 57) argues that all forms of translation are intersemiotic insofar as they occur among semiotic systems in addition to within the same semiotic system. In line with this view, rather than Jakobson's tripartite distinction, Marais proposes the categories of *intra-systemic, inter-systemic* and *extra-systemic* translation, irrespective of what those systems are. In such a framework where translation entails any movement or change in space-time to existing relationships, or creation of new relationships, inclusive of context in which the translative process takes place, such expressions as "source text" and "target text" are well replaced with "incipient sign system" and "subsequent sign system".

My analysis of Oodgeroo's work is based on the assumption that, in today's multimedial world, challenging the linguistic bias in translation studies and proposing a theory that accounts for all instances of translation, not only interlingual translation, has become no less than crucial. This calls for an interdisciplinary lens, integrating diverse perspectives. From this viewpoint, in the next section the expressions "incipient sign system" and "subsequent sign system" will be employed to emphasize the time-based, intersemiotic and intersystemic nature of all translative processes.

3. Types and Examples of Intersemiotic Translation in Oodgeroo's Work

Drawing together the definitions and taxonomies illustrated above, I shall now proceed to outline schematically four types of intersemiotic translation as variously conceptualized by translation studies, semiotics and intermedial studies scholars. The subdivision proposed here accounts for changes to the material nature of the signs involved and includes four types, represented by two horizontal lines and two vertical lines creating a square (Fig. 1): *verbal to verbal* (AB); *verbal to nonverbal* (BC); *nonverbal to nonverbal* (CD); and *nonverbal to verbal* (DA). According to this model, intersemiosis can be said to occur whenever semiotic materiality is translated into different channels of expressions, linguistic or non-linguistic, verbal or nonverbal, depending on such factors as material conditions, communicative contexts, and interpretive orientations.

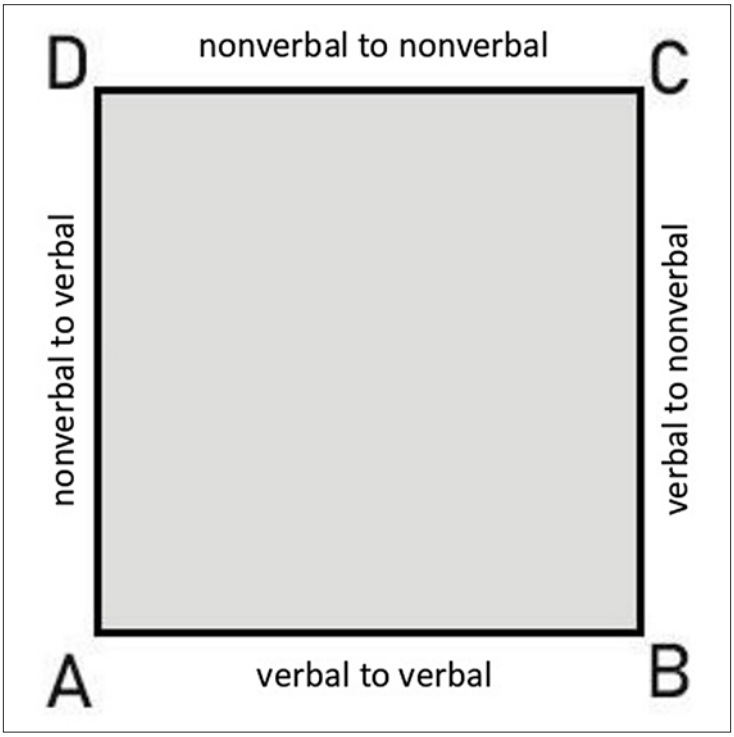


Figure 1. Quadrangle model of intersemiotic translation

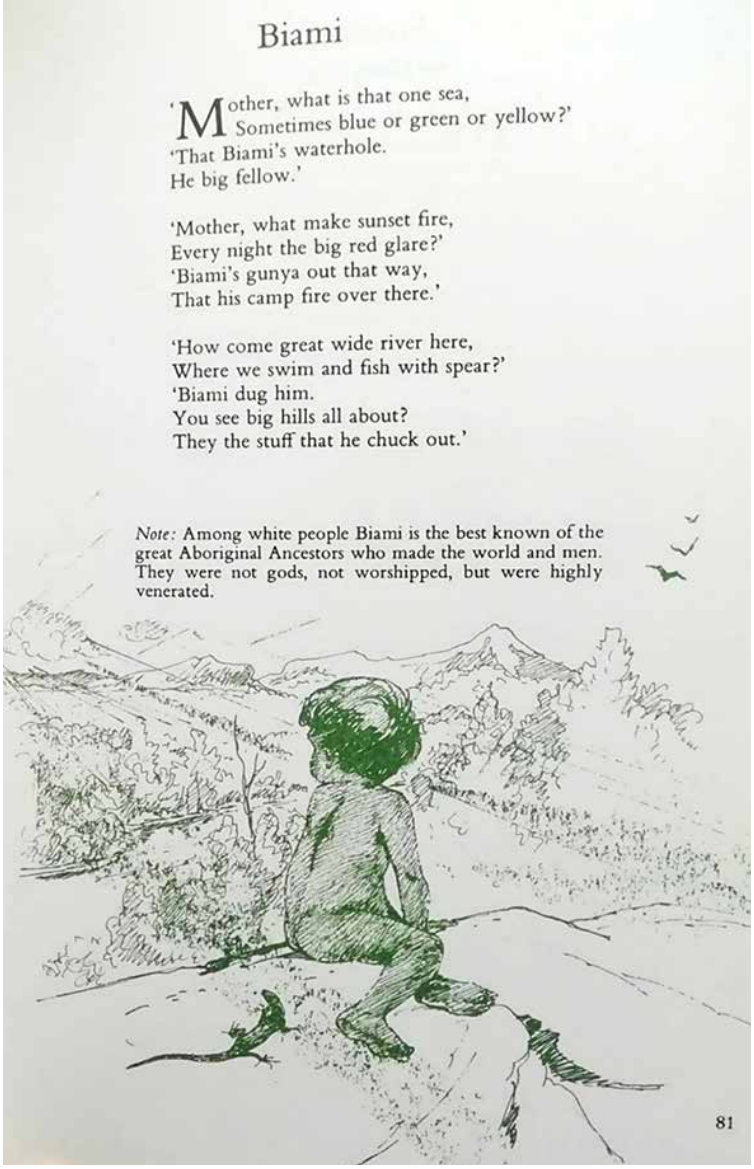
Such conceptualization of intersemiotic translation is the in-progress outcome of a personal and professional interest and expands on the theorization presented in Petrilli and Zanoletti 2023 (340–350). The model was also partially explored in a previous study (Zanoletti 2022) and is here applied to a wider range of cases, with a view to demonstrating the usefulness it could have at various levels, both in the professional and in the pedagogical fields. In the analysis that follows, each type of intersemiotic translation is first described, and subsequently illustrated by Oodgeroo's work. To emphasize the multimodal character inherent to any instance of expression and communication, all examples are provided as Figures, even when the signifying code employed by Oodgeroo is apparently monomedial such as in the case of a printed text.

3.1. **AB = Verbal to Verbal**

The first type of intersemiotic translation entails verbal language: it involves horizontal processes in which a verbal sign system is transformed into another verbal sign system. These translative processes can be intrasystemic (*endolingual*) or intersystemic (*interlingual*).

Endolingual translation includes processes such as literary transcriptions from speech to writing, transliterations, subtitling used as an accessibility aid for a target audience which is deaf or hard-of-hearing, and virtual recreation of narrative texts from print to a web-based environment (Petrilli 2003b: 19; Taylor 2020: 95–96). *Interlingual* translation processes include literary translation from a natural language to another (Jakobson's "translation proper"), filmic adaptation of books that requires interlingual translation of the original verbal material, film dubbing, subtitling used as a didactic aid for those who are not familiar with the language spoken in the audiovisual text, and 'covering', namely, the musical practice of artists' appropriating other people's songs.

As an example, let us take Oodgeroo's poem "Biami" as it appears on the first edition of the collection *My People* (Fig. 2). Here many instances of *verbal to verbal* translation can be retraced (see Zanoletti 2021: 90–93, 2022).



Biami

'Mother, what is that one sea,
Sometimes blue or green or yellow?'
'That Biami's waterhole.
He big fellow.'

'Mother, what make sunset fire,
Every night the big red glare?'
'Biami's gunya out that way,
That his camp fire over there.'

'How come great wide river here,
Where we swim and fish with spear?'
'Biami dug him.
You see big hills all about?
They the stuff that he chuck out.'

Note: Among white people Biami is the best known of the great Aboriginal Ancestors who made the world and men. They were not gods, not worshipped, but were highly venerated.

81

Figure 2. Kath Walker, *My People* (1970), 81. Courtesy John Wiley & Sons through Copyright Clearance Center, Inc.

"Biami" is the result of a process of *endolingual* translation that entails the literary transcription of a dialogue between an Aboriginal mother and her child. Oral discourse is translated into verses diamesically, by employing words of Indigenous derivation and Pidgin expressive modalities, that is, born from the encounter of English with Aboriginal languages (notice, for example, the ellipsis of the verb in favour of nominal constructions, the repetitions, and the adverbial use of "fellow"). The transliteration of Biami's name from the oral, traditional sources that Noonuccal turns into poetry is another example of endolingual passage. Moreover, the *Note*, a paratextual tool to explain who Biami is to readers, can also be viewed as a form of endolingual translation, a sort of subtitling used as an aid for a target audience who is unfamiliar with the Indigenous mythology.

Interlingual translation processes (a phenomenon which Petrilli classifies as *intrasemiotic*) include the "translation proper" of the Aboriginal language sources into English verse. Oodgeroo's transposition of traditional stories into poetry involves the creative transformation of oral sources into a poem in English. With a linguistic impasto that emulates everyday-life speech, Oodgeroo links past and present in a deeply emotional dramatization, where a sense of belonging to the mythological past, memories linked to her

own life in the wilderness of Stradbroke Island, where she spent her childhood, the sense of tenderness awaken by the child's words, nostalgia for nature, and sadness for what has been lost forever with colonization are intertwined (Petrilli 2017; Zanoletti 2022: 254). Interlingual translations of Oodgeroo's poem into other natural languages would entail an interpretation of the complex semiosystem of her lyric reflecting the translator's emotional and aesthetic response, individuality, and writerly flair (Hubscher-Davidson 2020: 166; Petrilli 2015: 98).

3.2. **BC = Verbal to Nonverbal**

The second type of intersemiotic translation entails vertical processes in which a verbal sign system is transferred into a nonverbal sign system. Pragmatic examples include conventional translations of verbal messages such as pictograms, road signs and nonverbal logos; mute film adaptations (i.e., films taken from a novel, in which vocal language is lost, while images and movements convey message), and translation by illustration (Gottlieb 2017: 54). Another significant case of verbal to nonverbal translation, also entailing (endolingual or interlingual) verbal to verbal translative processes, is filmic adaptation. According to Umberto Eco (2001: 125), a film from a book necessarily entails a display of the implied, that is, rendering explicit something that the literary work may just allude to by way of implication or partial reticence.

Turning back to Oodgeroo's "Biami" (Fig. 2), we can identify intersemiotic processes belonging to the *verbal to nonverbal type*. The first edition of *My People*, in fact, contains a series of monochrome drawings in green ink by Mollie Horseman, which enrich Oodgeroo's message in a multimodal sense, intensifying the emotive impact through the juxtaposition of different sign codes. These designs interpret the content of the poems inter-systemically, transposing each lyric in nonverbal signs. Scenes of daily life, portraits, landscapes, symbolic images mediate the meaning of the texts, exerting an immediate sensorial and emotional impact on readers (Zanoletti 2022: 245).

Horseman's illustration of the poem "Biami" contributes to represent the scene as distant in space and time. At the same time, it makes the setting immediate and realistic: like in the passage from a book to a film, images render explicit details that writing leaves implicit. The overall result is highly evocative. Seen from the back, seated on a rock, a naked child is admiring the landscape: a green land with mountains and vegetation, surmounted by a cloudy sky with birds flying. Behind the child, a lizard looks in the same direction. By associating the primitiveness of nature with childhood, the drawing reinterprets Noonuccal's verses figuratively, reinforcing their emotional impact (252). With the facial expression hidden and turning the back to readers, the child in the illustration appears to be the mysterious symbolization of surprise, affection, tenderness, and loneliness. Ultimately, the synaesthetic interplay between the verbal and the visual stimulates our imagination and encourages immediate engagement with the world it represents; at the same time, it invites a withdrawal from the literal into a more metaphorical and sensual form of encounter.

3.3. **CD = Nonverbal to nonverbal**

The third type of intersemiotic translation entails horizontal processes in which a nonverbal sign system is transformed into another nonverbal sign system. In these cases, modes and resources such as sound, gesture, colour and so on can express the same types of meaning as the verbal medium, that is, experiential, interpersonal and textual meaning.

Examples of *nonverbal to nonverbal* translation include choreography represented on paper, new musical arrangements of an existing work (i.e., a jazz standard) or conventional music transcriptions, and intentional communication between non-human organisms (Gottlieb 2017: 57; Marais and Kull 2016: 175). Further instances are translating geometric into arithmetic reasoning, protein synthesis, and translation of the concept of the sacred into spatial reality (Marais 2023).

A paradigmatic case of *nonverbal to nonverbal* intersemiosis in Oodgeroo's work, is the translative link between the illustration contained in the art catalogue *Quandamooka* - the incipient sign system (Fig. 3) - and that inserted in *Father Sky and Mother Earth* - the subsequent sign system (Fig. 4).

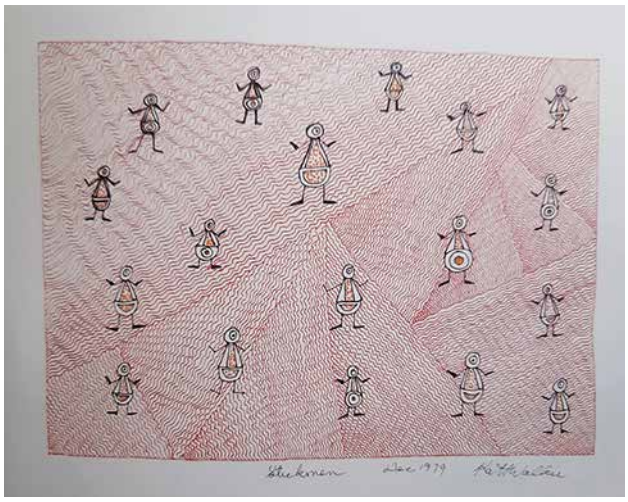


Figure 3. Ulli Beier (ed.), *Quandamooka* (1985), 71. Courtesy Aboriginal Artists Agency Limited.

Figure 4. Oodgeroo, *Father Sky and Mother Earth* (1981 [2021]), [47]. Courtesy John Wiley & Sons through Copyright Clearance Center, Inc.

In the first image (Fig. 3), dated 1979, eighteen little stylized human figures, male and female, stand on an abstract background made of red colour lines. Male figures are marked with concentric circles. The background is a carpet of triangular portions of space produced by series of parallel undulated lines, while figures are drawn two-dimensionally, in grey. All stick figures have no anthropomorphic facial expressions and are drawn in a childish style. Inhabiting the surface of the drawing in a balanced way, all figures look towards the observer and keep their arms open. The composition expresses a sense of order, harmony, peacefulness, well-being, and openness. Noonuccal explains that this experimental drawing, a sort of exercise, gave her the idea for the little stickmen in her illustrated book of 1981 *Father Sky and Mother Earth*. She didn't have the book in mind when she made it, "but it was through this drawing, that the book came" (Beier 1985: 70).

Father Sky and Mother Earth is a modern fairy tale which tells the story of the creation, when everything was harmonic. The arrival of human beings broke this harmony and brought disorder, pollution, and destruction. Eventually, humans decide to solve the situation, and work hard to restore the environment. The story concludes with the author hoping in a new beginning.

By Oodgeroo's own admission, Fig. 4 is an *adaptational* translation of Fig. 3. Like Fig. 3, which is the last image in *Quandamooka*, Fig. 4 is the final illustration in *Father Sky and Mother Earth*. This picture shows an idyllic landscape where two figures, presumably one female and one male, are watering plants and taking care of the surrounding environment. The grass where they stand is drawn as triangular shapes made with parallel lines, as in Fig. 3; while the sky, also green, is made of curvilinear shapes. Unlike in Fig. 3, the two figures do not look towards the observer, but towards the environment; we cannot see their faces, nor recognize their emotional expressivity. However, the composition denotes a sense of order, harmony, peacefulness, relaxation, hope, and openness, also emphasized by the words "A NEW BEGINNING" on the upper left side. These words hybridize the *nonverbal to nonverbal* translation process, introducing a verbal component that makes the intersemiosis *ultrasemiotic*.

3.4. DA = Nonverbal to verbal

The fourth type of intersemiotic translation entails vertical processes in which a nonverbal sign system is turned into a verbal sign system. Practical declinations of this category include ekphrasis, audio description, tactile tours for blind people, voice-over, and nonhuman-human animal communication.

Ekphrasis can be defined as "the verbal representation of visual representation" – a phenomenon of intercultural communication whose intersemiotic character is implied by the process of resemiotization

of a set of meanings from one semiosystem to another. The interpretation inscribed by an ekphrastic text can reaffirm or complicate a reader's visual experience by reinforcing or revising the meanings, values, and functions that invest an image (Venuti 2010: 132, 139).

Audio description is the acoustic verbal description of the visual elements of any cultural product (Taylor 2020: 83; 95). In the case of foreign films, audio descriptions may also then be translated interlingually, where a source version exists, including subtitles to cover the dialogue, thereby further extending the range of intersemiotic transfer. When audio description is extended to other areas such as museum exhibitions or architecture, the role of intersemiosis is even more complex. Tactile tours of museums, for example, are nowadays offered by many institutions (95).

Nonverbal to verbal translation (in Petrilli's typology, an example of *intersemiotic translation* presupposing *intersemiosic translation*, 2003b: 19) is also at play in meaningful communication between animals and humans, or when using animal behaviour as inspiration for managerial principles (Marais and Kull 2016: 178).

A clear case of *nonverbal to verbal* intersemiosis is Oodgeroo's ekphrastic description of the drawing on paper exhibited in Sydney in 1985 (Fig. 5). Besides writing, Oodgeroo kept drawing and painting all her life. Her drawings recall "the happiest times of her childhood: times spent on the beach and the mudflats of Stradbroke Island"; most of her pictures are about shells and star fish, sea anemones and slugs (Beier 1985: 8–9); but she also drew people, animals, water, fire, and even galaxies.

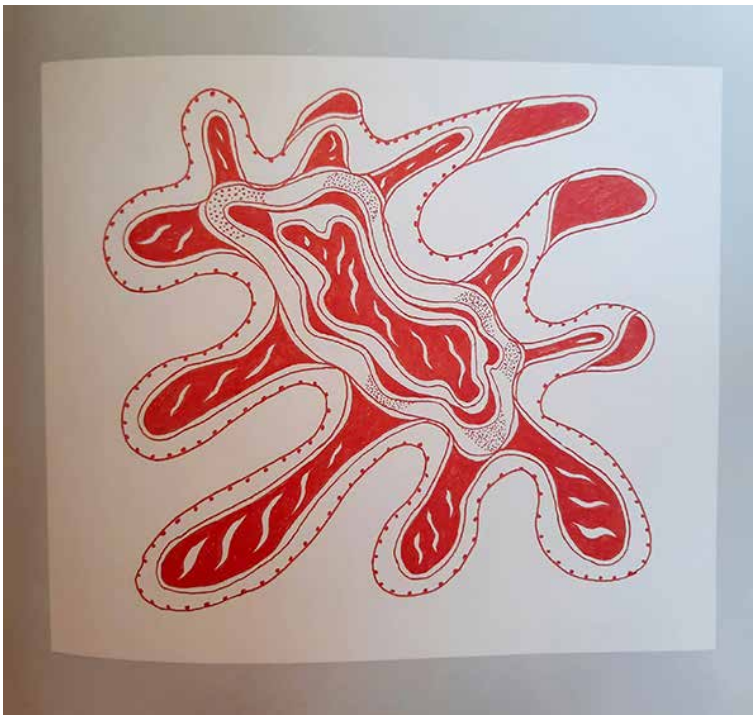


Figure 5. Ulli Beier (ed.), *Quandamooka* (1985), 49. Courtesy Aboriginal Artists Agency Limited.

Fig. 5 is a visual representation of fire. Its organic, ramified, sinuous shape intertextually recalls Oodgeroo's drawings of sea pipes, also reproduced in the same book (43, 45). In fact, nature and natural forms stand among the most fundamental field of convergence of all of Noonuccal's artistic activity, both in discursive terms, and as the ideational platform through which she developed her works. Her perceptual and expressive blueprint was forged by the natural surroundings of her birthplace, and underlying her creative imagination is an enchanted childhood, spent among the organic forms of nature and the movement of water.

As the author explains in her *diasemiotic, adaptational* ekphrasis (Fig. 6), for her portrait of fire the inspiration also came from the recollection of an episode that happened during her childhood on Stradbroke (whose Quandamooka toponym is Moongalba), when there was a fire on the island. She recalls and explains that her drawing is the attempt to reproduce a controllable, "contained" fire, and that fire itself is portrayed as a beautiful living being, like "some sort of sea creature".

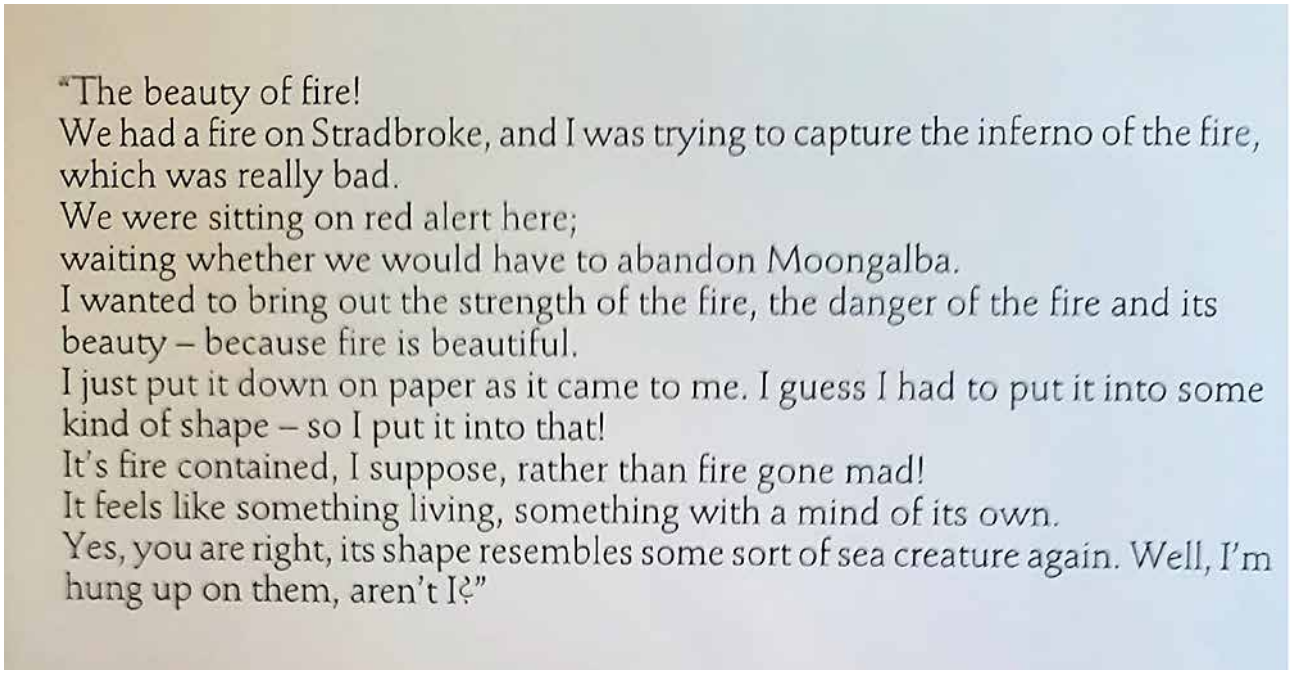

"The beauty of fire!
We had a fire on Stradbroke, and I was trying to capture the inferno of the fire, which was really bad.
We were sitting on red alert here;
waiting whether we would have to abandon Moongalba.
I wanted to bring out the strength of the fire, the danger of the fire and its beauty – because fire is beautiful.
I just put it down on paper as it came to me. I guess I had to put it into some kind of shape – so I put it into that!
It's fire contained, I suppose, rather than fire gone mad!
It feels like something living, something with a mind of its own.
Yes, you are right, its shape resembles some sort of sea creature again. Well, I'm hung up on them, aren't I?"

Figure 6. Ulli Beier (ed.), *Quandamooka* (1985), p. 48. Courtesy Aboriginal Artists Agency Limited.

In Oodgeroo's first-person commentary, what strikes most is the emotional tone. Surprise ("The beauty of fire!", "something with a mind of its own"), fear ("on red alert"), insecurity ("I guess", "I suppose", "fire contained"), and complacency ("I'm hung up on them, aren't I?") overlap. Noteworthy are the conative character of Oodgeroo's explanation ("Yes, you are right") and the repeated use of exclamation marks (which recall the curved forms of fire in the drawing) to increase emotionality. Also to be observed, while in the ekphrasis there is no detailed description of the drawing, the idiomatic utterance "on red alert" reminds the red colour featuring in the picture. Ultimately, like traditional Aboriginal stories evoking ancestral facts, Noonuccal's ekphrasis describes a world known through sensory experience and feelings. This implies an epistemology that does not separate cognition and affect, language and body, representation and expression.

4. Major findings and conclusions

As I have aimed to argue, a translation studies approach based on an all-encompassing model of intersemiotic translation can contribute to foreground the polymedial character of a work which had been acknowledged and investigated as monomedial. Applied to the production of artists as diverse as Brett Whiteley, Luca Buvoli, and Bruno Munari, a similar methodology has allowed to unearth the translative dimension inherent in their works (see, for instance, Zanoletti 2012, 2013, 2020). This examination of Oodgeroo's work seems to suggest that such an experimental method could be replicated and expanded to scrutinize other cultural phenomena and products.

Although limited to few examples, the analysis conducted strongly implies that nonverbal interpretants (in particular, images) are all but accessorial in Noonuccal's work. In fact, in synergy with words nonverbal signifying codes enhance its emotive impact and appeal. Multimodality interpolates various senses, amplifying the experience of reading. Visual stimuli establish a line of communication to the audience that operates not only on a cognitive level, but also on a visceral level, leveraging capabilities to stimulate empathetic engagement with the author and with the cultural context her work belongs to.

Moreover, as the examples show, the four categories of intersemiotic translation outlined above often combine and hybridize. Even in *verbal to verbal* translation, where semiotic systems such as written texts are apparently monomedial, communication functions through multiple semiosystems simultaneously, and all modes of production work together to create meaning. This is because, as stressed by Petrilli (Petrilli and Zanoletti 2023: 347), human beings communicate through a polysemiotic, multilinguistic, multidiscursive universe. No text, no verbal semiosystem, is made entirely of verbal signs: even verbal signs demand some sort of physical support, and elements such as colours and typographical choices contribute to the construction of verbal meaning. From this perspective, fundamental is the realization that all communicative acts are composite; all media are mixed media, combining different codes, discursive conventions, channels, and sensory and cognitive modes (Mitchell 1994: 94–95; also Torop 2008: 255).

That is why nowadays definitions of translation restricted to verbal language appear more inadequate than ever. In today's multimedial scenario, a verbal linguistic-only conceptualization of translation studies is overly narrow, and the urgency of reconsideration is manifest for all the world to see. Indeed, expanding our notion of translation as the semiotic phenomenon that connects multiple modes of a particular instance can better equip us to gain a more adequate understanding of interpretation, representation, and communication (Marais 2019: 76–77). Discovering connections between fields and disciplines encourages engagement with contemporary issues linked to the translation of emotions and multimodality, and can stimulate new ways of generating cultural change.

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VII. **Image & Visuality**

ISOTOPIES IN PAINTING

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1. Introduction

Most of the work on painting done within the tradition of structuralist semiotics has focused on modern abstract art. This is the kind of painting that poses the most difficult problems of interpretation. But there are a multitude of paintings that are not abstract but figurative. We can more easily recognize what they depict, but they still present challenges to analysis.

I am not trained as an art historian. My field is literature, especially Medieval and Renaissance Northern European literature. So, if I am to contribute to a project on the analysis of images, I feel these are the kinds of images that I should work on.

In attempting this, I am relying on the premise that the nature of meaning is such that it should be possible to analyse it in any semiotic system using a similar methodology. The methodology that I propose is the concept of isotopy (Greimas 1966; Greimas and Courtés 1979).

Very briefly, because most of you are familiar with this concept, an isotopy is created in a text by the recurrence (iteration) of elements that have at least one common semantic component.

An isotopy is not something given *a priori* in language. There are, of course, semantic configurations which are very widespread and recognizable in many different texts, but the isotopy is always created in the text itself, and its internal structure can vary greatly.

Isotopies are a feature of the surface structure of the text. In verbal texts they are used to create figurativity, the proliferation of descriptive details that produces the "reality effect". But ultimately, if the text is to have any semantic coherence, these descriptive isotopies need to be grouped together into a more limited number of recurring *themes*.

2. Isotopies in painting: *The Virgin and Child with Nicolas Rolin*

What happens when we apply this concept, that was originally conceived as part of the semantic structure of verbal texts, to the analysis of images?

I will use as an example the painting by Jan van Eyck known as *The Virgin and Child with Nicolas Rolin*, painted in Bruges around the year 1435 (oil and tempera on wood, Musée du Louvre).

Two figures, of equal size, are arranged facing each other on either side of a vertical axis of symmetry in an interior space. On the left is an older man, kneeling on a prié-dieu with his hands raised in prayer and a devotional book open in front of him. On the right side is a figure that we recognise from iconographic convention as the Virgin Mary with the Christ child in her lap. She is seated on a wooden chest with a cushion, and behind and above her, an angel holds a crown suspended over her head (i.e., she is depicted as the Queen of Heaven). The Christ child, naked, holds an orb with a cross in his left hand; his right hand is raised in the priestly gesture of benediction. The room in which this scene is

Figure 1. Jan van Eyck, *The Virgin and Child* with Nicolas Rolin. Bruges, ca. 1435. Oil and tempera on wood. Musée du Louvre.

located is an Italian-style loggia that opens onto a garden (at a slightly lower level) ending in a crenelated wall; below the wall is a landscape of a city on both sides of a river, beyond which are fields and vineyards and in the far distance a mountain range.

This painting has been analysed by many scholars, and I do not expect to be able to add much to what has already been said about it. What I want to show is how some of the meaning effects of the painting are created.[1]

The first and most obvious element for the interpretation of the painting is given with the identification of the right-hand figure as the Virgin Mary with the Christ child. In Christian doctrine, the Virgin Mary is the Mother of God and the Christ child is God incarnate, so the right-hand figure is identified as divine. What about the left-hand figure? We do not need to know his specific identity, only to note that he is human. These two figures are the central motif of the painting, and the isotopy of *divine vs human* provides the overarching thematic structure of the whole composition. In other words, this is a picture of an epiphany, a manifestation of the divine in the earthly realm.

The second element that we notice is the space in which the scene takes place. What is interesting is that it is a private space: it is a room in a mansion in which someone is saying his prayers.

The painting has a very high degree of iconisation. Van Eyck is famous for his minute attention to realistic detail: every jewel on the edge of the Virgin's mantle, the pattern of every tile on the floor, every feather in the wings of the angel, every leaf on every plant in the garden are rendered with loving precision, as are the deeply saturated colours and the textures of fur and brocade and velvet in clothes and furnishings. Because of the central religious motif, there is a great temptation to interpret these details symbolically, as part of the religious theme. But the most obvious isotopy suggested by these details is that of enormous *wealth* and *luxury*. The Queen of Heaven might conventionally be expected to be adorned with jewels, but the praying man facing her is also sumptuously dressed, and the room in which the scene is set is very expensively and luxuriously decorated.

We know from external sources that the man in the painting is Nicolas Rolin, Chancellor of the Duke of Burgundy (the same Duke at whose court van Eyck was also employed). Chancellor Rolin was indeed a very wealthy and powerful man, and it is quite likely that the landscape in the background is an allusion to some of his actual properties. In his later life he was known for his devotion to the Virgin and his generous gifts to religious foundations, including his parish church in Autun where this painting was hung in his funerary chapel, probably after his death. But I don't want to go into the possible motives of Rolin for commissioning the painting. Instead, I want to focus on what is unusual about it.

There are innumerable medieval and early Renaissance depictions of the Virgin: alone, with the Christ child, in biblical scenes such as the Annunciation or the Nativity, in the vision of a saint or as the recipient of the devotion of a donor or patron.[2] Van Eyck himself painted several images of the Virgin and Child; in three of them she is shown with a donor. One is the painting of Chancellor Rolin. But in the other two paintings of the Virgin with a donor, she is depicted in the conventional manner as seated on a throne, with a carpet on the floor and a cloth of honour with a canopy behind her, and the pious donor is presented to her by his or her patron saint. We note that there is a narrative implied in these pictures: "Canon van der Paele is being presented to the Virgin by Saint George and Saint Donatian".

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[1] In traditional figurative painting, the plastic elements tend to reinforce the signification of the figurative plane, so I will not discuss the plastic elements separately but mention them when appropriate.

[2] At this time in the Netherlands, she could also be depicted as a visualisation by a pious person during meditation. The *devotio moderna*, a meditational technique borrowed from monastic practice and made popular in the 14th century for the use of pious laypeople, encouraged the meditator to visualise scenes from the life of Christ or the Virgin as an aid to a more emotionally engaged religious life. Susie Nash (2008: 282–283) sees the *Virgin of Chancellor Rolin* as a representation of such a visualisation, to be used by Rolin in his private devotions during his lifetime and displayed publicly as an epitaph after his death.

But the painting of Chancellor Rolin and the Virgin does not fit this pattern.[3] The Chancellor is not being presented to the Virgin by anyone, he is alone; and she is not seated on a throne but on a wooden chest with a brocade cushion in an interior which looks like an idealised palace. She has come to his space, not the other way around.[4] The picture does not say "Here is a pious donor being presented to the Virgin". It says "Chancellor Rolin is the kind of person who receives private visits from the Queen of Heaven".

What kind of person would that be? The ostentatious luxury that is so evident in van Eyck's painting does not simply signify "wealth". It embodies a particular conception of religion and politics, in which the divine figures are conceived as images of earthly rulers. Monarchs and aristocrats of the 15th century had a hugely lavish lifestyle because ostentatious displays of wealth and luxury were a way of projecting power. The Virgin Mary in van Eyck's painting is dressed in an enormous mantle of fine red wool embroidered with jewels and gold thread, not because she is well off financially, but because she is Queen of Heaven[5] and that is the appropriate dress for a queen; it projects royal magnificence, not money. A patron saint is a powerful functionary of the heavenly court, a courtier who has access to the divinity and can use his or her influence to ensure a favourable hearing for their devoted followers, just as Chancellor Rolin was in a position to provide patronage for his own followers. The thematic isotopy here is the political isotopy of *power*, of *ruler vs ruled*: as the Queen of Heaven rules the universe, so Chancellor Rolin rules over his domains, which are alluded to in the background of the painting. He needs no saint to introduce him.

At least, this is probably how he himself wanted to be seen. Chancellor Rolin, who was of middle-class origin and had spent his whole career amassing a huge fortune, must have been very much aware of the monetary cost of all this magnificence, and the proliferation of obviously costly details in the painting still carries an isotopy of wealth, but it is disguised as a projection of magnificence-as-power, creating a deliberate ambiguity of meaning.

One of the aspects of an isotopy that Greimas insists on is that it is structured as an axis of opposition: *light vs darkness, truth vs falsehood, euphoria vs dysphoria*. It is worth asking ourselves whether, together with the ostentatious luxury in van Eyck's painting, we might somewhere find something that expresses the other pole of the opposition – and what that pole might be.

In spite of all the details in the painting that say "wealth", there is nothing that says "poverty". There is, indeed, an opposition between the aristocratic setting of the two central figures and the bourgeois environment of the city, between the rulers and the ruled. But the city in the background, while it is clearly placed outside the space of wealth and luxury which is the palace, is not poor; it is presented as a handsome and prosperous city, surrounded by carefully tended fields.

However, if there is nothing that speaks of poverty, there is one detail that seems to speak of a simpler lifestyle: these are the two small figures looking down from the battlements of the wall at the end of the garden.[6] They seem to be two burghers, comfortably well-off (they have shoes and hose and coats trimmed with fur) but without any of the ostentatious luxury of the figure of the Chancellor. They are placed almost exactly on the axis of symmetry of the painting, but they do not participate in the central scene; in fact, they have their backs turned. The manifestation of the divine in earthly space is clearly not addressed to them; they are excluded.

I do not know if Nicolas Rolin actually believed that he deserved a visit from the Virgin. But I think that is what van Eyck's painting, as a text, says. It is as much about the exercise of power as it is about religion; indeed, it is about the exercise of religion *as* power.

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[3] In fact, it is sufficiently different for Craig Harbison (2012: 107–122) to want to interpret it as depicting a confession, in which case Chancellor Rolin would be receiving absolution for his sins personally from Christ himself.

[4] Even the proliferation of realistic detail can be seen to contribute to this interpretation: it emphatically declares that this is an earthly space (*isotopy earthly vs heavenly*), with flowers in the garden and ships on the river.

[5] Many medieval texts insist on the fact that Mary is descended from King David and thus of royal blood.

[6] Harbison (2012: 209) speculates that one of the figures may be a representation of van Eyck himself, since the painter seems to have had a habit of inserting himself into his pictures; such an interpretation would not affect the argument I want to make here, except perhaps to give it an ironic twist.

Figure 2. Pieter Bruegel the Elder, *The Census at Bethlehem.* Brussels, 1566. Oil on panel. Royal Museum of Fine Arts, Brussels.

3. A different epiphany: The Census at Bethlehem

A very different statement about the manifestation of the divine in earthly space can be found, a little over a century later (1566), in the painting known as *The Census at Bethlehem* by Pieter Bruegel the Elder (oil on panel, Royal Museum of Fine Arts, Brussels).

The painting shows a Dutch village in winter, seen slightly from above. On the horizon, the sun is setting in a grey sky. A roughly circular area covered in snow is surrounded by trees and by a darker band of buildings, with a stretch of frozen river in the upper left corner and something like a frozen pond in the lower right. Scattered around the central white area are small figures of villagers going about their business: people crossing the river carrying burdens, people drinking beer in the shelter of a hollow tree, young men having a snowball fight, men building a wooden shed, groups of men talking by some carts, a leper's cottage, children playing on the ice.

In the left foreground, a crowd is gathered outside a tavern to pay their taxes; inside the open window of the tavern we see a man with a ledger, next to him someone is receiving coins from the villagers, and on the wall by the window hangs a sign with the emblem of the house of Habsburg, the government. Outside the tavern, lower down in the corner, chickens are pecking at grain; someone is slaughtering pigs and a woman is collecting the blood to make blood pudding. Three carts loaded with large barrels are drawn up outside the tavern and someone seems to be fetching wine or beer from one of them; there is also a load of firewood being delivered.

More people are coming from the right, going in the direction of the tax collectors. Among them, low in the foreground and slightly right of centre, there is a man carrying something over his shoulder and leading an ox and a donkey; on the donkey rides a woman in a dark mantle with a basket in front of her. And we suddenly remember that the title of the painting is *The Census at Bethlehem*. This is Joseph, with his carpenter's saw, and Mary, arriving in Bethlehem to be registered and pay their taxes.

Except for Mary's donkey, there is nothing at all that distinguishes this couple from the many busy villagers all around them. They have no halos; they are not set apart in any way and are in fact rather difficult to find when we see the painting for the first time. Nonetheless, the very presence of the holy couple creates the isotopy *divine* vs *human*. The census at Bethlehem is still the time and place where Christ is to be born. Their arrival is still an epiphany, a manifestation of the divine in the earthly realm. But it is a very different kind of epiphany from that of the *Virgin of Chancellor Rolin*.

The most striking semantic isotopy of this painting is *ordinariness: ordinary* daily village life vs *exceptional* events (the census / the arrival of the holy couple). The villagers are almost all painted in the same dark, grey or brownish colours. There is no isotopy of *wealth*, but equally there are no elements of real poverty either: with the exception of the leper's cottage, the houses of the village are sturdy two-storey constructions, the villagers are warmly dressed and can apparently afford an occasional glass of beer in the tavern. There is undoubtedly a *political* isotopy, in the form of the Habsburg emblem and the collection of taxes, but here the exercise of political power is presented not from the point of view of the ruling class, but from the perspective of the governed. And the divine visitation that they are receiving is not presented as complicit with the rulers.

But is it then complicit with the governed? In one sense, yes. The divine appears as part of the everyday world of the villagers, as participating in their life, suffering the same hardships, subject to the same political oppression.[7] But the villagers are not shown as embracing this new form of divine presence; quite the contrary, they don't seem to notice it at all.

A lot has happened in the Netherlands since van Eyck painted the Virgin and Chancellor Rolin. Notably, since the early 16th century, the Protestant Reformation affected the way in which religious art was understood. The more radical Protestant sects rejected all religious images as idolatrous. *The Census at Bethlehem* can certainly be seen as responding to this atmosphere of a less ostentatious form of religion. But it still, through its subject matter, presents itself as a religious painting. Bruegel did not need to do that; he painted several other scenes of peasant life without any religious content. If he shows Mary and Joseph arriving in the middle of a Dutch village in winter, it is because he chooses to do so.

Perhaps the painting is meant to show how the life of the spirit is lost in the bustle of everyday life? I do not think it sets up such an opposition. The spiritual, here, is not opposed to the material, it is integrated into it: the divine is incarnated in the life of the world. Which is, after all, the precise theological meaning of the birth of Christ.

4. Conclusion

I hope this brief presentation has shown that the concept of isotopy can be useful in interpreting visual images, even traditional and very well-known images. I hope it has also shown that, as I said at the beginning of this paper, an isotopy is not given in the "language" but is created in the text itself. Both these paintings are centred on a religious thematic isotopy of *divine vs human* and both depict a manifestation of the divine in earthly space, but in very different ways. Both paintings interweave this religious isotopy with a political one of *ruler vs ruled*, but in van Eyck's case, the divine is depicted as legitimising the rulers, while in Bruegel's, the divine is incorporated into the space of the ruled.

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[7] Bruegel's painting is dated 1566. Just a few years later, the Netherlands rose in revolt against the Spanish Habsburg dynasty, a rebellion in which both religious dissent and economic hardship played a part.

ANIMATED NIGERIAN CULTURE

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1. Introduction

Malika is a Nigerian historical drama, a short animation (15 minutes) released in 2019. It is based on a graphic novel series by Nigerian filmmaker, author and illustrator Roye Okupe, who also directed the series and owns YouNeek Studios. This is the first collaborative animation effort between YouNeek Studios and Anthill Studios. Anthill has been the leader of Nigerian animation and is also known for three other works: *Plaything, Adventures of Lola and Chuchu, The Sim.*

In order to identify the cultural origins in animation films and series, one has to observe this source location of where or for whom an animation is produced and cross- reference the characteristics of the animation with its local culture.[1]

According to the narration at the beginning of the film, this film is inspired by African kingdoms and rulers. Despite the kingdom of Azzaz and queen Malika being fictitious, the five kingdoms that are unified are based on real locales of Africa: Kano (Nigeria), Fon (Nigeria, Benin, Togo), Nupe (Nigeria), Bornu (Chad/Nigeria), Mandara (Cameroon). African culture and elements of West African History are presented in animated form. A real story of a queen is animated in this region. The story drew on Amina of Zaria, a Nigerian warrior queen, a historical figure.[2]

The method followed in this research, is to specify the animated Nigerian queen's portrait as well as part of West African history and society, by analyzing three different types of contexts: that of intra-textuality (the relationship of the scenes with each other to present a comprehensive and coherent political woman portrait in its socio-historic context), inter-textuality (the relationship of elements in the animation to their historical sources): Does the producer select, agree with, deviate from, create, adapt, or ignore his sources? And extra-textuality: the relationship of this animation to its socio-historic context. How does the producer use the portrayal of Malika to explore contemporary political and social issues of his country, Africa's past and present?[3] In addition, the reviews about the design of this animation will be mentioned.

According to these reviews, there are times where Malika comes across as a superheroine but the history of the region, of an African kingdom is told in a medium that children can easily understand.[4] The pros are: amazing and dynamic fight scenes, respect and accuracy to African culture and elements of West African history, and a very good start to a series. The cons are: ends on a major cliff-hanger, some plot clichés, some CGI animation is better than others.[5] It appears that the filmmaker is influenced by the American design as he has studied in America and lives there.

There are 3 major ethnic groups in Nigeria: the Hausa-Fulani (Hausa are northern- dwelling, their majority are Muslims, they have participated in trans-Saharan trade, they have made changes in law, education and politics, have brought about revolutions in wealth and class structure), the Fulani tire of increasing corruption, excessive taxation, and unfair treatment of the poor.[6]

The Yoruba are in the southwest, they consider the city of Ile-Ife their ancestral home and their deity Oduduwa their progenitor. They consider themselves farmers but live in urban areas. Each Yoruba subgroup is ruled by a paramount chief, or oba, who is usually supported by a council of chiefs.[7]

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[1] Linsenmaier (2011).
[2] Sharmindrila (2020).
[3] Ayres (2017).
[4] Ospreyshire (2020).
[5] idid.
[6] Culture of Nigeria https://everyculture.com
[7] ibid.

The Igbo are in the southeast and live in small decentralized and democratic settlements. Their largest political unit is the village, which is ruled by a council of elders rather than by a chief. We need to mention the existence of different classes and castes in this country. In the higher tiers are wealthy politicians, businessmen, and the educated elite. Lower classes suffer under great poverty, are poorly educated, have a lack of opportunities and ill health.[8]

A man or a woman who has enough ivory, coral, and other jewelry may claim the title of Ozo and must finance a feast for the entire community.[9] In the film, textures of the characters' clothes and the natural hair are remarkable.

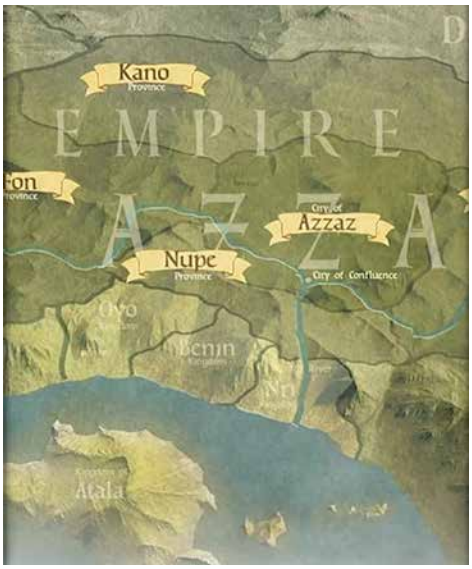

Figure 1. A Nigerian map in film

It is a patriarchal society as men are dominant over women in virtually all areas, and women still have fewer legal rights than men. Men have the right to beat their wives as long as they do not cause permanent physical injury. Wives are often seen as little more than possessions and are subject to the rule of their husbands. However, mothers and sisters exert great influence on the lives of their sons and brothers. These women have influence that a wife does not have.[10] In my opinion, there is a hidden power in Nigerian women, which is expressed in this animation.

2. Description

At first, we see the map of Nigeria and the reference to the fictitious empire of Azzaz at 1499 (Image 1). The empire was divided into five provinces with each province having a chief to govern it. Malika did her best to keep the kingdom together, but there were fractures showing up throughout the five areas.

Then, we see a great palace with traditional and Islamic architecture (the compound, a cluster of units linked by walls relying on available material, according to the climate, built around one or more courtyards with golden domes and arrow shaped entrances). There are also palm trees around the palace and an interior courtyard (Image 2).

Figure 2. A traditional palace with Islamic architecture

[8] https://www.britannica.com/place/Nigeria/Daily-life-and-social-customs
[9] ibid.
[10] ibid.

Figure 3. Warrior queen Malika

After a decade of civil war, Warrior Queen Malika (Image 3) reunited the West African kingdom of Azzaz and its neighbouring states into the empire of Azzaz. The empire was then divided into five provinces with each province having a chief to govern it. (Kano, Nupe, Fon, Mandara, Bornu). Malika does her best to keep the kingdom together, but there are fractures showing up throughout the 5 areas. There are corrupt politicians as well as pariahs who are members of a minority group, inhabitants of a specific village, or members of a specific family or clan. Some people such as the traitorous Ras want a civil war. Together, all the five chiefs from each province made up the council of five. A group established to advise the current ruler of Azzaz. After a few years of peace, a new group of rebels led by former Azzazian general, Ras, challenge Malika's claim to the throne by laying siege to the Bornu province.

Malika, as already mentioned, is inspired by a historical Nigerian queen Amina of Zaria, who lived between the 15th and 16th century and reigned over parts of Northwest Nigeria for 34 years (1576-1610) She was a legendary persona, a warrior queen of Nigeria.

Scene 1. (1.40) Malika and Abdul. A warrior can also be seen, general Ras. On the other side, is the smart young queen. Close to her is her chief with shaven head. He seems to be irritated and asks her the reason she invited this "swine".

She cares for the safety of her people. She is a humanitarian. Her status and pride come next. She strives for peace, and she is against civil war.

Malika is inspired by a historical Nigerian queen Amina of Zaria, who lived between the 15th and 16th century and reigned over parts of Northwest Nigeria for 34 years (1576-1610). Zaria was a legendary persona, a warrior queen of Nigeria.

Scene 2. (2.12) Encounter with the one-eyed warrior, Ras. Malika dares to get closer to him and draws her sword. She will no longer tolerate bloodshed in his rebellion. A hard battle takes place, and she wins unarmed. This scene is a praise to the strong African woman.

Scene 3. (4.40) King Baz of Atala. Abdul announces a guest, king Baz of Atala, who comes to meet the queen with his men. He wears red Muslim dress with geometric shapes and a Muslim cap (Taqiyah). Ras and Malika talk about unification, which they are going to celebrate the next day.

Scene 4. (5.40) The interior of a palace. Malika sits earnest on her throne for another formal appearance. Many steps below is a messenger, Dubari, from the council of five and this shows the hierarchy of authority in her country. The queen can see behind his words and is very clever with her own words.

Scene 5. (7.03) Rumors of helping the Atala kingdom. Dubari asks the queen why she helped the Atala kingdom and says that Azzazians did not approve of it. She denies this. Dubari says he spoke with the emissary from Songhay claiming they will forgive her if she does what is necessary, implying the killing of king Baz.

Scene 6. (8.30) The end of civil wars. Queen Malika reminds Dubari that the council did not help her when the country was threatened by enemies. She claims that she has ended civil wars. Askar, their enemy, is planning conquest from East to West Africa, from Congo to Mali. She defines the limits of Dubari's authority in the province he leads and ends the discussion.

Scene 7. (9.35) An advice. Her chief, Abdul, admits that he, too, does not approve of her supporting king Baz. The queen says that Baz is an ally and will not kill him. Abdul suggests she considers other options. What can it be? Queen listens to her chief. She is rather democratic than authoritarian.

Scene 8a. (10.00) Fighting. Later that night, king Baz is meditating on the carpet in the interior of the palace. Meanwhile, Malika, disguised and armed, jumps from the terrace to the ground and swoops into the room throwing her sword past him. They seem to be fighting.

Scene 8b. (12.15-13.21) The secret. Is Malika trying to kill her guest? The guest claims that his wife would not like it. And then surprisingly it is revealed that Malika is his wife. They are kissing. He calls her "Imani" and this shows their intimacy. Then she confesses her fear that a war is coming.

Conclusions

Malika is an African warrior queen who really cares for her people. She is brave and a humanitarian. She strives for peace, and she is against civil war. Malika is also smart and romantic. She is secretly married to a king. She is also good at both: negotiation and fighting. The queen can see behind his words and is very clever with her own words. She presents the highest potential of an African woman of the nobility.

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A PHOTO ELICITATION–BASED SEMIOTIC PERSPECTIVE OF THE GREXIT SOCIO-ECONOMIC CRISIS IN PRESS PHOTOGRAPHS

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1. INTRODUCTION

The main driving force behind this research has been the intention to help university students increase their awareness of the visual aspect in language-related courses. The research and educational tool employed for this purpose was a technique called photo elicitation (Harper, 2002), which is based on the simple idea of inserting a photograph into a research interview. Photo elicitation was combined with Barthes' (1964) commutation test to isolate important signifying qualities.

Since 2009, Greece has experienced a long-lasting socioeconomic crisis that has had substantial consequences on all aspects of its socioeconomic life. Unemployment, financial hardship and income loss constitute the hallmarks of the socioeconomic landscape. Greek people have suffered the effects of the global financial crisis on a wide scale. As one of the weakest economies of the European Union, Greece is among the countries which were most affected at the peak of the economic crisis in 2010. Against this socio-economic background, a research project was carried out to examine an aspect of this crisis.

In a small-scale qualitative study, the photo elicitation technique was applied as a research method to get a visual semiotic perspective of post-graduate students' views regarding press articles on the Grexit crisis. A questionnaire tested whether visual or verbal elements of press articles carry important meaning, and if replacing these elements with other ones, or removing them completely, affects the overall meaning significantly.

The aim of the research was to identify a relationship between the verbal aspect of news articles and the visual message of the accompanying photograph. It also aspires to contribute to the curriculum of post-graduate courses offered by Greek universities in the humanities and social sciences departments. It is expected that this research will help inform university teachers' and instructors' theoretical approaches to the non-verbal semiotic elements in humanities and social sciences courses in general. In this approach, meaning emerged from the ways in which the signs were constructed and used (Derrida 1988). In addition, aspects of methods of visual, social semiotic analysis (Latour 1987) were used to inform the analysis of the images.

This article begins by outlining the visual semiotic perspective that underpins this research. Secondly, it presents the theoretical framework of the photo elicitation technique that the methodological tool of this research is based on. Thirdly, it describes the methodological tool used to collect visual and verbal data from certain data-texts. Next, it presents a sample from the data collected and a preliminary analysis of the results. It concludes with an overall evaluation of the research and future steps, and a qualitative, postmodern approach to reading the resulting images.

2. A VISUAL SEMIOTIC PERSPECTIVE

The visual semiotic perspective here is governed by the fact that the visual is a social research process. Jewitt and Oyama's (2001) theoretical investigation of the concept of 'semiotic mode' is based on social semiotics. This theoretical approach investigates human signifying practices in specific social and cultural circumstances (Lagopoulos & Boklund-Lagopoulou, 1992). The method allows viewers to create their own interpretations and interconnections about visual material. At the same time, it creates windows on the world and offers subjective points of view, which are socially determined.

This perspective is possible if we move away from pure language and adopt the concept of 'semiotic mode'. This would require a broadening of traditional views about language. Linguists, for example,

have started to realize that verbal language may not suffice by itself as a means of discussing the various intersemiotic relations between certain verbal and non-verbal aspects of multimodal texts, such as the translation of humour in film and comics. Hortin (1994) supports the validation of visual language within a visual literacy framework and argues for the establishment of an analogy between verbal and visual language. However, despite the foregrounding of semiotic elements other than language in the production of modern texts, the fact that 'most Western societies remain print dominated' (Hull and Nelson, 2005: 2) makes any effort to discuss non-verbal modes of communication a difficult task.

Such a discussion could be facilitated if we adopt Greimas' (1966) theory of structural semantic isotopy. By describing the coherence and homogeneity of different multimodal texts, we could find the isotopies in these texts and thus detect when there is a repetition of a basic meaning trait (seme). In press articles, this would involve the examination (at least) of the caption and any accompanying visual material, such as a photograph. Such a repetition, which establishes some level of familiarity within the texts, would allow readers to determine if there is a uniform reading/interpretation of them. In this case, the focus would be to bring to light potential ways in which the polysemous photographs are either disambiguated or complicated by the co-occurrent the captions.

According to Sennet (1990: 127) the difference between images "is a mere parade of a visual approach to consumer research variety" In a similar line of thought, Schroeder (2002: 12) argues that, "[the] overwhelming number, variety, and presence of images interferes with the ability to carefully scrutinize and reflect upon individual images, and lulls viewers into believing that seeing is understanding." It is this heightened sense of familiarity with images that makes individuals consider themselves literate in visual image analysis.

3. THE PHOTO ELICITATION TECHNIQUE

Photo elicitation is based on the simple idea of inserting a photograph in a research interview (Harper, 2002). Photo elicitation sharpens the informant's memory and reduces areas of misunderstanding. It prods latent memory, and stimulates and releases emotion statements. This method, which is useful in empirical studies, was incorporated in a questionnaire and combined with Barthes' commutation test (1964) to isolate important signifying qualities. In brief, the commutation test is one way to test whether something (here, a visual element) carries important meaning, to change it (by replacing it with another visual element), or remove it completely from an object of art (here a newspaper article), and then see if this affects the overall meaning significantly.

This method of photo elicitation was used in order to trigger lexical knowledge through visualisation. With this aim in mind, Abousnnouga and Machin (2010: 139) urge Van Leeuwen to use photo elicitation in his work to "think about the meaning potential of typefaces that are tall versus stocky or slim versus fat." In our research, the respondents had to compare and contrast photos which share some visual elements and are relevant to the verbal element of the text(s) given. This technique was expected to allow for open expression while providing concrete talking points. Harper (2002) argues that one type of image often used in photo elicitation is that depicting events that are part of collective or institutional pasts. In the context of our research, the photos selected depict events that occurred in the respondents' recent past. Therefore, these photos connect the individual to recent occurrences or the current crisis, even if they do not reflect the research subjects' actual lives.

In the context of the epistemological tenets of constructivism and ethnography, visual methods and photo elicitation can be jointly used to emphasise the interpretation of images such as photographs (Wolfe 1993). Rose (2001) and Harper (2002) highlight the multidimensional qualities of images, which can represent experiences, social domains and physical settings. Photographs can also help sharpen informants' abilities to reflect upon and explain their experiences and perspectives, and provide memory 'anchors' (Loeffler 2005) related to specific places or events from the previous week or decade.

4. THE QUESTIONNAIRE

A questionnaire was sent by e-mail to fifty randomly selected postgraduate students studying a range of humanities and social science courses at the Aristotle University of Thessaloniki and the Hellenic Open University. There were no specific criteria for choosing these students; they simply had to be studying at a university. A response deadline of less than one month was set for the questionnaire. The seven data-texts were drawn from the high-circulation daily Greek newspaper *Kathimerini*. A range of criteria was set for choosing these data-texts: They had to be published in 2011, written in Greek (thus requiring no translation), and related to the Greek crisis in some way. Although this relation was definitely 'arbitrary', every effort was made to ensure that the data-texts would not mislead the respondents. In terms of the photographs chosen, the photo elicitation technique was externally driven, in the sense that the participants were asked to evaluate images that had been preselected by researchers.

Only the title and the caption were included to make it easier for the respondents to complete the questionnaire. The aim was to contribute to what Caple (2008) calls the 'image-nuclear news story'. According to Caple (ibid: 126), 'the heading and the image work together to form a nucleus, from which the evaluative stance of the newspaper towards that particular story can be read. The caption then goes on to locate the image participants and their actions within a particular context'. In the data-texts used here, it was expected that the word-image interplay would initially engage the students in literal play between lexical items in the heading and the image. This interplay, including the caption, would then take other forms, like alliteration and allusions that tested their cultural knowledge. The questionnaire consisted of twenty-four open-ended questions divided into five sections. For the purposes of this paper, these questions are presented in list form in Table 1.

Table 1. Questionnaire

Questions in list form
• Which photograph accompanies the title/caption?
• Which text/caption accompanies the photograph?
• Which dilemmas did you have in choosing the photograph or text/caption?
• Which elements of the photograph affected your choice?
• Which key words of the title/caption affected your choice?
• Which was the greatest difficulty in making your choices?
• Which criteria guided your choices most?
• Briefly explain your answers as a whole.
• Choose a photograph from any internet source to accompany the title and the caption. Briefly describe the criteria for your choice, the selection procedure and the dilemmas that came up.
• Write a caption for the photograph (max 50 words).
• Choose one of the five options below to state how the wider political and socio-economic context of this period affected your answers. DECISIVELY – VERY MUCH – WELL ENOUGH – VERY LITTLE – NOT AT ALL

These questions were asked for each data-text (here in translation) and were meant to create various dilemmas that would play the role of rhetorical elicitation devices. Two visual-verbal alternatives were offered for each verbal-visual problem, as illustrated in data-texts A to C. The parenthetical information next to the photos indicates the correct choice for each caption. In data-texts D and E, the students were asked to find a photograph and write a caption, respectively.

	(Under Liquidation) – (Closing Down) – (Everything Below Cost)	
	Photo 1 (T)	**Photo 2**
TITLE	Lack of political unity in EU	
CAPTION	During the 1930 recession, profitability and investment activity were restored by stimulating demand, while in the 1970–1980 recession, profitability was restored by holding down wages, reducing interest rates and integrating Eastern countries into the world market.	

Data-text A

	Photo 3 (T1)	
T1	**TITLE**	53,000 small and medium-sized businesses to be padlocked for good
	CAPTION	Almost 15% to 20% of all properties on Ermou St. and in Kolonaki are empty, while authorities say that more than 25% of the shops in the wider area of the historical centre remain vacant.
T2	**TITLE**	Pressure on owners of business properties
	CAPTION	In the summer of 2010, 15% of registered companies closed down — a percentage that increased to 21% in the winter of 2011 and is now up to 25%. Of the 342,000 commercial companies established in August 2011, 255,000 survived and 69,000 closed down.

Data-text B

Photo 4 (T2)

Photo 5 (T1)

T1	**TITLE**	Anti-authoritarians take action
	CAPTION	Officials of the Ministry of Citizen Protection fear anti-authoritarian 'intervention' amidst this period of social fluidity, on the anniversary of the Polytechnic uprising.
T2	**TITLE**	No sanctuary this year for the National Technical University of Athens on the anniversary of the 1973 uprising
	CAPTION	Fear of unrest after the customary protest march to the US embassy has led to talk about a crash test for the implementation of the new bill protecting higher education institutes.

Data-text C

	Photo chosen by respondents
TITLE	13,000 jobs to be lost in banking by 2013
CAPTION	In addition to personnel cutbacks, banks are also planning to sell their assets in 2012.

Data-text D

Photo 6

TITLE	There is Personal Dignity
CAPTION	Caption added by respondents

Data-text E

The word 'dilemma' has a negative connotation, since choosing one of two alternatives results in losing the advantages of the alternative not selected. This negative connotation was manipulated by having the respondents find a solution and adapt the strategies they adopted to honour the opposing values. In order to achieve this research goal, the verbal-visual problems shown in the examples above were complemented with two visual-verbal alternatives.

5. DATA ANALYSIS AND DISCUSSION

Out of the fifty people to whom the questionnaire was sent, twenty-four responded in less than three weeks. The respondents were twenty-two females and two males with an average age of thirty-one years. In general, the answers were detailed and all the respondents justified their answers to various degrees. In other words, it is safe to assume that a fair amount of time was devoted to answering the questions. Due to the limited space available here, only the isotopies identified and the respondents' association of texts with photographs will be presented.

Table 2 shows how the respondents related the photographs to the data-texts. The square brackets indicate the correct answers.

Table 2. Association of texts with photographs

Photographs chosen by the respondents for each data text	
Data-text A	Photo 1 = [19] Photo 2 = 5
Data-text B	Text 1 = [21] Text 2 = 3
Data-text C	Photo 4 / Text 2 = [-] Photo 5 / Text 1 = 24

According to Table 2, the majority of the respondents associated the correct photographs with data-texts A and B. Lexical items had a major impact on their answers. For example, in Data-text A, the signs 'Under Liquidation' and 'Closing Down' led them to Photo 1. In Data-text B, the word 'padlocked' in the title left the respondents with almost no alternative but to choose Text 1. In Data-text C, they made it quite clear that the word 'anti-authoritarians' compelled them to (incorrectly) choose Photo 4, despite any reservations that they may have had.

As regards the participants' dilemmas while matching the photographs with the text, there is a variety of responses. There are cases where the participants were very confident about their choices, since 'the matching was very clear from the titles, as long as you had observed both photos well'. For others, the image-text association was also very clear since 'the matching can be reversed as titles, captions and photos are very much related to each other'.

Others had concerns about the way the photo functioned in relation to the text. For example, for Data-text C, one participant assumed that 'if the photo complements and enhances the content of the title and caption, then the pairing would be as given, i.e. T1-P4 and T2-P5'. On the other hand, the same participant had second thoughts about the function of the picture in relation to the text: If this relation is contradictory, then it is possible that the text referring to the Citizen Protection Ministry's fear of imminent action by the anti-authoritarians could be linked to the photo of the police forces (T1-P5). At the same time, the text referring to this year's abolition of university asylum and the crash testing of the new law could be linked to the photo of the hooded men and the vandalism they cause (T2-P4).

In another case, the participants' answers were quite lengthy and elaborate. For instance, for Data-text A, a participant reported that the article title and caption do not directly refer to either of the two proposed images (see Fig. 1). In fact, [s/he would say that] the first half of the caption might be more in line with Photo 1, which connotes buying/trading and stimulating consumer demand. Also, the image

of a shop with reduced prices aims at stimulating demand and increasing profits for the shopkeeper. On the other hand, part of the remaining half of the caption, again by association, may refer more to Photo 2 showing empty offices that connote wage restraint and reduction, and pay cuts and layoffs. The same participant goes on to argue that apart from the fact that we don't know which image the text would fit more closely with, we could conclude on the basis of the above that it is ultimately more connected to the first image than to the second. As regards the title, it disorientates the viewer even more because according to his/her opinion it has no direct relevance to either photos.

In response to the questions 'Which elements of the photograph affected your choice?' and 'Which key words of the title/caption affected your choice', again, there were both short and lengthier answers. In one case, only two sets of words or phrases were given: 'Anti-authoritarians – Hooded' and 'Fear of riots – Riot police' (Data-text C). For the same Data-text C, another participant chose to elaborate by noting that 'the first caption talks about a social crisis, which can be seen from the destruction caused by the anti-authoritarians in the photo. The second caption talks about the protection of the universities, for which the security forces have been deployed.'

In more elaborate responses, some participants talked about the elements that they took into account in order to match the texts and images (Data-text C). They referred to the content of the text, i.e., what it refers to and how it draws the reader's attention, for instance, the incidents and general unrest caused by the anti-authoritarians on the anniversary of the Polytechnic uprising or the effectiveness of the new measures for the protection of the university in particular in view of this anniversary. They then matched the element on which the text focuses with the image they considered to reflect this element more directly; e.g., in the first instance, the groups of hooded figures causing material damages and, in the second instance, riot police outside the university ready to intervene in case of incidents by enforcing the new legislation.

In a few cases, participants' answers were justified on linguistic terms. One participant stated that 'I was very influenced in my choice by the linguistic elements contained in the first image (banners, various signs in the window), which can be associated with the terms contained in the text, such the image-based "Under Liquidation" or the text-based "Lack of … in EU" (Data-text A).

Figure 1 shows selected examples of the isotopies that have been identified by analysing the students' selection of visuals in response to the question asking them to find a photograph that could accompany Data-text E.

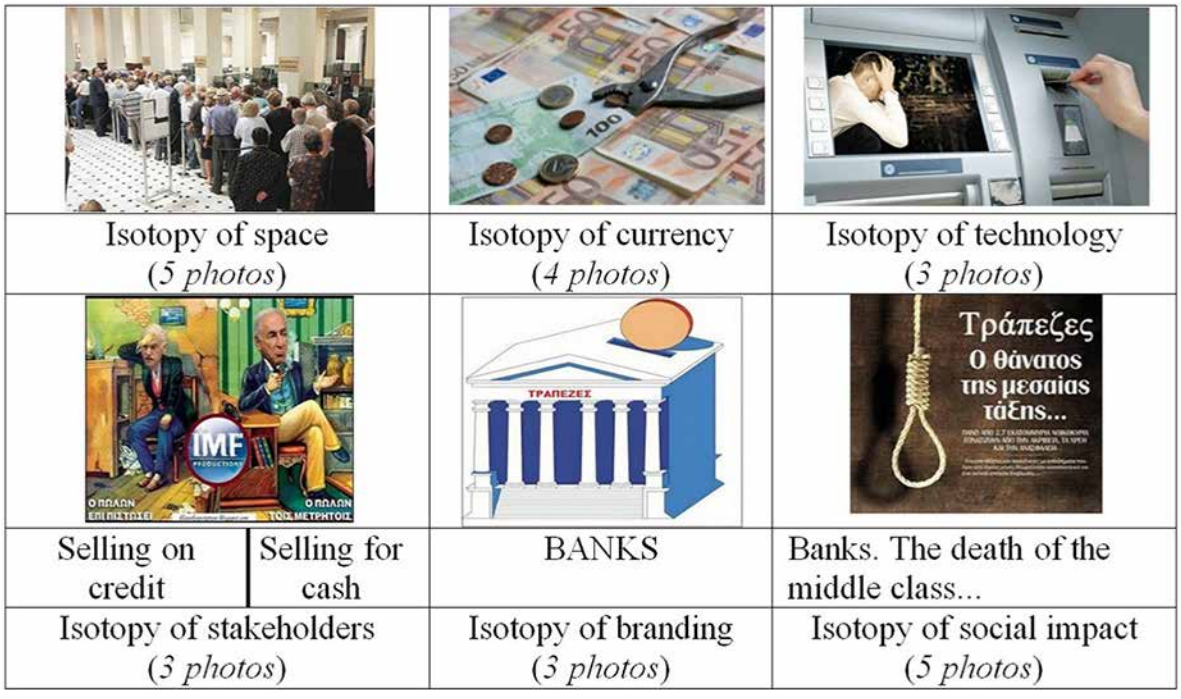

Figure 1. Photo isotopies based on students' selection of visuals (see Data-text D)

The isotopy of space is about the bank as a place where public transactions occur. The photos show people queuing at bank counters. The common thread here is that they are typical journalistic photos, taken inside a bank. The isotopy of currency is about the material manifestation of money. Three photos show bank notes (euros) and one some gold coins. These photos differ from the rest in that they are 'staged'. We can see pliers gripping euros, bank notes and coins with a calculator and a pen, a bank clerk's hand taking money out of a till, and gold coins next to a safe-deposit box. The isotopy of technology consists of the photo collage of a desperate man on an ATM display. The ATM collage was chosen by two different respondents. The isotopy of stakeholders consists of three cartoons which are a lampoon of the banking system's role in modern society. The isotopy of branding covers the main banking theme. The graphic shown in Figure 1 was chosen by two respondents. The isotopy of social impact consists of a number of photos and graphics that illustrate the effect of banking on people's lives, such as debt-ridden people committing suicide, street riots and the cruel bureaucratic face of the banking system.

Finally, due to the (unsurprisingly) wide range of responses, below are presented only three representative examples. The first one illustrates a stereotypically depicted perception of Greece, shared by Greeks in general, in terms of their historical and cultural contribution to European civilization and the debt owed by the latter to the former. A participant wrote: 'When the Greeks were creating the world's civilization, other Europeans were climbing trees to eat acorns. Today, the Greeks are internationally known for *souvlaki*, *tzatziki* and *moussaka*, while the others (the former barbarians) trade in Education and Culture.' Here, the visual signifier *tsarouchi* – the footwear forming part of the traditional uniform worn by the Evzones (elite soldiers) of the Greek Presidential Guard – signifies bravery and the embodiment of heroism in the collective memory of the Greek people.

The second example refers to 'dignity', the calm, serious and controlled behaviour that makes people respect you. It is about the importance and value that a person has, that makes other people respect them or makes them respect themselves. This participant wrote: 'In the difficult days we are experiencing, apart from national dignity, we must also save our personal dignity. This, however, seems impossible when one considers the new austerity measures prepared by the Ministry of Finance, which are expected to put thousands of families on the street.' In this case, the description was based on a lexical signifier, that is, the word 'dignity'.

The third example refers to a verbal-visual association that contests and condemns the current socio-cultural situation. The visual signifier *tsarouchi* and the verbal signifier 'dignity' have been jointly used to create a nostalgic picture of a long-gone Greece. This participant wrote: 'In modern crisis-plagued Greece, everything is going under the hammer: old objects, folk art, decorative items. Fortunately for us, dignity is not for sale.'

6. CONCLUSION

The research strategy allowed for the open expression of students' dilemmas while providing concrete talking points. Thus, it was the photos and their content that became the focus of the discussion, rather than the subjects themselves (Flower, 2008). This seems to have triggered confidence, leading subjects to reveal their attitudes and values. The questionnaire provided a stimulus for students to bring in the visual as a key aspect in verbal discussion. Verbal-visual dilemmas broadened students' perspective of their choices in making visual-verbal associations (Hocks, 2003). There has been a uniformly negative perspective of the situations depicted by the data-texts. In Data-text A, for example, no one associated the empty office as a positive sign, e.g., a recently established or renovated company.

Photo elicitation has the potential to become a research and educational tool in language teaching and learning (Epstein, Stevens, McKeever and Baruchel, 2006). Despite the lack of formal standards for assessing visual literacy levels, evidence suggests that familiarity with the visual – the visual literacy level – varies among the respondents. For a more complete evaluation of the answers, face-to-face interviews with students are needed so as to elicit more information about their choices. The analysis and interpretation of the results has revealed a high degree of reflexivity, but it should be taken into account

that the researcher's Greek identity might have affected his interpretations. The research was also reflectively built on the researcher's experience in designing an introductory course in image analysis for undergraduate students in foreign language and literature departments (Hocks 2003).

Use of Greimas' (1966 [1983]) concept of isotopies has highlighted the repetition of basic meanings, which establishes some level of familiarity with the newspaper articles, thus allowing for uniform readings and interpretations. However, further research, such as face-to-face interviews, is required to verify the results. At the moment, the researcher is planning a post-graduate course in foreign language acquisition by employing photo-elicitation techniques. The empirical findings of this research suggest that visual literacy is an essential language skill for social reasons, no matter the teaching subject.

PHOTO CREDITS

Photo 1: *Kathimerini* 19 March, 2011, p. 14
Photo 2: *Kathimerini* 03 Dec, 2011, p. 14
Photo 3: *Kathimerini* 07 Nov, 2011, p. 18
Photo 4: *Kathimerini* 01 Nov, 2011, p. 5
Photo 5: *Kathimerini* 13 Nov, 2011, p. 26
Photo 6: *Kathimerini* 09 Nov, 2011, p. 2

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BLACK MIRROR-BANDERSNATCH: A SOCIAL SEMIOTIC AND ANTHROPOLOGICAL STUDY OF INTERACTIVE NARRATIVE

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1. Introduction

Despite predictions that we are moving towards the obsolescence of television due to the diffusion of the Internet, there is an inclination to the adaptation of the medium to the technological advances. Television has always "borrowed from, quoted, and commented on the aesthetics of other media, including cinema, radio, vaudeville, and print", fact that continues until today with the introduction of different types of television aesthetics, such as interactive and mobile television (Dawson 2007, 13: 240). The interactive form of television can be a powerful communicative tool that increases the interactive experience in cultural consumption and illustrates one of the ways people participate in digital worlds. The evolution of the role of television over time shows distinct changes and demonstrates its adaptable nature based on social, political, cultural and technological contingencies. Although it initially adapted to the pre-existing routines, in the process it became one of them. Accordingly, it was originally controlled by the state with broadcasts that promoted national interests, in the years to come, modern television "construct audience identities in terms of markets and accepts no responsibilities to linguistic, cultural, or ethnic minorities"(Peterson 2003: 230).

Television is a medium that facilitates the dissemination of information to a larger population, an element that was used, on the one hand, for mass informing the population about everyday events and, on the other hand, for the gradual formation of mass social standards. Martin Esslin (1982: 30-32) defines television as the most *voyeuristic* [emphasis mine] means of communication, as it provides more information in an endless stream of images and in a form that is universally accepted by the majority of the population, while simultaneously being the most private of the dramatic media. It provides both the experience of viewing fictional narrative texts within the viewer's intimate private environment, which intrinsically links it to everyday practice, and the experience of an uninfluenced viewing of the cultural text detached from the public exposure. John Fiske (1987: 4) claims that the codes that govern television texts are links between creators, texts and audiences, and mediators of intertextuality through which texts are interconnected in a network of meanings that constitute our culture. He suggests that applying semiotic analysis in television texts can reveal the way in which the levels of coded concepts are structured.

As far as interactive television is concerned, the engagement and immersion of the viewers[1] can be enhanced since users are empowered with the role of an invisible force that can potentially determine the development of the broadcast text. Interaction, not only mentally but also practically, enables viewers to change what is unfolding in front of their screen and create new texts. They are exposed to images and asked to perform actions in response. This function causes other images to be displayed as feedback to previous actions. Their choices are recorded, shaping the television environment, directly influencing the content of their entertainment, and reflecting their perceptions of the world, some of which stem from the virtual representations adopted and widely accepted.

[1] In the context of this paper, the world "viewers", "users" and "interactors" refer to the people that view and participate in interactive narratives without significant difference in meaning.

2. Methods

In this research, the interactive feature is examined through the Black Mirror television series interactive episode entitled Bandersnatch which functions as the appropriate trigger for the study of new media as a field of interdisciplinary approaches. Bandersnatch is studied as a cultural text that the viewers can interact with in the familiar environment of their home as many times as they wish, provided they have an active Netflix password. The structural influences related to video game worlds are strategically infused in a way that the viewer can be intrigued to actively participate in the construction of the plot and get immersed in a hybrid space where the virtual and the physical coexist. The analysis of this interactive episode can give insight into the repercussions of the convergence of video game techniques and aesthetics in television series production, disclosing the effect of the characteristics of each medium on the other and contributing to the understanding of the interactive relationships created between humans and new media.

The aim of this research is to study the implementation of interactive narration in cultural texts that carry ideology and its effect on the social perceptions of the viewers due to their active participation in the development of the plot. In the first part of the research, the fundamental syntax and narrative surface syntax of the text were identified based on A.J. Greimas' socio-narrative methodology in order to reveal the ideology and social attitudes projected through the episode. The second part deals with the identification of viewers' perceptions after their interaction with the episode. The participants of the research were twelve, aged eighteen to forty-five years old. After interacting with the episode, they answered a questionnaire of 16 questions in total, 6 multiple choice questions about their sociological characteristics and 10 open-ended questions about their experience with the episode. The open-ended questions were chosen in order for the method of isotopies to be applied. Isotopies are used in the Structural Semantics of A. J. Greimas as factors that ensure the semantic and thematic coherence of the text and establish a single field of reading it (Christodoulou, 2003: 59). A semantic isotopy consists of units which, according to the reader's notion, "belong together", which means having one or more common semantic elements (Lagopoulos and Boklund-Lagopoulou, 1996: 122). The participants also gave an interview of 5 questions. After the interviews were completed and the recorded, oral conversations were transcribed, both the questionnaires and interviews of the participants written texts were analyzed using the method of the Greimasian isotopies. Social models of behavior and forms of digital participation as perceived by the viewers were examined in accordance with the narrative paths that dominate their choices and their expectations for the outcome of the plot. The third part consists of the convergences and divergences between the findings of the two analyses. Correlations that were sought between participants' sociological characteristics and their overall experience with interactive narrative unveiled that the participants' interest in the social issues reflected on the episode has been enhanced. Nonetheless, the interactive episode failed to lead its recipients into immersion and suspension of disbelief.

3. Results

3.1. Interactive narrative within the televised circumstance

In an attempt to give a definition to interactive narrative, it is described as a time-based representation of characters and actions in which the reader can influence, choose, or change the plot. Basic criteria for identifying interactive narration are the change in the traditionally linear structure of the narration, but also the degree of involvement of the users in shaping the story, either at the level of reading, meaning the path they choose to follow in the narration, or at the level of creation, that is, to the ability to add narrative elements to the story (Miller 2008). The narrative branches do not follow typical linearity and this has the effect of constantly subverting audience expectations (Brown et al. 2005). Thus, interactors choose their own sequence of events, organizing a personalized narrative. The elements to be viewed or the paths to be followed are individually chosen so that a unique project is created. In this way, the users become co-creators (Manovich 2001).

Ian Bogost (2011: n.p.) emphasizes the importance of interactive media, and particularly video games, as systems that allow for a fundamentally different way of characterizing ideas, inspiring a different kind of reasoning than that found in other forms of media, and, simultaneously, encouraging users to examine the uncertainty of complex systems instead of adopting simple answers. The interactivity engages the users sensually and emotionally, permitting the experimentation with embodying themselves in unfamiliar situations. Their responses to buttons and hyperlinks signify some form of functionality and subjectivity. Gradually, they are trained to apply behaviors in response to images and the images are displayed in response to their behaviors in a reciprocal way. As a consequence, interactive narrative provides a different experience of the world, as it is clear that the viewers are introduced to a virtual environment for the purpose of entertainment, maintaining, however, two different roles, the one having in real life and the one taking on in the storyworld.

The interpretive process requires users to draw a great deal from past experiences with all kinds of signs types in order to decipher the layers of meanings that arise during interaction. The interpretation and understanding of multimedia texts and the symbols that constitute them is intrinsically intertwined with the viewer's cultural background since, in order to interpret and decode, they recall their own codes of interpretation (Peterson 2003: 21). This constitutes a performative experience which means that even if users recognize themselves not being part of the visual, they engage with specific events. The active and powerful role of media consumers is decisive as they face media in a concrete context that circumscribes the interpretations and uses of symbols. Indeed, viewers were never passive recipients of messages. In interactive media texts, however, their role is paramount even during the production since the completion and the viewing of the text are not achievable without their contribution, mentally and practically. The above observation becomes more interesting in relation to an interactive episode, such as the episode under study, which is transmitted in many different cultural contexts. Although the present research focused on the Greek viewers' perceptions of the episode, a future comparative study with viewers from different cultural contexts could contribute to the understanding of the way that the cultural factor affects the formation of ideas, especially in interactive texts.

The research demonstrates that interactive narrative not only contributed to a personalized entertainment experience, but also to a personalized conceptualization. In particular, the analysis outlines a marked variation in participants' perceptions of the issues raised in the episode and the messages conveyed. Although story endings are predetermined by the creators and narrative paths are finite, the different order of viewing events, the selective concealment or discovery of information combined with the pre-existing variation in the interpretive codes of each participant leads to the formation of individual perceptions of the narrative and raises differentiated concerns for each participant.

The interactive television narrative of Bandersnatch is characterized by a branching structure of the plot that offers the possibility of exploring multiple alternative paths of representation of the overall plot to a story that unfolds linearly. More specifically, a critical narrative path is maintained so that the story moves forward regardless of what the player chooses. To expand the storyworld, the designer adds short linear narratives and different ends that are separate from the critical path and optional for the viewers. I refer to the study of Donovan Conley and Benjamin Burroughs who examine the way that the entanglements of digital agency and mediated acquiescence are actualized in Black Mirror viewing experience. As they note, "the show is engineered from the outset to grant the user seemingly ubiquitous options for navigating its rich terrain of digital possibility: we *get to decide*" (Conley & Burrough 2020, 37: 128). At various points in the plot, a menu of options appears on the screen and the viewer is asked to determine what the protagonist should do. The options given are two and are displayed on the viewer's screen in the form of written text. A few seconds are given to the viewer to interact, but after the time limit is up, one of the narrative paths is automatically selected. In the case of automatic path selection, the episode reaches a dead end and returns the viewer to a previous point in order to choose a different narrative path. As Adriano D'Aloia (2019: 25) observes, using Bandersnatch without the interaction option produces a perfect all-inclusive version that incorporates "the actualized, linearized, and diachronically distended aggregate of all of the possibilities". The fact that the episode offers the option of choosing many different paths, creating the feeling of free choice is only an

illusion. Based on a narrative that appeals to the viewer's emotion in an attempt to get them immersed in the story and entice them to intervene and save the protagonist from hardship, the viewer ends up exploring different paths that end badly causing distress and disappointment for the bad endings of the story no matter what alternative path they took. This maze of options that leads to where the designers of the episode have set from the beginning triggers a critical reflection on the multiple options that seem to be offered to users in contemporary techno-cultures. Although the multiple possibilities offered come with some advantages, the outcome is always pre-determined to serve the purposes of the dominant networks.

The absence of the participants' references to time is vital to be mentioned, as well. Practically, they describe their constant transport to earlier points in the narrative due to the structure of the episode. Nevertheless, no allusion is made to the fact that in some returns the actors of the narrative are aware of the previous narrative path. More specifically, returning to a previous point in the narrative had to be associated with canceling the experience from the other narrative path. Instead, in the episode, there are scenes where the main characters possess information about future developments without knowing how. Ultimately, the importance of time in the interactive environment was not perceived by the participants, while the researcher's analysis discerns temporality in the present narrative as pivotal, much more so than other linearly structured narratives.

3.2. **Algorithmic surveillance**

As the episode illustrates the way people make use of digital devices, concerns are emerging regarding digital surveillance enacted by new media and platforms powered by algorithms. The viewers are authorized to make decisions on how the plot will continue, which seems a voluntary action. Nonetheless, decisions are fully controlled by the interface itself. The viewers are manipulated into interacting with the episode, literally by making the choices concerning the plot, and at the same time, confronting the effects of their actions. The access point between the recipient and the virtual world is the user interface. The interface is an agitation or generative friction between different formats (Galloway 2012: 31). Considering that through the interface, the algorithm behind the interactive media produces a feedback loop for the user, a communicative path allows ideas to move back and forward exposing a great amount of data transformed into information. Accordingly, the algorithm that stores the data weaves personalized profile that corresponds to the user's actions and recreates the feedback mirroring the performativity. Consequently, through the customization of the options given, the real self is embodied into the digital self. In a way, the liberty to create a unique path of exploring the digital world gives actually the opportunity of the exploration of self as the performativity determines the way we are seen within the algorithmic universe.

Given that subscription platforms provide the possibility of creating a user profile, where the viewing history and preferences of each subscriber are recorded with a view to optimizing the suggestions from the platform, establishing digital profiles is a process of participating in a digital environment, "allowing participants to articulate and publicly display their relations to others in the system, which, in turn, allows viewers to traverse the network" (Boyd 2006: n.p.). The personalized recording of user preferences, however, raises concerns about the safe management of personal data. Gandy (1993: 52) referring to Klaus Lenk, points out that the real issue at stake is not privacy, an idea that varies in different cultural environments, but the power that can be acquired by agencies at the expense of individuals and unorganized social groups. The Net is a marvelous lateral network that can potentially empower malevolent individuals to exercise control and manipulation, with a more direct assault on liberties. Therefore, behind the myth of a personalized experience, the ultimate goal is potentially the extensive accumulation of information and categorization of preferences.

Galloway, to support his view that the Internet is highly controlled despite the absence of central control points, cites the view of Manuel Castells (1996), who argues, based on extensive quantitative evidence that "today's sociopolitical space is dominated not by robust national economies and core industrial sectors but by 'interactive networks' and 'flexible accumulation' (Galloway 2004: 24). Following the

above reasoning, a common pattern is observed in the episode due to the branching structure, which allows flexibility of choices within a bounded and predetermined context. The existence of multiple narrative paths and the ability to choose the actions of the protagonist leads the viewer to believe that they can determine the developments of the story. There is no accumulation of narrative control at a central point, but rather at different nodes, where the viewer is given the choice to determine the progression. If the protagonist reaches a dead end, the episode jumps to the respective narrative node, rather than the beginning of the narrative, forcing biased tracking of narrative events. Since some of the viewers' choices are predictable, it seems that the narrative nodes may be anything but randomly placed within the episode.

The recording of viewer preferences by the Netflix platform is what calls for further consideration since, in the context of the personalized experience of the interaction and "choose your own path", the subscription platform is provided with the possibility of extensive accumulation of information, recording of preferences and possible exploitation of them for reasons that do not fall entirely into entertainment. The digital data that users generate during their online activities are traces of their online browsing or derivatives of their digital experience. Tracing this activity illustrates the unprovoked cultural expression as mediated by digital systems.

It could be implied that the algorithm-suggested choices are based on the recall of behavioral models that prescribe dominant trends, as dictated by quantified data provided by the algorithms. The algorithmic tutelage validates the recording of data, making available the mass capture of beliefs and behaviors and the creation of a regime of continuous and systematic categorization. Individual user data gathered from the result of a query defined by a database logger is aggregated and classifies individuals into collective categories of beliefs and behaviors (Cheney-Lippold 2011, 28: 169). Therefore, the personalized experience is an illusion, while the categorization of preferences and the inclusion of participants in groups who bear specific characteristics that have been predetermined by the creators of the algorithm flourish.

Although participants perceived the illusion of free choice offered by interacting with the episode, there was no mention of the recording of responses on the Netflix platform and no mention of the algorithms behind digital systems such as video games that control and suggest behaviors. The majority of them evaluated negatively the predetermined plot development and pointed out that it was inconvenient and distracting to reach a dead end every now and then go back to redirect the narration. There is a sense of discontent that stems from the illusion of controlling the narration. Terence McSweeney and Stuart Joy's (2019) article highlights that in Bandersnatch viewers believe that their decisions control the course of the narrative, which is partly the case, but they cannot avoid certain events, no matter what they choose. The participants, therefore, unconsciously experience the same feeling of manipulation and predetermined faith as the protagonist of the episode does. Although participants consider that the episode touches on the issue of control, they attribute the control is imposed to the protagonist's social environment as the freedom of choice is restricted due to the pressure exerted by family members, colleagues or doctors. The meaning conveyed to the participants is the exercise of control basically coming from the person's familiar environment, not the technological devices.

3.3. **Real vs Digital**

The dialectic between imaginary and real and the shifting boundaries between the two emerges through the episode. The text draws a relationship between digital worlds and control which is intensified due to the development of technology. The relationship between the isotopy of *reality* and the isotopy of *control* vs *knowledge* was identified in the interactive episode, based on the idea of surveillance and the absence of free choices, according to many actors' quotes that manifest in various ways the notion that "everything is predetermined and controlled". Digital worlds and loss are interconnected within this particular narrative since the protagonist seeks to bridge his emotional losses from his mother's death by creating a digital world that gives the freedom of choices and, ultimately, he loses his own freedom of choices and gets lost in his own creation.

The science fiction scenario is presented in such a way as to challenge the viewer to interact, on the one hand, literally by making the choices related to the plot, and on the other hand, to be confronted in real life with the consequences of their actions. Participants were asked, in a way, to "play" Stefan's game while choosing the course of events. Bandersnatch as a game has already materialized during the creation of the episode itself with viewers as players. This is exactly what the semiotic analysis of the text highlighted as a central theme, that is, the unclear and volatile boundaries between imagination and reality, between being and appearance.

This allegorical approach is deliberately created by the episode's designers in keeping with the common aspirations that underlie all episodes of the fictional world of the Black Mirror series. What the episode attempts to reignite is a reflection on whether the plot of each episode refers to the dystopian future implications of technology or depicts an already existing situation. As Arthur Berger has worded, science fiction texts provide ways of "escape" from people's personal concerns and present a wider range of possibilities which contributes to a better coping of reality (Berger 1997: 133). In the case of Bandersnatch, the aim is to prompt reflection and action by limiting the possibilities and presenting the unpleasant outcome as predetermined and irreversible. However, participants of this research distance themselves from the events of the story, as evidenced by the presence of elements of detachment and failure to immerse, and do not realize that their dual role as spectators and co-creators of the narrative extends to a third role as participants in the game.

4. Conclusions

The notion of the vague and changeable boundaries between fantasy and reality, between what is and what appears to be, is wisely introduced by the creators of the episode, in accordance to the main concepts that bind all the episodes of the fantasy world of the Black Mirror series. The multi-layered experience that takes place between the real and the imaginary seems to redesign the existing perception of the world and the relationships within it, arising through a pleasant audiovisual gamified environment.

According to the participants' experience within the episode, interactive narrative is regarded as a new genre that is influenced by other media and genres without replacing the recreational experience offered by any of them. The audience acceptance of interactive storytelling on television is unrelated to neither their familiarity with interactive media nor their approval of video game use. Participants, regardless of their age, rated their experience with interactive narrative positively, while they appeared intrigued to thoroughly contemplate on topics that are not considered traditionally "attractive". The participants' positive attitude towards interactive storytelling suggests its potentially effective application in cultural texts concerning social awareness.

Contrary to the findings of the researcher's semiotic analysis of the episode, there were no references in the participants' responses about the gradual transition to digital environments and its potential negative consequences. In the participants' response, control seems to be exerted by the person's environment, referring to the working environment, the family environment and the social environment as agents of manipulation. References to technology mainly focused on video games as the protagonist's addiction rather than associating them with the development of technology and digital systems as tools of control and surveillance. Even if the major debated issue of the episode, namely the level of digital surveillance occurring in our everyday digital practice, left its marks in some aspects of the episode, it fell by the wayside in raising a more critical attitude toward the use of technology. Nevertheless, the findings of this research have given insight into the influence of the medium on the emergence of new digitally mediated practices, which are gradually expanding globally and spreading to non-digital environments, as well.

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SÉMIOTIQUE VISUELLE DE LA MÉTAMORPHOSE DU RENARD DANS LE CONTE CHINOIS *AXIU*

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1. L'auteur et le conte *Axiu*

Pu Songling, écrivain chinois du XVIIe siècle, est souvent désigné sous le nom de «l'Immortel en exil», une appellation qui évoque son talent littéraire unique et sa capacité à captiver les lecteurs avec ses récits extraordinaires. Il est considéré comme un «chroniqueur de l'étrange», explorant les mondes mystérieux et surnaturels à travers ses histoires.

Vivant à l'époque de Kang Xi, l'un des empereurs les plus célèbres de la dynastie Qing, Pu Songling a connu une période marquée par des changements sociaux et politiques importants en Chine. C'est également à peu près à la même époque que le règne de Louis XIV, le Roi-Soleil, illuminait la France.

La renommée de Pu Songling a transcendé les frontières et les barrières linguistiques. Son œuvre a été traduite dans plus de 60 versions différentes, couvrant ainsi plus de 20 langues à travers le monde. Cette multitude de traductions témoigne de l'impact universel de ses écrits, qui ont su toucher et fasciner des lecteurs de cultures diverses.

Le 16 janvier 1913, Franz Kafka écrit à sa fiancée Felice au sujet de la publication de la version allemande des seize contes de Pu Songling. Kafka décrit ces contes comme étant «superbes, du moins pour ce que j'en connais» (Kafka, 1972: 284). Malgré les 200 années et plus de 7 000 kilomètres qui les séparent, Kafka et Pu Songling partagent une solitude et un chagrin comparables, exprimant tous deux une résistance silencieuse à travers leur métamorphose corporelle. Kafka se concentre sur l'aliénation de l'homme, tandis que Pu Songling explore l'anthropomorphisme des plantes et des animaux.

Le conte *Axiu* représente l'une des histoires de renard emblématiques de Pu Songling. Son résumé permet de mieux comprendre le contexte et sert ainsi d'introduction préliminaire:

Quand Liu s'est rendu à Gai, chez son oncle maternel, il est tombé amoureux d'une jeune fille, Axiu, vendeuse dans une boutique d'articles divers. Pour faire connaissance avec celle-ci, il a acheté des cosmétiques sans marchander, et a alors appris son nom de famille: Yao. L'année suivante, il s'est rendu chez la famille Yao afin de demander Axiu en mariage, mais il a découvert qu'elle était déjà fiancée à un homme de Guangning. Le cœur brisé, Liu, s'en retournant dans son quartier avec son valet, a croisé une femme qui ressemblait exactement à Axiu. Il a donc loué la maison voisine afin d'y résider. Puis, un jour, cette femme a effectué des gestes mystérieux en direction de Liu, ils se sont alors rencontrés en se penchant par-dessus le muret un soir, et Liu a pu confirmer qu'il s'agissait bien d'Axiu.

Le mois suivant, ils ont passé toutes les nuits ensemble ; elle n'apparaissait que la nuit et repartait avant l'aube. À un moment donné, le valet a eu des doutes concernant l'identité de la femme, d'autant plus que la résidence à l'abandon se révélait être un repaire de spectres et de renards. Dès lors, il a proposé de l'attaquer. Ainsi, à la nuit tombée, la jeune fille est venue dire au revoir à Liu et a admis ne pas être Axiu. Puis, elle a plaisanté en comparant sa beauté à celle de la mariée lors de la nuit de noces avec la vraie Axiu. Plus tard, lorsque Liu s'est rendu de nouveau à Gai, il s'est séparé de son valet et a rencontré la véritable Axiu sur son chemin. Selon ses souvenirs, celle-ci se serait installée à Guangning afin de se marier, mais la guerre aurait commencé avant l'envoi du cadeau de fiançailles.

Finalement, l'amour triomphe puisque Liu a emmené Axiu chez lui afin de l'épouser. Lorsque la femme-renarde est venue les féliciter, la famille ne pouvait pas distinguer la véritable Axiu. En effet, il s'est avéré que la femme-renarde avait pris l'apparence d'Axiu, parce que, dans sa vie antérieure, Axiu a été sa petite sœur, malheureusement morte jeune ; elle est donc venue la retrouver dans cette vie.

2. Les quatres illustrations d'*Axiu*

Les images véhiculent un langage visuel captivant. Chaque style de peinture possède son propre rythme et mouvement, tandis que les illustrations viennent compléter les énoncés textuels. En particulier, les peintures datant de 1895 illustrant le conte *Axiu* offrent des exemples fascinants de représentation des rôles thématiques et actantiels.

En examinant ces œuvres, on peut apprécier la maîtrise artistique et la finesse avec lesquelles les peintres ont capturé l'essence du conte. Les choix esthétiques, tels que les palettes de couleurs, les techniques de pinceau et les compositions visuelles, contribuent à renforcer l'impact émotionnel des récits.

Les signes culturels sont représentés dans ces illustrations, et doivent faire l'objet d'une interprétation. En effet, l'illustration n'est pas la reproduction picturale complète d'une histoire, car une peinture statique ne peut représenter qu'un ou plusieurs épisodes. En d'autres termes, une illustration introduit un arrêt sur image.

Tout d'abord, la première peinture (Fig. 1) en valeur la première rencontre entre Liu Zigu et Axiu. Dans une scène de dialogue au cours de laquelle le temps semble suspendu, les deux personnages bavardent au comptoir, à l'entrée de l'épicerie. Cette organisation a un angle de vue dans une diagonale gauche-droite, avec un cadre quelque peu restreint mais assez visibles: Axiu se trouve à l'intérieur de la boutique, derrière le comptoir et Liu Zigu dans la boutique, est situé devant le comptoir. Ces deux acteurs se regardent alors que l'action consiste à acheter et à vendre des marchandises. Notre attention porte sur ce qu'ils tiennent à la main et, selon le texte, l'énoncé discursif se transforme en énoncé visuel statique: Liu Zigu tient un éventail qu'il a acheté la veille, tandis que la femme enveloppe de l'encens dans un papier qu'elle se prépare à humecter du bout des lèvres pour le coller.

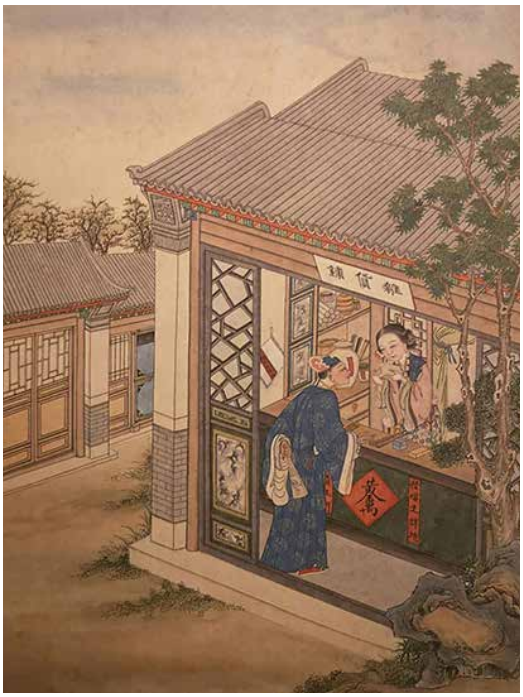

Figure 1.

Nous ne négligeons pas l'analyse de la structure de cette pièce. Ainsi, cette peinture présente trois niveaux de profondeur: les rochers et les arbres au premier plan, les personnages et l'épicerie au second plan, et des boutiques et d'autres arbres à l'arrière-plan.

Nous constatons donc que des éléments chinois, légèrement cachés pour certains, présentent de véritables détails sur la culture et la vision du monde. Par exemple, un couplet antithétique[1] est accroché sur le devant du comptoir, indiquant: «lieu de fortune et de richesse (à droite), porte de trésors d'or et de jade (à gauche)» dans le but d'attirer la fortune. Bien qu'une partie soit cachée par le corps de Liu, il est possible de deviner ce qui est écrit, car ce couplet correspond à une formule courante de bon augure, encore en vigueur aujourd'hui. De plus, le papier rouge en forme de losange au milieu représente un symbole composé de quatre caractères, «huang jin wan liang» (dix mille taels en or), étant un souhait pour la richesse. Les caractères compacts incarnent le jeu de la plasticité de la langue chinoise, qui crée un nouveau référent perceptible tout en harmonisant leur combinaison, leur structure, leur forme et leur position. La clé de cette approche réside dans la cohérence entre les éléments individuels et l'ensemble.

[1] Le couplet antithétique (*dui lian*) est une paire de lignes poétiques calligraphiées sur une bande de papier affiché, afin de fêter le Nouvel An et de porter bonheur.

Le deuxième tableau (Fig. 2) montre une scène de dialogue. Ici, c'est un muret qui sépare la femme-renarde et Liu. Cet homme pense que la femme en face de lui à ce moment-là est Axiu, mais en fait c'est la renarde déguisée. Il s'agit du motif de «l'incertitude du vrai et du faux». L'homogénéité d'une même apparence et d'un même vêtement caractérise le carré véridictoire suggéré par Greimas.

Lorsque la femme-renarde se métamorphose et prend le beau visage d'Axiu. En effet, elle est renarde, mais elle n'apparaît pas en tant que tel, donc cela représente un secret. Elle manifeste la conjonction d'un être et d'un non-paraître ; en d'autres termes, être et paraître sont opposés, et elle est toujours renarde mais paraît être Axiu à travers sa métamorphose.

Dans l'analyse véridictoire, la délimitation des intervalles temporels porte sur la modification de la croyance. Au début, Liu présume que la femme-renarde est Axiu (Temps 1). Puis, il doute de son identité à cause de l'interpellation du valet, et la femme-renarde finit par reconnaître ne pas être Axiu (Temps 2). Enfin, la vraie Axiu et la femme-renarde apparaissent en même temps, et tout le monde les confond en raison de leur apparence similaire (Temps 3).

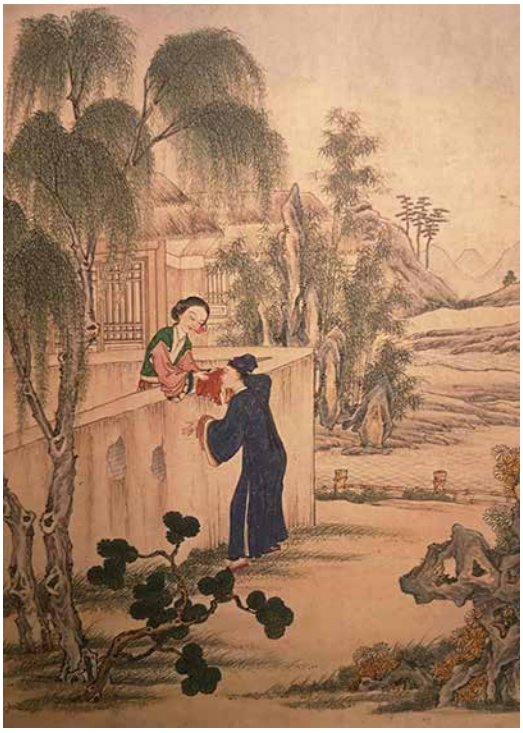

Figure 2.

Dans cette histoire, nous appliquons deux carrés véridictoires (Fig. 3 and 4) afin d'interpréter la cohérence de l'univers des relations. La femme-renarde (objet), comme le sosie d'Axiu aux yeux de Liu (sujet), passe de « paraître Axiu + non-être Axiu » (position: mensonge) et « être renarde + non-paraître renarde » (position: secret) à « non-paraître Axiu + non-être Axiu » (position: fausseté) et « être renarde + paraître renarde » (position: vérité). Puis, les marques suspectes (origine inexpliquée, visage pâle et joues creuses moins belles qu'Axiu) n'importent pas devant les tentations charnelles pour Liu. À la fin, la femme-renarde se situe en position « être renarde + paraître Axiu » comme une vérité en public. Cependant, tous connaissent son secret et son mensonge.

Concernant la deuxième peinture (Fig. 2), les deux personnes se trouvent également face à face, l'une au-dessus de l'autre. La femme-renarde, tenant une serviette rouge, semble essuyer les larmes d'amour de Liu. Par ailleurs, deux traces de délabrement remarquables sur le mur préfigurent un endroit peu urbanisé, situé hors des sentiers battus de la banlieue. Cette observation est confirmée par les éléments naturels qui entourent les acteurs, les arbres et les pierres, ainsi que les paysages individualisés placés à côté du couple. Ainsi, non seulement la peinture enrichit l'environnement naturel, mais elle crée aussi une atmosphère et un climat.

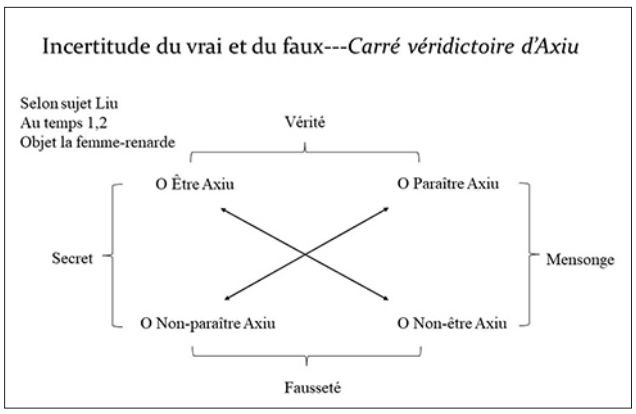

Figure 3.

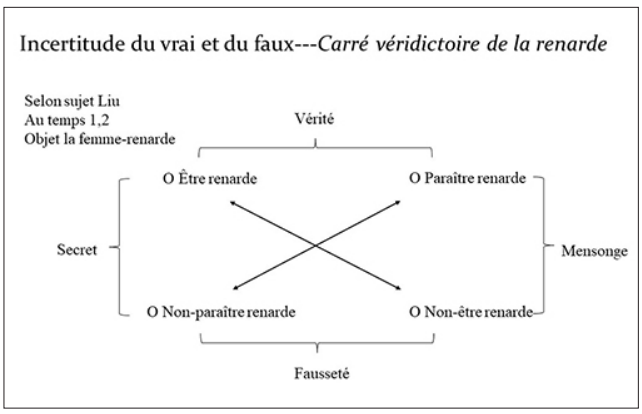

Figure 4.

De surcroît, les éléments naturels ressortent davantage dans les trois profondeurs de l'image. En effet, le premier plan comprend, là encore, des arbres et des rochers ; le second présente une riche variété d'éléments, à savoir des personnages, un muret, des maisons au toit de chaume, des bambous, des rochers et des ruisseaux, et la ligne oblique du muret trace la limite entre les deux acteurs ; enfin, l'arrière-plan est constitué de montagnes «vides» et d'arbres lointains. La clôture près de la rivière marque la frontière entre le second plan et l'arrière-plan. Ainsi, l'on peut appliquer le principe général suivant: le second plan est constitué de larges plages qui s'étendent au loin ; le premier plan et l'arrière-plan sont formés de plages plus petites et discontinues. Dans ce cas, les deux principaux éléments du paysage, la montagne et l'eau, sont très estompés à l'arrière-plan, contrastant avec les rochers et les arbres au premier plan, l'image montrant une transition graduelle du «plein» au «vide».

Selon François Cheng (1991: 45), les concepts de «vide» et de «plein» renvoient à des facteurs incontournables de la vision cosmique chinoise, et régissent le fonctionnement de tout un ensemble de pratiques signifiantes: «le vide n'est pas comme on pourrait le supposer, quelque chose de vague ou d'inexistant, mais un élément éminemment dynamique et agissant». Plus précisément, les signifiants perceptibles correspondent à une opposition entre l'invisible et le visible dans la peinture chinoise, François Cheng (1991: 84-85) précise: « dans la représentation des formes par le Trait, une notion importante est celle d'"Invisible-Visible". Elle s'applique surtout à la peinture paysagiste où l'artiste doit cultiver l'art de ne pas tout montrer, afin de maintenir vivant le souffle et intact le mystère».

Inspirée par la figure tai-chi (tai ji) du «vide» de François Cheng, nous avons tenté de figurer la relation entre les trois acteurs dans un schéma de tai ji (symbole taoïste) (Fig. 5). La femme-renarde, en tant que créature étrangère, n'appartient ni à l'humain ni à l'animal, servant de médiatrice entre Liu et Axiu. Tout d'abord, elle fait fonction de miroir, en reflétant la relation entre les deux amants. Ensuite, elle incarne une sorte de «vide médian» qui anime l'interaction entre ces derniers et les conduit à être attirés l'un par l'autre. De plus, elle possède des pouvoirs surnaturels, et sa maîtrise du temps et de l'espace se révèle étonnante: elle est capable de prévoir l'avenir, de se déplacer rapidement, de souvenir de ses vies passées et possède l'immortalité. Enfin, elle incarne le symbole de l'écriture de Pu Songling, une déesse avec des désirs.

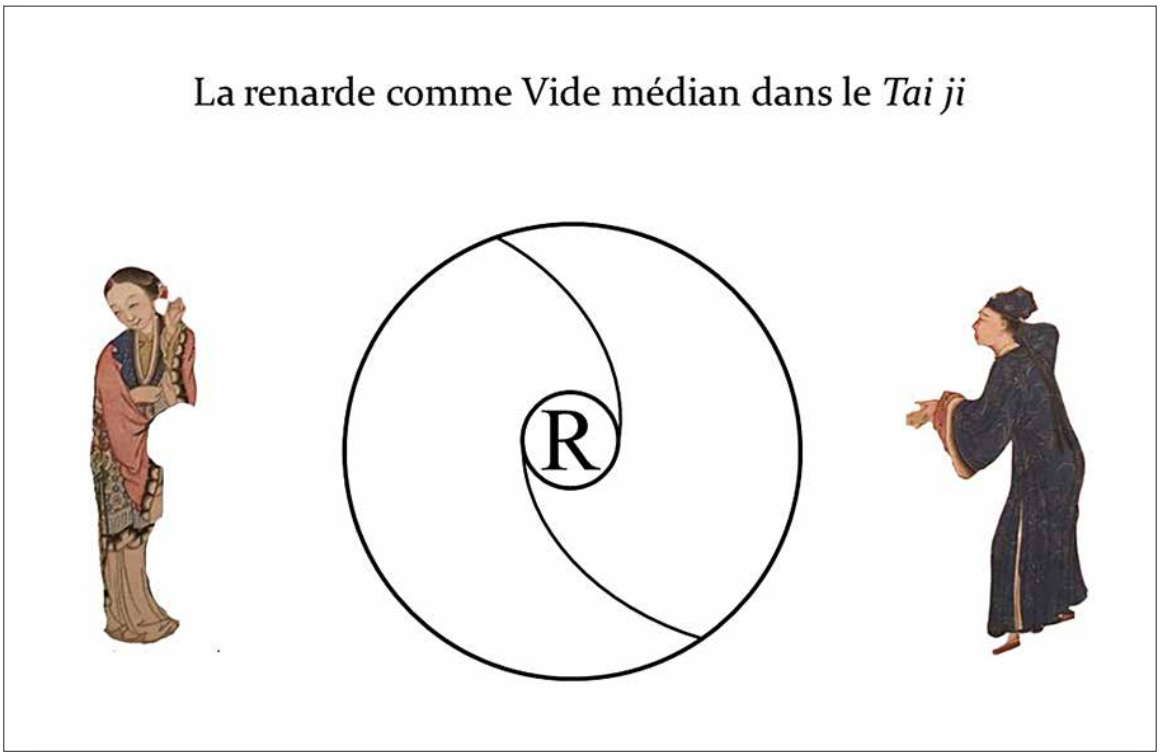

Figure 5.

Il importe de noter que, dans la peinture chinoise, les montagnes apparaissent souvent de manière non figurative. Comme l'explique François Jullien (2010: 90) «la montagne ne se cantonne dans aucune "forme", forme définitive, toujours étroite et mesquine, forme figée, rivée à ses qualités». Étant donné que le taoïsme adhère au concept de la grande image n'a pas de forme, le paysage naturel est un non-objet, c'est-à-dire une entité qui ne peut être objectivée. Selon ce philosophe (2003: 185-186),

> Si tout homme qu'on représente a nécessairement une tête, un tronc, des membres, etc., au point que le moindre détail se voit impose par l'anatomie, une montagne, un rocher, à plus forte raison un nuage n'ont à proprement parler pas déforme puisqu'ils ont n'importe quelle forme. Peindre, en ce cas, n'est plus reproduire une forme (extérieure), mais saisir le principe d'organisation interne qui fait qu'un rocher, quelle que soit sa forme, n'en a pas moins la « cohérence » d'un rocher, qui fait sa consistance, et un nuage, celle d'un nuage.

C'est pourquoi la montagne est considérée comme spirituelle pour les Chinois, car elle offre une expérience libératrice en transcendant les différences et en échappant aux contraintes concrètes.

Dans le troisième tableau (Figure 6), le peintre souligne le comique de la scène et la tension dramatique parmi les trois rôles thématiques. L'histoire atteint ici son point culminant. Liu et Axiu se trouvent enfin réunis. Une figure féminine apparaît dans le lointain, celle de la femme-renarde qui a aidé le couple à s'unir.

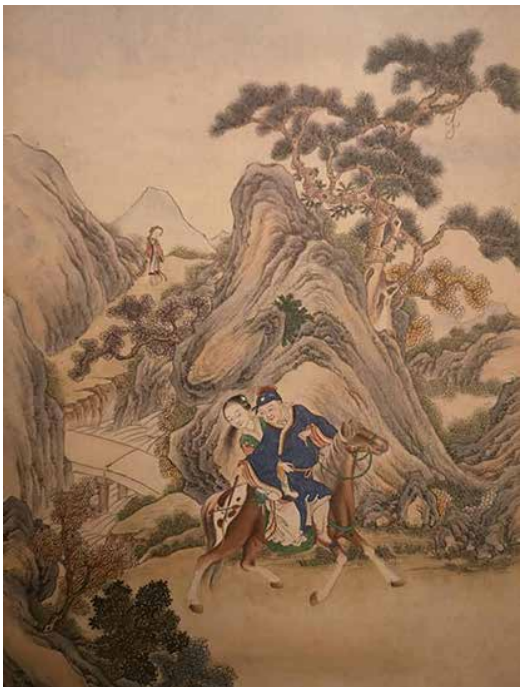

Figure 6.

Cette scène est divisée en trois profondeurs, délimitées par un petit pont et un ruisseau. Tout d'abord, un sentier descend de la montagne lointaine, à l'arrière-plan, sur lequel se trouve une jeune femme qui laisse apparaître un vague sourire et qui a tourné la tête en direction du couple qui la précède au loin. Cette figure ne s'avère pas fortuite, elle apparaît une deuxième fois en tant que sosie au premier plan. La similitude du vêtement permet également d'identifier l'homogénéité du personnage. En effet, toutes deux sont habillées exactement de la même manière et leurs visages sont tout à fait identiques.

Ensuite, l'espace intermédiaire composé de rochers et de pins, semble étrangement bloquer la connexion entre le premier plan et l'arrière-plan. Cette disposition préfigure la différence spatiale entre le monde fantastique d'une femme-renarde dotée de pouvoirs surnaturels d'un côté, et le monde réel de la terre, de l'autre. Ainsi, cette partie intermédiaire du paysage naturel sert de zone tampon.

Enfin, le premier plan porte sur la route à cheval, et au centre, le plus marquant de la scène, un couple est monté sur un cheval au galop. Il s'agit de Liu et d'Axiu, les héros de l'histoire. Les deux amants se montrent souriants, leurs corps sont penchés l'un vers l'autre, leurs regards se croisent avec affection, le bras de la femme entoure la taille de l'homme, et ce dernier, visiblement impatient, tient le fouet du cheval en main.

Dans cette scène, la femme-renarde joue un double rôle, celui de destinatrice et celui d'adjuvante. La relation entre les trois actants se précise grâce au modèle actantiel de Greimas (Figure 7). Liu Zigu est le sujet et destinataire, Axiu est l'objet, l'opposant est soldat qui a emmené Axiu.

Nous observons cet univers organisé selon deux mondes, l'humain et le surnaturel. Selon Greimas, le carré sémiotique correspond à la représentation visuelle de l'articulation logique d'une catégorie sémantique quelconque.

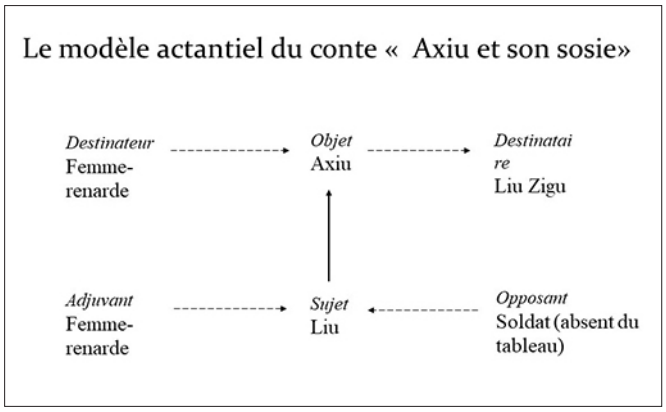

Figure 7.

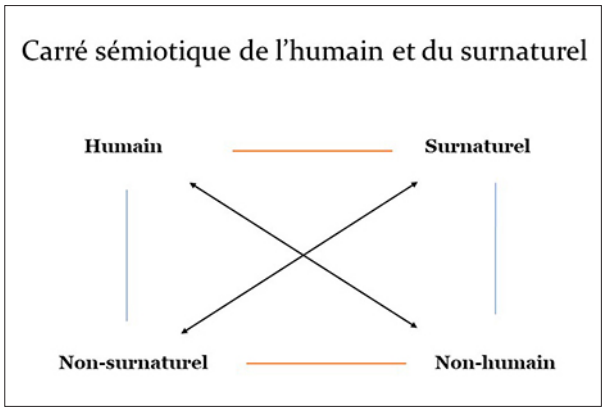

Figure 8.

Ainsi, le carré sémiotique (Fig. 8) montre deux catégories, « humain » et « surnaturel », dans une relation de contrariété. Chacune d'elles, par voie de négation, fait surgir un terme dit contradictoire: «non-humain» et «non-surnaturel». Dans ce sens, Liu appartient à l'humain alors que le surnaturel renvoie à la Mère-Reine de l'Ouest (objet d'imitation pour Axiu et la femme-renarde dans leurs vies antérieures). Nous pouvons trouver une situation conforme à la position en bas du carré. En effet, le non-surnaturel est décrit par la femme-renarde lorsqu'elle n'est pas dénoncée par Liu et son valet, et que le premier croyait que cette femme était Axiu. Le non-humain, quant à lui, correspond à la femme-renarde de la quatrième peinture qui, devant la vraie Axiu, entre dans la maison de Liu, personne ne reconnaissant son vrai statut en raison de la ressemblance entre les deux femmes. La femme-renarde est cependant considéré comme non-humain si la véritable Axiu apparaît.

L'identité de la femme-renarde subit alors une transformation d'état, et participe à une série d'actions discontinues du deuxième au quatrième tableau. Cela illustre également la théorie de la sémiotique greimassienne qui décrit le problème de la discontinuité: La seule façon d'aborder le problème de la signification consiste à affirmer l'existence de discontinuités, sur le plan de la perception, et celle d'écarts différentiels.

Le lieu représenté dans ce tableau reproduit une variété d'éléments de plusieurs types:

- naturel: montagnes, arbres, rochers et eaux ;
- animal: cheval ;
- surnaturel: femme-renarde ;
- intervention humaine: ponts en pierre.

Concernant ces derniers éléments, les attributs culturels se reflètent dans la régularité de leurs formes, par opposition à l'irrégularité des parois rocheuses des berges sur les pentes. Comme le fait remarquer Jean-Marie Floch (2002: 163), «on retrouve une homologation dans l'analyse des traits figuratifs composant les éléments remarquables et signifiants du lieu».

$$\frac{\text{nature}}{\text{irrégularité}} \simeq \frac{\text{culture}}{\text{régularité}}$$

Dans la deuxième illustration (Fig. 2), nous observons que le muret artificiel se trouve au milieu. Sa régularité est associée à la culture, tandis que l'irrégularité du paysage naturel en arrière-plan correspond à la nature. Ainsi, les deux tableaux présentent une isotopie spatiale, selon laquelle les figures des arbres et des rochers sont répétitives, Jean-Marie Floch (2002:163) précise qu'«autant de figures qui organisent entre elles et prennent ainsi sens dans un micro-univers sémantique articulé par la catégorie haut/bas».

La scène du quatrième tableau (Figure 9) se déroule dans un foyer humaniste, au moment de l'achèvement du mariage de Liu Zigu et Axiu. La femme-renarde arrive et la foule se presse autour d'elle et d'Axiu afin de les identifier, alors que Liu s'incline pour la remercier. L'ensemble du tableau dégage une atmosphère dynamique, dans laquelle on dénombre onze personnes se manifestent, neuf à l'intérieur de la salle et deux dans le couloir à l'extérieur, sur le point d'entrer. Parmi elles, deux femmes d'apparence similaire se tiennent à proximité l'une de l'autre, orientées vers des directions opposées.

Figure 9.

Ce tableau établit un lien entre l'énoncé et l'énonciation, et l'observateur doit exercer son jugement afin d'évaluer la scène. D'une part, à partir de la position et de la posture des personnages dans le tableau, nous parvenons à déduire l'identité de la femme-renarde. Les personnages de l'image sont répartis de manière presque symétrique, avec Liu Zigu en bleu comme axe central. Les corps des trois personnes de gauche sont orientés dans des directions différentes, alors que ceux des quatre autres, à droite, sont tournés dans la même direction, vers la femme au miroir. Ainsi, il convient de remarquer que toutes les participantes sont tournées vers un seul protagoniste, la femme-renarde, celle dont l'identité est mise en doute. Quant à cette dernière, elle tourne le dos aux autres et se regarde dans le miroir. D'autre part, conformément à l'énoncé, Pu Songling (2005:1109) a écrit «Liu lève les yeux: c'était l'autre Axiu ! [...] Celle-ci réclama un miroir et, rougissante, se précipita dehors. Quand on se mit à sa recherche, elle avait disparu». Nous sommes alors en mesure de confirmer que la femme qui tient le miroir est la renarde.

Également, le tableau présente deux niveaux de profondeur. Au premier plan, on observe une vue de la pièce dans laquelle une foule de personnes entoure Liu Zigu au centre. À gauche de la peinture, se trouvent un lit et plusieurs petits meubles, un coffre, des rouleaux de peinture, etc. À droite, on distingue un vase et une table de service, à côté de laquelle se tient un chambranle, affichant le couplet suivant: «Le poème des Tang et la calligraphie des Jin (à gauche), ding des Xia et yi des Shang (à droite), prenez du plaisir (à l'horizontale)[2]». Derrière le mur, à l'arrière-plan, une femme âgée et une jeune femme se trouvent dans l'encadrement de la porte, une fenêtre s'avère vaguement visible.

Les couplets de cette peinture présentent des différences notables avec ceux de la première. D'une part, ils s'appliquent à des scènes distinctes et dépeignent une atmosphère culturelle différente. Si la première illustration dépeint une épicerie et le contenu correspond à un discours limité au commerce, la quatrième présente une résidence et reflète l'élégance d'une famille qui aime les objets d'art ancien. D'autre part, le plan des couplets varie. Ainsi, dans le premier tableau (Figure 1), le papier rouge est fixé sur une armoire, tandis que sur l'autre, c'est un papier blanc sur un châssis qui est accroché au mur.

[2] Quatre dynasties anciennes sont impliquées : Tang (618-907), Jin (265-420), Xia (2070 av. J.-C.-1600 av. J.-C.), Shang (1600 av. J.-C.-1046 av. J.-C.), ainsi que leurs spécialités les plus réputées de l'époque. Ding 鼎 : ancien récipient de cuisine chinoise fait de bronze ou de poterie. Yi 彝 : ancien ustensile à vin ou un vase sacrificiel commun utilisé au temple.

3. L'adaptation filmique *L'homme-renard du Pavillon de loisirs*

En adaptant le récit d'un conte au cinéma, on passe d'un langage à un autre, d'un système textuel statique à un système visuel dynamique. D'une part, l'adaptation cinématographique de la littérature constitue non pas une simple reproduction, mais une visualisation, une popularisation du livre, et elle génère une nouvelle signification qui définit une autre position dans le domaine en question. D'autre part, d'un point de vue historique, l'époque à laquelle vivait l'auteur du conte Pu Songling, n'existe plus. Dès lors, certaines institutions sociales de l'histoire d'«Axiu» ne sont plus les mêmes que celles de la société contemporaine. Si nous regardons les histoires de Pu Songling avec le regard d'aujourd'hui, des anachronismes apparaissent. Le scénariste doit être conscient de cette particularité et ainsi réaliser sa propre interprétation visuelle.

Il existe six adaptations cinématographiques et télévisuelles de cette histoire, dont certaines conservent la description des personnages du texte original, tandis que d'autres laissent place à l'imagination créant de nouvelles intrigues dues aux changements esthétiques de l'époque.

Le film numérique *L'homme-renard du Pavillon de loisirs* de 2016 nous intéresse à plus d'un titre. Ce film qui n'est pas distribué dans les salles de cinéma, mais uniquement sur des plateformes en ligne. Ainsi, contrairement aux films traditionnels, les films numériques se déroulent de manière plus détendue et les internautes ont la possibilité de couper à tout moment une vidéo qui ne les intéresse pas. Dans l'ensemble, le film numérique fournit un nouveau moyen au jeune public de découvrir l'histoire de Pu Songling et de l'actualiser dans un langage de cinéma adapté à notre époque.

Alors, nous nous concentrons sur le personnage modifié homme-renard. Le personnage du renard immortel, dont le plus grand changement par rapport au texte concerne son sexe, brise la configuration discursive construite par Pu Songling dans le conte «Axiu». En outre, ce personnage de l'homme-renard possède un caractère plus étoffé et plus naturel que le personnage d'origine, où le poids est accordé au rôle narratif nettement supérieur. De surcroît, le cinéaste modifie le statut surnaturel du renard, qui passe de la créature ordinaire au renard à neuf queues, la plus noble des espèces légendaires chinoises, ce qui met en évidence la personnalité particulière et mythique de l'homme-renard.

Selon Pierre Sorlin (2015:160), «internet, domaine des spectateurs actifs, offre aux sociologues un accès à ce qui se dit et fait débat alors que, auparavant, il n'existait aucun moyen de savoir quels étaient les bruits, les opinions qui couraient dans le public».

Ce film s'est emparé d'un sujet sensible touchant l'esthétisme homosexuel comme pièce de divertissement. Il est actualisé, peu coûteux et peut être diffusé plus largement et plus rapidement que d'autres activités de loisirs. Cette tendance esthétique représente une réaction de révolte, car Laura Mulvey (1975: 6-18), critique de cinéma et militant féministe, a dénoncé la réalité de l'inégalité des genres dans la position de regard masculin, et a préconisé l'étude des mécanismes du plaisir visuel et de sa destruction, « dans un monde ordonné par le déséquilibre sexuel, le plaisir visuel a été divisé entre actif/masculin et passif/féminin. Le regard masculin déterminant projette son fantasme sur la figure féminine qui est modelée en conséquence ».

Il est intéressant de noter que, dans la société contemporaine fondée sur l'internet, la figure masculine est également présentée en tant qu'objet d'appréciation, par exemple l'homme-renard. Les spectatrices ont acquis une importance considérable, cela a conduit à l'émergence du regard féminin.

De la femme-renarde à l'homme-renard, il est question d'une métamorphose ainsi que d'une création. Ce rôle conserve la gentillesse, la vivacité d'esprit et le mystère, le film a ajouté de manière innovante une esthétique de la beauté masculine sous le regard féminin. Cela conduit à une réflexion sur l'identité de la spectatrice, notamment en comparaison avec le regard masculin dans les histoires de renard écrites par Pu Songling, puisque la spectatrice contemporaine est considérée comme un sujet, et non plus comme un objet. Avec l'éveil de la conscience de soi des femmes et leur libération du désir, le regard féminin a vu le jour et le développement de l'économie féminine qui en découle. Nous arrivons ainsi à un schéma de tension concernant la plasticité du regard féminin (Figure 10).

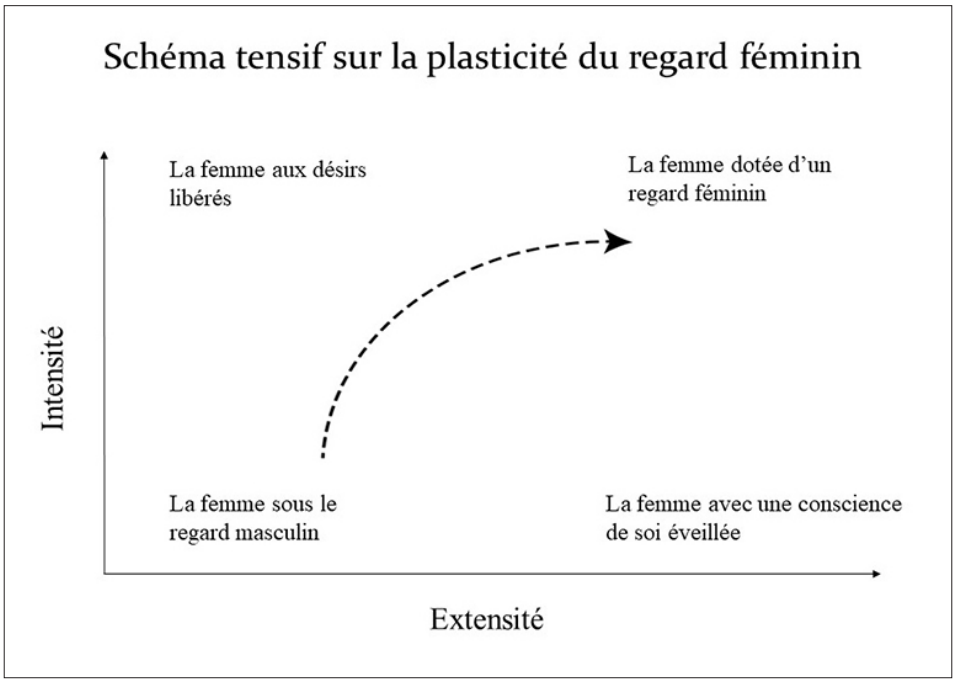

Figure 10.

Le développement de l'économie féminine ne peut être séparé du progrès de la technologie informatique. Nous avons donc également expliqué la spécificité du cinéma numérique. Du roman littéraire au film numérique, c'est une métamorphose reformulée. L'*Homme-renard du Pavillon de loisirs* fait précisément partie des œuvres numériques qui offrent aux spectateurs un regard féminin, un monde fantastique et un objet homme-renard, brisant dans une certaine mesure le plaisir visuel dominé par les hommes et satisfaisant ainsi le désir féminin.

Nous concluons avec les propos de Greimas (1984: 9): «chaque culture étant dotée d'une "vision du monde" qui lui est propre, elle pose aussi des conditions variables à la reconnaissance des objets et, du même coup, à l'identification des figures visuelles comme «représentant» les objets du monde, se satisfaisant souvent de vagues schématismes, mais exigeant parfois une reproduction minutieuse des détails 'véridiques'».

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FROM INTERTEXTUALITY TO THE INTERARTISTIC PHENOMENON

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1. The interartistic approach as methodology

In our study of the "interartistic phenomenon"[1] we shall chronologically follow the development of the definitions related to this notion, and while arranging them, we shall take into account their significance for the germination of this interartistic vision, connected to the emblematic personality of Julia Kristeva, and whose chief definition is "intertextuality". We shall refer also to the works of Gérard Genette and examine the definition of "transtextuality" introduced by him, which he terms as *literature of second degree* and which by content is closer to the concept of "interartistic phenomenon".

Intertextuality correlates to a very wide stream of philosophical thought during the entire 20th Century, as a wonderful prelude, dating from ancient times. Elsewhere Julia Kristeva has explained the expansion of semiotics:

> "Today semiotics is directed towards… predictions: *poetry, sacred* texts…, *religion*, ritual *music* and *painting* to discover dimensions in their structures which are obstructed by the language of denotative communication." [emphasis mine].

This field of intellectual thought has been known since its emergence in the 70s and does not need any elaborate presentation in this study, considering the notoriety of Roland Barthes'"The Semiotic Challenge". Our study is directly affected by intertextuality and therefore we shall devote to it well-deserved attention. Intertextuality embodies practice open in time, subjected to constant changes triggered by the structuring of the text as it used to appear, by complementing it to achieve a finished look in the future.

According to Julia Kristeva, *poetic language* is also a language of "dialogue" (Kristeva 1969: 176) which refers to the dialogical principle of "interdiscursivity". The smallest unit of meaning ranges from 0 to 2, i.e. there is an interval that allows us to escape from the meaning of the current language, and which gives more freedom of interpretation. The meaning of the signifier is ***dynamic***. Generating meaning to the infinity of the paragram may be illustrated by a triad, reminiscent of the triad sign of Peirce. Johanne Prud'Homme et Lyne Legaré develop the analysis of the triangle of paragrams (Prud'Homme & Legaré 2006). The triangle may be viewed as three-dimensional since it is polyvalent in its connotations at each point. From this, it follows that linearity is impossible, and the interpretations multiply.

We shall concentrate on certain excerpts from the text of Julia Kristeva (Kristeva 1969: 158), directly relating to the interartistic problem, even though on a global level:

We may find the relation between the two *signifiers*: picture/text or text/picture, in any field, by interpreting the literary text as artistic, in the following excerpt:

> "…*dialogical signifiers*… Each narrative… contains this dialogical dyad …, which is rendered to a dialogical relationship Signifier/Signified, The Signifier and the Signified being the one in relation to the other, each in turn, Signifier and Signified, but this is just a game of overturning two Signifiers. Only through some narrative structures this dialogue, this dual presence of the sign, this double meaning of the written text, are exteriorized in the organization itself of the (poetic) discourse, at the level of occurrence in the (literary) text."

[1] The term of "Interartistic Phenomenon" and "interartistic" as a relationship between the arts was introduced by me in 1997 during the preparation of my master's thesis holded in 1998. Kolarova Vassilena. 1998. *Lire/Ecrire – le cheminement spirituel du personnage dans La Nausee de Sartre.* Sofia: Sofia University. I have obtained my PhD for research on the Interartistic Phenomenon in EHESS in Paris in 2010. I published my book in 2018, Kolarova Vassilena. 2018.*The Interartistic Phenomenon through Montaigne's "Essays"*, Bern: Peter Lang.

The *textual picture* is more and more visualized, stretching to infinity. Kristeva talks about "the picture of text at a moment of reorganization; the picture comes to life from the shuffling of texts, which movement is realized by rewriting with a pencil what the brush has already drawn. The pencil started to run fast from the top downwards on the white paper while following the same vertical fields whose route was preceded beforehand by the brushes. This time no moving on to the palette, no change of the tools, no rubbing of colours, would slow down the action, quickly gathering speed. The same landscape appeared in the background, but being of secondary interest, it was destroyed by the personalities in the foreground. The gestures, felt directly and immediately as alive…the silhouettes, curiously funny, and the faces with staggering resemblance had the desired expression, at times gloomy, at times cheerful… Despite the contrast of the décor, the painting recreated the exact idea of heated street traffic.

How can we miss to read the metaphor of textual activity in these lines that surpasses the limitations of speech (painting with a brush), swallows it and destroys it with heated gesticulation, in its turn to freeze into a new impression that could resemble anything." (Kristeva 1969: 238)

We permitted ourselves this long excerpt as citation to illustrate the "mixing" of the two activities. This is an imaginative route of the words to the picture. It means opening the structure of the signifying practices to the signified. When Kristeva studies Mallarme's works, the author of the idea of the total artefact, she mentions the "trans-sign" (Kristeva 1969: 244, 258). Kristeva explains that Mallarme is one of the first authors that practice the language of paragrams, the interference of texts, words, forming a "spectrum". What kind is the spectrum: literary, colourful or musical? The interartistic fusion continues with other spectra. The letters play the role of space differentials, mimicking the colours of a picture. The sound, which in its turn becomes colour, brings out another opening of the text. The textual dimension reveals the entire constellation of re-impersonations: "The phonetic word, the oral expression, the sound itself become a book: less written text, the novel thus is the transcription of the vocal communication." (Kristeva 1969: 134).

2. From transtextuality to pure transcendence

Gérard Genette's *Introduction à l'architexte*, from 1979, offers a detailed set of notions by performing a thorough study in this field. Gérard Genette perceives intertextuality as a particular type of transcendence of the authorship –"transtextuality", which encompasses numerous types of relations:

- "architextuality", which is an impossible to classify essence of the genre, since genre is a notion incapable of being defined in practice due to its constant alterations.
- "paratextuality", whose role is to give a natural feel to the work of art.
- "metatextuality", as a critical discourse, which we cannot do without. The critical discourse is always well respected, if good, constructive and poetic, even if secondary and not so artistic in nature. Even Butor himself, who wrote critical essays, admits it.
- "intertextuality", which encompasses "citation", "plagiarism", "allusion".
- "hypertextuality", whose "hypotext" and "hypertext" are two structural components of a paradigm – "parody" / "pastiche".

What we need to highlight is the interartistic nature, more clearly expressed in the last type of relations. The remaining types of relations are less prone to interartistic influence, even though it is possible to occur in them too.

"Palimpsest" (Genette 1992) is a concept with a changing characteristic, distinguished by ambiguity and requiring prolonged interpretation, which can be applied to any art, even though it more likely has literary origin (A parchment, through which you can read the previous work of art as if through a mirror). This notion perfectly matches the "interartistic"[2] with all its varieties: "interpictorial" and also

[2] All of these terms "interpictorial" and also "intermusical", "interarchitectural", "intersculptural", "intercinematic" are coming from the "interartistic" that I developed in my analysis from 1997 to 2023.

"intermusical", "interarchitectural", "intersculptural", "intercinematic" waves. Genette (1992) conducts a particularly poignant and interesting study of all practices related to the "interartistic" analyses of the works of art with variations. The works with variations are in fact sequences of an "open creation" in another genre or art. Genette's study approximates another study, just as original (Genette 1992) as the one of Umberto Eco –*The Open Work*.

Gérard Genette uses the term "transcendence" in his study of the work of art as a whole (Genette 1992), and of literature as part of art. He uses this term to bring to the foreground the idea that we never read the same book when we read it a second time, we never look at the same painting, we never listen to the same music, because the representation does not cease to change with each interpretation of the work, regardless of whether for the same reader, or for somebody else. In this case different digressions may be distinguished, leading to unchangeable interartistic wholes, since the work is always on the move. We agree with him that the work of art is an integral part of art as a whole.

We shall take as a reference point the most valuable of Genette's ideas, the one about the concept of literature as art. (Genette 1995: 7). Poeticism is a canton of the theory of art and aestheticism. The fields of literature and art are "hybrid". "The artistic" is a typical characteristic of art, felt through each subject or field relating to art. For this kind of relationship, he refers to the opinion of Croce, even though his thesis as a whole does not relate to him. "The literariness" is included in "the artistic". The genres, which are hard to determine, need to be specified, so that the vagueness involved in the artistic activity be reflected correctly. Genette (1996: 167) turns the question posed by Nelson Goodman around:

> "…not *What is art? But When is there art? Not so much the arts as the art, …they say there is art in this and that… and even not so much art as a whole as artisticity (artisticité).*"

In our study we regard the term "*artisticity*" ("artisticité") as different from ("artistic") "artistique".

The work of art is "immanent", in what it is and what it expresses. It is a whole belonging to itself. Immanence originates in the ontological status of the creation. It is a physical object in painting and sculpture. Literature and music possess the ideal immanence. Genette allocates the works into a classification similar to the one of Souriau (1969). The question Genette poses is whether "… (the effective) *multiplication* of Rodin's '*The Thinker*' or of an engraving like Durer's '*Melancholy*' is of the same nature as a musical or literary piece." (Genette 1995: 20). The answer is equivocal, due to the specific status of the work of art. Genette uses the qualification of Goodman to clarify his thesis by setting himself apart from some postulates of the American philosopher. Goodman divides the works into "autographical" –unique, like a *painting, sculpture or performance* (of tangible nature, occurring by itself) and "allographic"– literary text, musical composition or building project (of ideal characteristic), since architecture, just like the musical piece or the literary text interpretation is always individual (one gothic cathedral would rarely be a full copy of another). In the second case the works are perceived with a "reduction". The "allographic" works are physically multiplied into numerous copies: books, musical scores, constructions. The work generally always happens "autographically" in the ideal, and most of all abstract, sense. The boundary between two regimes turns out to be vague and hardly distinguishable, with numerous variants. Also "mixed" cases exist. Testimony of this, for example, is the "calligrams", which "combine ideal text with materialistic graphicity." According to Goodman intermediary variants exist (Goodman 1998), as with "autographic" arts with numerous or unclear subjects – for example the performances, a modern art, representing a specific case. The performances are "autographic" due to the large number of different representations having numerical identity, but at the same time they are "allographic", they have specific identity, typical for all works repeating themselves in a different way. The immanent autographic objects are prone to transformation, while the immanent "allographic" objects may not be transformed without changing in depth, i.e. without becoming other. Genette gives as example the mural painting of "The Last Supper" which, despite the damaging sway of time, will always remain the same creation, belonging to Leonardo da Vinci.

"Transcendence" is the exact opportunity for the visions of interpretation to multiply to infinity, i.e for the work to cross the threshold of its "immanence". Each potential author views the previous creation in his/her own unique way: "…this scream of the work to all the rest is felt implicitly and

deserves a lot, I believe the name transcendence." (Genette 1995: 247). The transcendence that Genette speaks about is the "transcendence" of the boundaries between arts that Kant examines in *Critique of the Power of Judgment* (Kant 2000 [1790]) –something we shall revisit further down. The work transcends and does not cease to alter in a continuous series of multitudes. Therefore the concern is interartistic receptiveness, also included in the semiotic process of work creation. The work is dynamic.

However, artisticity emphasises the specificity which is implied by this artistic presence and demonstrates its existence. Art is studied from two overlapping points of view, subject to a single metaphysical principle: art arising from the Spirit and art according to the reception of each reader, in the general sense. Genette employs the term "artisticity" (Genette 1995:167).

The "morphodynamic" approach of Wildgen in linguistics, set out in his book *De la grammaire au discours, une approche morphodynamique* (Wildgen 1999), completes this attitude in the sphere of the arts, along with the highly insightful vision of Kristeva in relation to the mathematical approach in literature and science in general:

> "… the multidisciplinary character of dynamic models gives rise to much more developed demands for scientific rigour and requires the opening up of a multitude of areas of experience, going from sociohistorical analysis to cognitive (even physiological) analysis… Saussure's premise of the priority of arbitrariness in the sign is replaced by the premise of the priority of iconicity and indexicality (from the causal link between signifier and signified)… The iconicity and indexicality often hidden under the appearances of languages seem to be the only sources for explaining the evolution of our faculty for language and its practical effectiveness… The morphodynamic paradigm has well-founded epistemological and mathematical bases."

Whatever the truth of the primacy of an art form for the human race, even if we refer to the most detailed studies, and succeed in reading the clues given, what interests us most in our study is that which remains at the epistemological foundation and is related to the Spirit.

3. Mixed genre

In this way the methodology of the study of art is amplified. In the second volume of *La relation esthétique* Genette expresses a tolerant attitude towards the transformation of genres due to transcendence (Genette 1996: 223): "… the world of art [not being] a collection of autonomous objects, but a magnetic field of influences and reciprocal activations."

It is this which brings about a conflict of works belonging to a genre. He wonders if Monet's *Cathedrals of Rouen* forms a whole or rather the opposite. The particular circumstances, in which a work arises and is received, dilute the portrait of the conception of genre. It turns out that almost anyone could participate in this continual formation. He supports the thesis of infinite individual reception of the work of art, depending on the levels of reception, referring to the Kantian contemplation of beauty. Might this be a *genetic illusion*? Artist books are a relevant example of the encounter between two art forms which continues developing through Badin's paintbrush and Butor's pen, once the way is opened up by Montaigne.

3.1. **The artistic text**

The secondary system of art studied by Lotman has an **iconic** character, which gives it the possibility of creating a verbal "image", (Lotman 1973: 72) because the artistic text retains the property of being transformed into code –the modelling system. Lotman's idea of the "semiosphere"(Lotman 1999) encompasses the abstract image of the generative energy of the work of art. Greimas also seeks for the profound structure (1965) which is at the foundation of any narrative structure. He studies "figurativity" (ibid) at the heart of which he places *metaphor*, seeing it in a "particular structural relationship which covers the distance between the abstract level and the figurative level of the discourse." He marks a difference between rhetoric and semiotics. ***Figures*** go beyond natural languages only; poetics is therefore related

to the *common semiotic trunk*. Figurative isotopies overlay the senses in a discourse, whether verbal or non-verbal: sight, smell, taste and touch, that which is related to the perception of the outside world; it is limited to this. "Figurativity" exists when there is an expression of the natural world in natural language either of facts which really exist, or of imaginary facts.

The "iconotext" as a mixed form of existence does not allow the fusion of the arts in presence, even where there is a strong reflexion between the arts:

> "… poetic genre which plays on the breach, the echo and the counterpoint between the word and the image… inaugurated by Blake, taking off with the cubists and surrealists to become a signifying practice of post-modern art… by preserving the distance between the plastic and the verbal to bring out the tensions through a sparkling confrontation, a dynamic which sets in opposition and juxtaposes two systems of signs without confusing them."[3]

This definition is perfectly inscribed in the desire of the artist book to draw the world of imaginary interweaving, the metaphorical embrace which characterizes George Badin's and Michel Butor's *Catalonian Garden*. It is this "intersemiotic" sense[4] (Fontanille 1999: 153) suggested by Jaques Fontanille, two works (the painting and the text which is inscribed over it) rest in the *Catalonian Garden* of Georges Badin and Michel Butor as *material basis*. According to Fontanille, the intersemiotic is presented as a new underlying form, which arises from the correlation established between being and non-being in the pre-Socratics, or from existing structures as forms of life.

The two media remain juxtaposed and combined in an interactive movement, reflecting our own conception of the *immaterial basis* on which these two works rest. In our view the *immaterial basis* is of first importance. It concerns the foundation of the work which is interartistic, along with the interpretation which in turn brings about an interartistic conception. This point of view, rather than concerning itself with the immaterial side of the work of art, offers the possibility of multiplying the aesthetic interpretation of the work.

4. The interartistic mise en abyme

Painting *en abyme* (Genette 195:250-252) as a partial manifestation is related to the self-portrait *en abyme*, a particular case of hypertextuality, which we would thus describe as an interpictorial mise en abyme of double character; it appears as a mirror of the painter's work properly speaking. This is precisely the case in *Courbet's L'Atelier*; the painting being undertaken by the painter is the perfect reproduction of the picture itself.

As in painting, so in literature and indeed for any artform: we limit ourselves to examples from pictorial and literary works. The *mise en abyme* can arise from the overlap of two art forms, or multiply within the artform in question; it can also have a double character, as in *Passage de Milan*, where Butor says[5] that "he had undertaken all this work like a painting", i.e. an artform of space. He introduces clues in his painting which presuppose a later narrative action; this already confers an "interpictoriality" on the work, if we consider the text of the novel like a painting. In the same way we could look for an internal textual painting in the form of an "interartistic *mise en abyme*" (Dallenbäch 1977), because of the text-image relationship, if we content ourselves with the interweaving of the arts. The author makes an in-depth study of this method, especially for the *Nouveau roman*, taking this conception of Gide as a starting point. On the other hand, the conception of Ricardou, which is at the centre of the problem, is solely dedicated to the *Nouveau roman* and goes all the way back to Hugo's idea; this is no coincidence given his interartistic preoccupations.

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[3] *Dictionnaire de la théorie littérairesurl'internet*, DITL –lexicographical base– interartistic/interart.

[4] Cf. the study of René Char's poetry., cf. Todorov Tzvetan. 2000. *Sémiotique, Rhétorique, Stylistique*, Paris: éd. Séma., Todorov Tzvetan. 2001. *Théorie de la littérature*, Paris: Poche.

[5] *L'horloge de sable*, Swiss radio programme, 2006.

5. The rise of the interartistic phenomenon

The "interartistic phenomenon" rises from the encounter of the arts in the literary text (literature, painting, music) and has a specific existence. If intertextuality presupposes the overlap of several texts, the interartistic expresses the confrontation of several art forms. It is not only a question of the transposition of one art form into another as a methodology. Gide applies this methodology in *Les Faux-Monnayeurs*, where Bach's musical work influences the construction of the literary work. Here we also observe an interartistic effect, but what we wish to emphasise is the question of the encounter between the arts in the text, the typical case of the "interartistic phenomenon", for example in Sartre's *Nausea*, where music exists both as text and as song; there is an encounter between *literature* and *music*.

Textuality is understood as a field of intersection between the arts in the field of a particular artform. The boundaries between the arts, far from being watertight, are erased to create a fusion at a second, more elevated level. It would rather be a question of the abstract scope behind the artistic field which constitutes its foundation, and which is made up of interartistic threads of energy.

Genette analyses hypertextual practices in relation to three art forms –literature, painting and music, according to the different capacities of each to attain the sought-for parodic effect. He also analyses the origin of the artistic term (parodia) which is due to the simultaneous superimposition of two songs, hence the interartistic origin of the term in literature, which in fact remains applicable to any art form. For example *Nausea* (Kolarova 2008) includes a parodic musical quotation, the effect obtained by the various speeches. The encounter between different types of discourse conceived of as a song or musical quotation recreates the idea of the parody at its origins in ancient Greece. "The interartistic phenomenon" arises from the very encounter between the arts in the same place and at the same moment in the text:

1. one art form can influence another to bring it into being
2. a term can be of interartistic origin like the pastiche
3. a text can intensify a variable presence of the arts

The choice of texts presupposes a different configuration of the artistic problem for each of the works as stages in historical evolution. The texts under study present different cases. The manifestation of the interartistic phenomenon occurs and is subject to subdivisions. Broadly speaking we could say that we observe the "interpictorial" in Montaigne as a particular case of the "interartistic", but in poetic passages we also perceive "intermusicality" as a predominant variant of the interartistic, or again at the paratextual level in the genre of the essay. This "mixed" relationship is emblematic.

The interartistic phenomenon is always applicable, in any work of art concentrating several art forms. It is this shared structure in all the arts which unites them in a single entity; this is an "absent structure" (Umberto Eco 1972) , to be sought at the boundary between signs, and which appears in each work of art. It is this element which makes the work of art exceptional.

In this brief glimpse of the work of art, always requiring continuity, our chief preoccupation shall be a less studied side for authors taken together, belonging to different tastes and aesthetics, but close nevertheless; the proof is that from the angle which we briefly touch on, their studies leave precious traces in time. Our subject is a good opportunity to begin a deeper study of their work from a somewhat overlooked point of view. For all of them the artistic element is hardly sketched –either analysed from an angle of priority, or overflowing the rigid classical commonplaces, but incorrect in regard to genre as traditionally understood. This is not a coincidence, because their fields of analysis overlap on fundamental points; it is possible to observe a common implicit or explicit interartistic conception, also due to the continuity of thought between them. We shall explore the philosophical thought of these eminent thinkers from an aesthetic angle in the following pages.

6. Kant and the arts

Kant expresses his opinion about the concurrence of numerous arts in the text of one and the same piece of work. We cannot possibly overlook in this paper this great theologian in philosophy –Kant, and especially a central point in his study, which appears to be central also to ours. This point, we reckon, is of primary importance both for his fundamental aesthetics and for the clarification of the "interartistic phenomenon". A valuable idea with regards to the unbreakable bond between arts in the work itself (Kant 2000 [1790]: 212-213) is by nature laid down in his works and this idea is extremely relevant having in mind the latest modern studies. Kant (2000 [1790]) speaks about it in the chapter "On the relationship between arts within one and the same piece of work" in his *Critique of the Power of Judgment*. It includes the study of the bonds being established between arts, ostensibly separated from the interartistic. This is one of the strongest points in the philosophy of Kant on art, which critics have not adequately investigated, as they should, but have abandoned themselves to the tide of the problem about the reasoning on beauty.

We may sketch, through the prism of the transcendental aesthetics of Kant, an interpretation related to the perception of the work of art, which refers to the "phenomenon", as subject to the empirical intuition. The matter of each phenomenon is given to us only *à posteriori* (i.e. when the work of art was already created by a given author). "The feeling" that arises from it exists in space and time as pure intuition, which is a form *à priori* of sensitivity. *Space* presents things the way they are in our consciousness. *Time* allows us to perceive the phenomenon subjectively. Therefore we believe that space and time may reach a crossing point and merge their borders, "at the perception of the phenomenon", bearing in mind the overlapping of two phenomenal realities. Furthermore Kant speaks of another opportunity given à priori, which approaches the idea of the "synthetic reckonings given *à priori"*. *The interartistic* has the quality of an ***à priori***. The interartistic phenomenon each time may accept a different reality in the consciousness of the perceiver of the painting or any work of art where more arts are put side by side. This is possible due to the polyvalent nature of art as a specific symbolic form– a concept, which is later developed in Cassirer's philosophy of art based on the transcendental laws of Kant.

Kant gives the following triad of branching of arts: Painting-Music-Literature.

He takes as reference point this interartistic triad, from which the synthetic strands between them are weaved at a secondary level, to be given directly and to highlight their relationship when present in a given universal piece of art. Krassimir Manchev also shows the main arts in a triad: "Language of gestures –musical language – plastic language", which also are intermingling at a secondary level in his chart (Manchev 1998: 20-21). Any attempt to design a table of arts in complete pureness is impossible; there always remains a slight shade in the "colour" of the respective art.

7. Peirce and the Phenomenon

The Phaneron (1.284) (Peirce 1960) is explained by Peirce in the following way: "The phaneron is a synonym of *phenomenon*: this is something, which is present in a given consciousness, *here* and *now*, regardless of whether this thing is real or not." Phaneroscopy, as a specific variant of phenomenology, studies the sign as a *phenomenon*, i.e in the context of a relationship. If we study this communication specifically in the field of art, we shall see the interaction between arts. The phenomenological perception is of deciding importance for the interpretation of the meaning of context, regardless of the type of configuration of the interference between arts. The phenomenological perception exists at one and the same point in time, at the same spot but doesn't depend of the kind of accumulation of arts.

Peirce's "triad" is expressed in a multidimensional way in art since it has polyvalent meanings, which trigger broadening of the visual range depending on the context. The different planes of the Primary, Secondary, and Tertiary combine in a pyramid after our vision. This is a momentary vision, the one of the pyramid and it doesn't differ from the triadic sign of Peirce that proliferates endlessly but completes his vision. Each one of the different planes independently recreates the relationships in the sign–between the Representamen, Object and Interpretant. The triadic sign expands beyond the normal boundaries of interpretation to transform into a pyramid by becoming multidimensional, in order to express the essence of spirituality itself as a schema.

Rossitza Milenkova- Kyheng, in her *Introduction into Semiotics*:

> "…this way the semiotic process becomes triadic-trichotomic and gains the appearance of a hollow pyramid, made of the intersection of the three planes of the Primary, Secondary and Tertiary. Respectively each member of the triad (Representation, Object and Interpretant) is examined both with regards to its own 'plane' and with respect to the remaining planes where different types and subtypes emerge." (Milenkova-Kyheng 1999: 66-67).

One object of reality reflected in the painting may be interpreted in different ways depending on how the observer perceives it. The Representamen of the depicted object contextually changes its meaning depending on the interpretation. Meanwhile the Representamen of the real, visually depicted object enters into a relation with the Representamen's image of the object on the picture. Thus a complicated dynamic structure of the sign is achieved, which may be *multiplied* in its interpretations, since, what is shown on the picture, depending on the interpretation, may change its interpreter, and respectively its representamen, which in its turn changes.

Likewise Kandinsky (Kolarova 2007) breaks apart the two-dimensional space of the painting to reach the universe. This idea is valid for any analysis of a creation, literary or musical. The perception of the representation may be of a different kind– e.g. sound, visual etc. i. e. The pure icon, which is left in the basis of the object, analyses and characterizes it, becomes sound or visual depending on the perception. The Interpretant of the painting, text or song allows an "interartistic" transformation into a continuum. We insist on emphasizing that we mean the interartistic, since subject of the study is the relation between arts within the work we are examining at the moment, whether painting, literary text or song…"The interartistic" functions during this understanding by the interpreter solely in the case of art since it is an inseparable part of the creative energy itself. This meaning of the semiosis is valid for each semiotic relation, whether historical or other, but since the meaning acquires intermedial expansion, it remains outside our scope of study, unless it serves to explain the complicated interartistic structures.

We insist on proving and to make directly explicit the differentiation between the interartistic and the intermedial, even though the first is part of these contemporary studies. The only differentiation criterion lies in the specific nature of art and its foundation.

If, for example, we examine a painting of Kandinsky, we may perceive the colours as sounds. This means that the representamen changes depending on our perception.

The varied bonds, which the "metaphor" offers, are realized at the level of the primary and the pure icon, because this is an undetermined condition of transformation. The perception of the representation (the primary) may be of a different kind – sound, visual, i.e. sound or visual icon with different kind of representation. The interpreter allows interartistic transformation into a single continuum. The hypoicon, which is something of the *tertiary,* allows incessant interpretation, where it itself becomes an interpretant. It is included in the process of receptive aesthetics, in the capacity of a work of art, which in its turn gives birth to another work of art.

8. The triadic sign of Peirce

All points of the pyramid after our vision symbolize the intersection, the commonness between the trichotomies of sign, established by Peirce (Representamen, Object, Interpretant). Therefore they may be perceived as a starting point for all elements of the sign (Representamen, Object, Interpretant). They become mutually replaceable for a moment even though the interartistic perception of the sign is subjugated to the increasing triad of Peirce. The representation is taken into a polyvalent context. The relation of the sign with its object describes exactly the ability of mutual replacement of the Representamen, Object and Interpretant. The pure icon falls into the category of the primary and allows us to mentally envisage the configuration of the tangibly perceived image as a representamen. If it is realized in the form of a "hypoicon", which in its turn falls into the tertiary and has the nature of a work of art, the latter, in its capacity as an interpreter, may give rise to the same sequencing. Whoever perceives the "hypoicon",

recognizes it as a starting point to another "hypoicon" (i. e. work of art). It appears like a representamen offering a new configuration whose interpretation would trigger a new hypoicon, i. e. the interpretation, in its tertiary status, enables the open process of perception –creation, reading, writing. The process of perception is subordinate to the creative process, remains in the basis and proves the unity of the triad –Representamen, Object, Interpretant. The icon is unstable.

9. The metaphor

Peirce establishes three levels of iconism within the hypoicon, which are ranking as tertiary: *the Image, the Diagram, the Metaphor,* whose representative nature is imposed thanks to the relationships established between two representations in parallel.

Fisette expounds an idea about the metaphor, which we share, more precisely the idea about

"… the progress of the multitudes, which become more sophisticated (in the exact meaning of this term the analysis allows a boundlessly open field of interpretation)". Something, which is exceptional, as he insists, is the accumulation of features belonging to two ultimate categories – to the primary, about the virtual character, and to the tertiary, about the aspect of mediation. (Fisette 2004: 114). Fisette continues: "This is the densest component, the most explosive component … considering the effects from the movements of the semiosis, which would have been potentially generated." Therefore, the observer of the work of art builds a complex of plans, which are layered. In his/her consciousness the continuum of meanings, which are mutually intersecting and layering, increases. The performed analysis (Ipsen 2006) of the relationship between the representations shows that during the examination of an abstract painting they are different. In the painting of Paul Klee, for example, the painter expresses the melodiousness with the help of vague and broken apart forms, which seem to emerge from the depths of the most concealed parts of the soul, to fade out and find privacy. The painted object becomes different through the representation, it is hard to distinguish at perception and it establishes many relations with the sign. The continuum is infinite. The representations are different and are abundant. In the course of their relations the invisible "interartistic" bonds are tied. They are the foundation of each new blending between the arts and contribute to the minutest (barely perceptible) virtual perception of this multidimensional nature of arts. The analysis may acquire a metaphorical expression in the wider sense as well, i. e. Seeking metaphors of this kind may take place inside (within) the virtual sign. Because we are interested in the relation between the representamina (showing the different representations in the process of interpretation of a given work of art), which is what the metaphor actually is, and not so much the individual representamina by themselves. The representamina are numerous thanks to the polyvalent interpretation of the observation of the painting or reading of the text. It is necessary to provide a greater proof. If proven at a higher level, during a successive stage of the analysis, effects from layering may be found also among the representations of the different arts and their mutual fusion in a particular field of art.

The metaphor of Peirce, as he perceives it and expounds it in his theory, is most consistent with our understanding of the *interartistic phenomenon*, because it reflects it in the definition, which the semiotic gives it –remarkable upon the transfer in an exceptional way particularly of the idea of arts communication, and more precisely of the principle ratio between the two virtual intermedial realities, taken in the broader sense.

Metaphor is a milestone stage in the process of achievement of a *polyvalent interpretation* of the sign, requiring the discovery of the cosmic space and time and their meeting point, which allows the weaving and crossing of abstract realities. Semiosisis dynamised, since it expands its field of study and puts aesthetic creativity in motion.

It is only through metaphor that the field expands to several trends and at least two realities layer up: "… the ones, which have a representative nature of representation, showing a comparison into something else, are metaphors." A representation assumes all kinds of aspects in different contexts, hence the interpretations ad infinitum within a third field of art. Such representation, for example, is the *leitmotif* of the song of jazz in the novel *The Nausea* (Kolarova 2008) by Sartre.

Tarasti explains the presence of leitmotif in the realm of music from a semiotic point of view. Here we compare the leitmotif in music and literature, in this case the surface of the text is dematerialized in an intermedial way by becoming musical (Tarasti 2006):

Some of these days
You'll miss me honey

It exists concurrently as a *song* and as *text* in interartistic parallel. The representamen has the ability to multiply infinitesimally. In addition, a literary citation may be a picture with words, a song, and at the same time poetry etc. Thus, the *interartistic metaphor,* becoming more and more impregnated, is gradually amplified by the intensiveness of the spectrum of interpretation. The metaphor, as well as the semiotics of Peirce, are studied in their abilities to interpret the literary text (Johansen 1971)[6].

The literary text, in its capacity of Representamen of the Object in reality (immediate or dynamic), becomes the interpreter of a given painting, and in its turn, in its capacity of representamen of the literary text, the latter is transformed into an interpreter of a given music and so on, in line with the context we are in, and the immediate object, which is contextual. We are witnesses of a number of representamina, obeying a timeless and spaceless axis, fully emotionally dependent on the art, from which it was extracted. The object is unreal; it is from the realm of the imaginary. Its level of functionality is variable. In the abstract art polyvalence would reach its highest level of fiction.

10. The Bible and the science

While situated in the field of a given art, we shall interpret the representamen of the artistic object in question –for example a text presenting an image. The literary text, in the end, will always be text, no matter how much we interpret it as melody or painting. Although on the contrary, if we interpret it in a symbolic way, i.e. in a biblical way, and if we refer to the text of Saint Paul about the Only Spirit –the Holy Spirit, applicable to any gift and to the relationship between gifts, we could give a biblical interpretation to the triad of Peirce. This is how the points of view of science and the Bible meet, the semiotic and the symbolic, which are one whole. What actually occupies us in this study is the invisible aspect of the question, the immaterial, the form, which are in the foundation of everything. This biblical optic enables us to enlarge the frame of interpretation, from the point of view of pure form, and to include any science, which is mutually replaceable by form and subject, with the ones of the other art, with which the first art has entered into relation.

We could assimilate the same process of dislocation from the object as a representamen during perception, in relation to the interpretation of the living, natural sculptures of the giants in the garden in the villa Pratolino. The Colossus of the Apennines or January is perceived only through a multidimensional perceptual sensation. The human lines of the face can hardly be discerned, left intact and infallible by the rock. A human being is being born, or indeed appearing in view. For two reasons this is a natural *trompe l'œil* or *ex-voto* drawn in motion by the landscape: on the one hand we are captivated by the natural rock; on the other we are surprised to discover another appearance soaring upwards. In this way the rock promotes a natural and light mobility; it is an ephemeral sculpture. It appears in the shape of at least two different representamina, and reception makes possible the transformation of the representamen in interpretation; the content of the object changes. It is this which increases the complexity of the functioning of the pyramid. The pyramid makes comprehensible the polyvalent presence of several representamina, in a single content, which is brought about by the interpretation of these representamina of differing content in succession. The pyramid thus sparks off metaphor in order to make explicit the process of interpretative transformation for works of art; it emphasises the opening of the work, i.e. the possibilities of its interpretation. For Montaigne this interartistic range is made transparent in his expression of *passage*.[7]

[6] cf.Wellek René, Austin Warren, 1971. *Théorie de la littérature*, Paris: Seuil.
[7] This expression of *passage* is usually understood in the sense of ephemeral temporality.

This is the passage from one art form into another: *I do not paint the being, I paint its passage*. This definition sounds like an aphorism and is related to our idea of the painting of the essence which has only occurred at certain sublime moments of the writing of the essays or travelling notes, in contrast with existential painting in time which is no more accessible to the knowledge of the Self than the other. What matters for the purposes of our analysis is the painting of the Self, even partially, because the author is using an interartistic palette to set out and build up the Self: *rhapsody, picture, building, marquetry, variegation*… this a shimmering *metaphor*. The latter promotes creation.

These important conclusions are set out in the second stage of the development of Peirce's semiotics. The departure point is the entirely new character of the "hypoicon", being of specific essence, and consequently of particular status in art. Although art is part of the intermedial whole of social and universal practices, it is related to creation which is steeped in emotion and inspiration, and forms a counterweight to creation in its totality; its specific characteristic requires one to look through the prism of that which is undetermined and undeterminable, but on the other hand is inherent to a very particular sphere. Unless this is the perception of the *object* seen simply from a deeper angle?

In the description of the "hypoicon" could be vaguely discerned the idea of the broadening of the demonstrated analysis, making its way through the development of three types: "image", "diagram", "metaphor" (Peirce 1960):

> (2.277) "Hypoicons can be broadly divided according to the mode of firstness to which they belong. Those which are part of simple qualities or firstfirstnesses, are *images*; those which represent relationships, principally dyadic or considered so, parts of a thing by analogous relationships in their own parts, are *diagrams*."

We return to this well-known text here in order to make explicit the astute idea lurking behind it, notably that of the interartistic line which increases in density through the terms of the hypoicon.

Images are left to themselves and have no relationship with anything else. Diagrams are interpreted in an analogous way; a relationship of the intertextual (only dyadic) type can be found between the components related to a single reality, always at the level of firstness. It is only with metaphor that the field is opened up in several directions, and at least two realities are superimposed: "…those which represent the representative character of a Representamen, a parallelism with something else, these are metaphors." A Representamen takes on many aspects in different contexts, hence the interpretations ad infinitum in a third field, which is art. For example, in Montaigne's literary text, poetic passages appear from Virgil (Venus as a leitmotiv) or Ronsard, from La Boétie, and so on[8]. Tarasti explains the presence of the leitmotiv in the musical field from a semiotic point of view. Here we compare the leitmotiv in music and in literature; in this case the surface of the text is dematerialised from an intermedial point of view, becoming musical (Tarasti 2006, 2016).

We must insist on the possibility of broadening the framework undertaken, because it seems to us that Peirce proposes the concept of endless semiosis by the interpreter. The triangle should be seen as a pyramid, i.e. in three dimensions, because the object, the representamen and the interpretant could be *transformed*, that is made to change places. This is a metaphorical vision from a semiotic point of view, because if we were to find ourselves in the field of a particular art form, we could interpret the Representamen of the artistic object in question; for example in a text representing an image, the literary text would in the end remain text, however much we interpret it as melody or painting.

The essence of semiosis is of a polyvalent nature, as energy which proliferates through its beneficial efficiency in any artistic structure which is in fact interartistic at a higher level. The interpretant as a sign proves to be a many-shaped sign, and the icon interferes like any variety of interartistic structure, polyvalent in its essence, taken from any context. This why the icon, despite being non-arbitrary in nature, can

[8] See also Tarasti, Eero. 2016. *Sémiotique de la musique classique: Comment Mozart, Brahms et Wagner nous parlent*. Aix en Provence: Paperbacks, Tarasti Eero, *A Theory of musical semiotics*. 1994. USA: Indiana University Press, Bloomington and Indianapolis, cf. Wagner Richard.1962. *Œuvres choisies*, Sofia: Naouka i izkoustvo.

be an interpretant (Nuria de Asprer 2002: 120), because it has a plural and multidimensional character, taken in the context of art. There is an invariable element.

We could indicate the impossibility of the conception of pure iconic signs (Nuria de Asprer 2002: 123), taking the example of onomatopoeia as weak icon. Nuria de Asprer presents her conception of the variable degree of iconicity, where for example film is more iconic than the painted portrait. However, she critiques the impossibility attributed to a painting of not functioning as an icon as well as a symbol, giving the example of "Picasso's *Guernica*: an *icon* of the Spanish civil war, but also a *symbol* of Francoist totalitarianism. One should bear in mind that the cognitive context which directs perception acts in interpretation and can cause the value of a sign to waver. We would even say that the value of signs is *multi-signs*. Rather than a semiotic interrelation, it conceives of interrelated manners of signifying." (Nuria de Asprer 2002: 123) In this way Morris contests the polyvalence of the sign which is placed in the foreground by Eco and Pierce.

Nuria de Asprer paints an exhaustive picture of almost all the schools which have taken an interest in iconism, both in the past and in the contemporary period, trying to judge and find the common thread between opposing viewpoints, like for example those of Saussure and Pierce, or Saussure and the post-structuralists, which far from seeming a paradox is in line with the desire to reconcile oblique opinions which are contradictory only in appearance. This would depend on the viewpoint adopted, especially in the cases referred to. These studies are close to our vision of the indefinable in relation to the iconic, opening up broad horizons for interpretation.

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MODULAR, DYNAMIC, MULTICURSAL AND NONLINEAR NARRATIVE STRUCTURES APPLIED IN ANIMATED STORYTELLING

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1. Semiosis in cinema

Semiosis in cinema is orchestrated by montage. This can be seen with a demonstration of the Kuleshov Effect.

This was demonstrated by a series of experiments conducted by early Russian director Lev Kuleshov in the 1920s (Kuleshov 1974). The most famous of these experiments was dubbed the "Mozzhukhin" experiment[1] (after the actor Ivan Ilyich Mozzhukhin who served as the main character for the shooting).

A set of three short successions of shots were shot: in the first iteration, Kuleshov begins by showing a plate with food in it, succeeded by a shot of a man's face with a rather neutral expression. This is repeated, but the shot of a dead girl replaces the first shot. In the third iteration, the initial shot is replaced with the shot of a young beautiful woman.

When we see a plate of food, the expression in the man's face is perceived as that of hunger. When the initial shot is that of a dead young girl in a coffin, the expression is interpreted as that of grief and pain. In the third instance, where the initial shot is that of a beautiful young woman, the expression is perceived as that of affection or desire.

This shows that shots in cinema acquire meaning according to syntagmatic and paradigmatic relations which are created by montage. Of course, the cinematic language is much more complex than the mere juxtaposition of shots: it is a multi-semiotic system (Metz 1974): we have motion, image, speech, writing, music, noises and so on. But it is montage that orchestrates this complexity in a narrative discourse characterised by what Aristotle calls unity of meaning (1996: 15).

At this point, it is important to note that historically, montage did not become the primary tool of cinematic expression as a result of a stylistic *choice*. As Noel Burch (1990: 43–75) explains, it is also the result of technological advancements which make possible the transition from early cinema to cinema as we know it today.

So, in the age where the digital video has replaced almost completely the analog film, a legitimate question should be posed: can we do more now with film? Can we do it differently?

2. The paradigm of the Tarot

Before proceeding, we need to make a small deviation to introduce the idea behind a Tarot reading. During the procedure of reading[2] the Tarot, three cards are drawn randomly out of a deck of 78. The order in which they are drawn from the deck is very important and so is the orientation in which they are positioned on the table.

In a way not dissimilar to the Kuleshov Effect, the content, the order, as well as the orientation and the syntagmatic relation between the cards defines their meaning.

Another interesting element is that the cards are supposed to hold a true meaning only for the person who drew them (Anonymous 1967: 3-21).

The Tarot has been approached by semiotic analysis, most notably by Inna Semetsky (1998), but what interests us in the framework of this research, is mainly that:

1) Meaning and, in some sense, *narrative meaning*, is generated by a pre-existing set of elements which, however, are not put in order in advance. The Tarot, therefore, follows a modular logic: these cards are modules and their arrangement during the act of reading generates meaning.

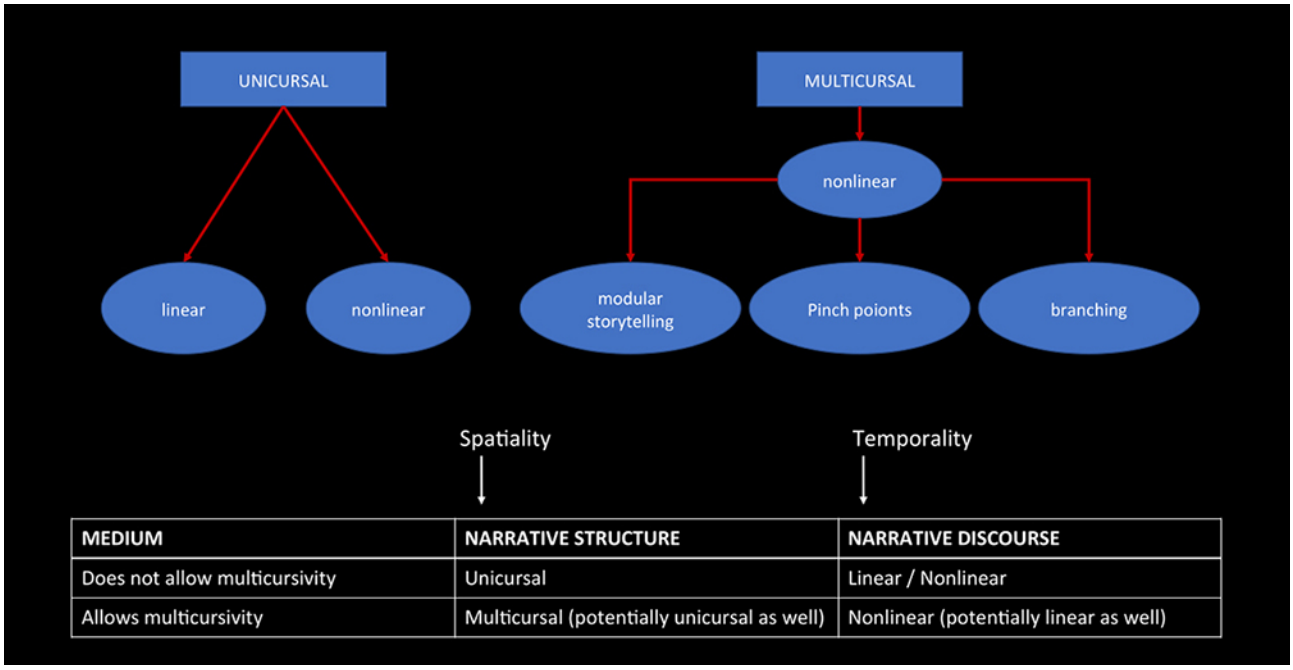
[1] Several variations of the experiment have been conducted by many directors. A video of the original experiment by Kuleshov can be seen at https://www.youtube.com/watch?v=_gGl3LJ7vHc

[2] Or *drawing* the Tarot. The terms vary.

2) Meaning is coordinated by syntagmatic relations established between these elements through a random process, once the reading is initiated and
3) Meaning is based on a deeply personal approach. Which means that different people, under different circumstances will reach a different conclusion, a different meaning, through the same material.

This being said, one should also not forget that the possible interpretations of these cards are inscribed in a general *framework of meanings*: no "school" of interpretation of the Tarot (and there are several schools of interpretation of the Tarot (Anonymous 1967: 3-21) will ever interpret the cards as suggesting that you kill yourself or burn your neighbor's house. There are specific limits within which the suggested meaning is inscribed and delimited – what we could call the storyworld[3] of the Tarot: a field within which all possible interpretations of the given cards participate in the same system of values.

3. Multicursivity



MEDIUM	NARRATIVE STRUCTURE	NARRATIVE DISCOURSE
Does not allow multicursivity	Unicursal	Linear / Nonlinear
Allows multicursivity	Multicursal (potentially unicursal as well)	Nonlinear (potentially linear as well)

Figure 1. Differences between unicursivity / multicursivity of narrative structure and linearity / nonlinearity of narrative discourse.

Keeping these elements in mind, we need to make a second deviation in order to mention Espen Aarseth's comments on the distinction - often ignored – between a labyrinth and a maze (Aarseth 1997: 5–7). A labyrinth is a structure that proposes only one single complex path with a single destination and no possibility of getting lost. The maze, on the other hand, proposes multiple paths and multiple directions. You get to choose which way to go and you very likely may get lost. This is the distinction between a unicursal and a multicursal narrative structure.

Which should not be mistaken for the distinction between linear and nonlinear narrative discourse: According to Genette (1980: 36), a nonlinear narrative is one where the textual order (the order in which the events of the story are narrated) does not coincide with the chronological order (that is the order in which the events happened)[4].

Quentin Tarantino's *Pulp Fiction* (Tarantino 1994) is a great example of a nonlinear narrative. In the film we get flashbacks, we jump between episodes and so on.

[3] The term is applied here in the way Buckland (2019: 5) uses it:
"A storyworld emerges from abstract codes and structures – paradigms, kinship structures, binary oppositions, mediators, systems of exchange and rules of transformation."
[4] See also Adams (1999).

However, if one decides to rewatch *Pulp Fiction*, one will watch the exact same thing in the exact same order. Although there is a nonlinear narrative, its structure is unicursal and can only unfold following a predetermined order.

That is not the case of video games, especially open world games. These follow a modular narrative structure which is multicursal and does not have any predetermined path whatsoever: like a maze. Open world games propose, as Lee Sheldon describes it, a "vast open space, dotted here and there with elements of interaction" (Sheldon, 2004: 171–172). The player gets to choose how, where and when to move, with what to interact and in what order to do so.

Montage does not disappear here: what disappears is montage as a predetermined path based on the choice of a single person: the director. Here, montage (the assembling of the narrative parts) is *dynamic*: it happens at the same time as the narrative discourse unfolds.

Unicursivity and multicursivity refer to the *spatiality* of the narrative *structure* whereas linearity and nonlinearity refer to the *temporality* of the narrative *discourse* (see the table of fig. 1).

The possibilities of arrangement of the spatiality of the narrative structure depend on the properties of the medium (some media do not allow for multicursal narrative structures).

Film does not allow it: a film is fixed in advance.

A video game allows for it because that is its nature as a medium.

An attempt to apply a multicursal narrative structure on film can be seen in *Bandersnatch* (Brooker and Slade 2018), a special episode of the TV series *Black Mirror*, produced by Netflix. While watching the film[5], at specific moments it pauses, and the viewer is offered a choice on how they wish the story to proceed. Thanks to the digital possibilities provided by online streaming platforms, there is an element of interactivity which is important here.

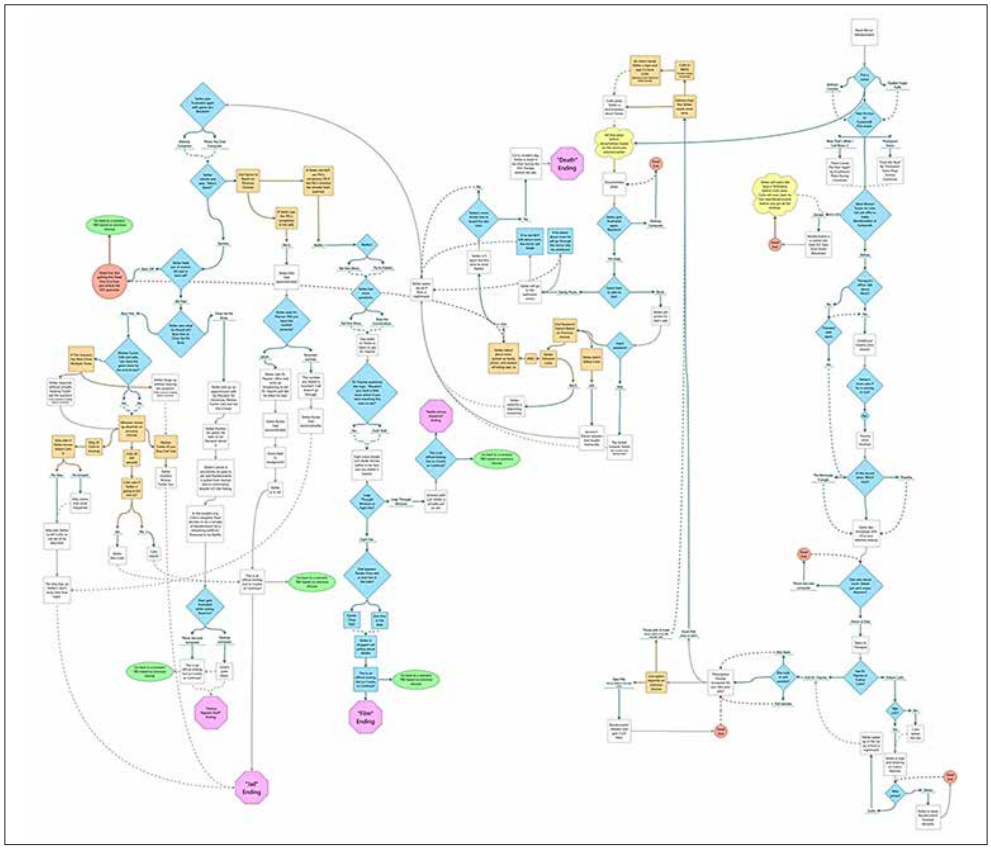


Figure 2. Flowchart indicating the various possible evolutions of the plot of *Bandersnatch*

[5] Although a TV series, each episode is completely narratively autonomous and its duration is the same as a feature length film. One may legitimately refer to the series as an anthology of films rather than a TV series.

In fig.2 one can see the flowchart of the possible ways in which the film's storyline may evolve. The film's structure is a multicursal one[6].

With this in mind, the question of this research could be formed as such: is there a way to conceive of a film following a modular and multicursal structure (such as an open world game) so that every time one watches it, one sees something different, yet narratively coherent, but *without* transforming the viewer into a player?

One of the main elements that differentiate video games narratives from filmic ones is interactivity. *Bandersnatch* treads the fine line between the two. Since the goal of this research is to apply this narrative structure to animated films while, at the same time, maintaining intact the filmic experience of spectatorhood, the question is to verify whether modular narrative structures may be applied in animated films without inserting elements of interaction.

4. Experiments

The examples mentioned here - the Tarot, the labyrinth, open world games and *Bandersnatch* - are only a few among many others that may serve as a basis for designing the experiments to be discussed here. Their variations of modular structures serve as organisational paradigms for these experiments.

The modules of the filmic narrative are its narrative subdivisions:

1) Scenes
2) Shots and
3) (in the case of animation) individual frames

These are the fragments of a film according to Eisenstein (Robertson 2009: 20; Eisenstein 2010: 11–58; Kuleshov 1974: 51–56) – its semiotic resources (Kress 2010: 5–8; Danielson and Selander 2021). As shown by the Kuleshov experiment, these "building blocks" may be assembled in various orders.

The randomness that defines syntagmatic relations between the Tarot's modules may serve as a hint on how to achieve multicursivity *without* resorting to interaction: since the film should not follow a predetermined narrative order and since the viewer may not interact to determine this order, then this order will be left to an algorithmically controlled randomness.

So, the general framework of these experiments is that:

1) The structure of the films will be based on the modular and multicursal narrative structures discussed above
2) They will be composed by a set of narrative parts (building blocks) whose order will not be arranged in advance
3) Their order will be dynamically defined by random operations (or algorithmic, or a combination of the two) that take place during their presentation, as in a Tarot reading. This will generate syntagmatic and paradigmatic relations between them, which, in turn, will generate the narrative meaning of the film.
4) The content of these narrative parts will be designed in order to create a specific semiosphere – a narrative world in which these events participate. This means that we must define ways in which the narrative content of these filmic experiments should be created for them to achieve unity of meaning when presented.

Since these are systems different from the traditional ones of the conventional film, the medium itself must be manipulated in order to be able to accommodate their presentation. This is attempted using computer code and existing software.

So, although we will refer to these experiments as films and although they are intended to be presented and viewed as films, they are *technically* not films.

These experiments have not yet been submitted to an audience, so I have no definite conclusions to discuss for the moment.

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[6] The specific example follows what is known as a branching model. As can be seen in fig.1, there are three main models of a multicursal narrative structure: the one based on modules, the one based on pinching points and the one based on branches. Although very important in the practical side of this research, they are beyond the scope of this presentation, so they are not discussed here.

4.1. **Frame-level**

The first experiment (Margaritis 2023a) was designed to test whether we can apply the modular structure on what one could call the microscopic level of the animated film: the individual frame.

Here, multicursivity is applied to the order in which the individual frames of the animation appear.

The film presents a character performing a set of silly dance moves. The narrative complexity of the film is certainly very limited, but don't forget that this one is more of a technical test than a narrative one. This will be further elaborated in the future.

The film is not presented as a video file. The image files of the frames are presented by a software written in Processing language.

What the spectator sees in the example provided in Margaritis (2023a) is a video recording of one iteration of that software. The film is composed of 13 animated cycles of 12 frames each. One is the main cycle and the other 12 are the secondary ones.

In the example, one can see the frames of the main cycle in the column of thumbnails on the left of the screen. The red rectangle indicates the frame currently shown. Each one of the frames in the column is the initial frame for each one of the 12 secondary cycles.

The software begins by playing the main cycle in a loop.

At the same time a random number from 1 to 12 is generated 12 times per second. This is a background process, not visible to the spectator. If at any given point the number generated is identical to the number of the frame shown, then the corresponding animated cycle starts playing in loop.

In the demo video, the triggering of this change is denoted by the red dot on the top right. While the triggered secondary animated cycle plays in loop, the random number keeps getting generated. If at any given point the number generated is identical to the number of the current animated cycle and if the frame currently shown is the initial frame of this animated cycle, then the loop reverts to the main cycle, continuing from the frame it left it.

In this way, seamless continuity is assured.

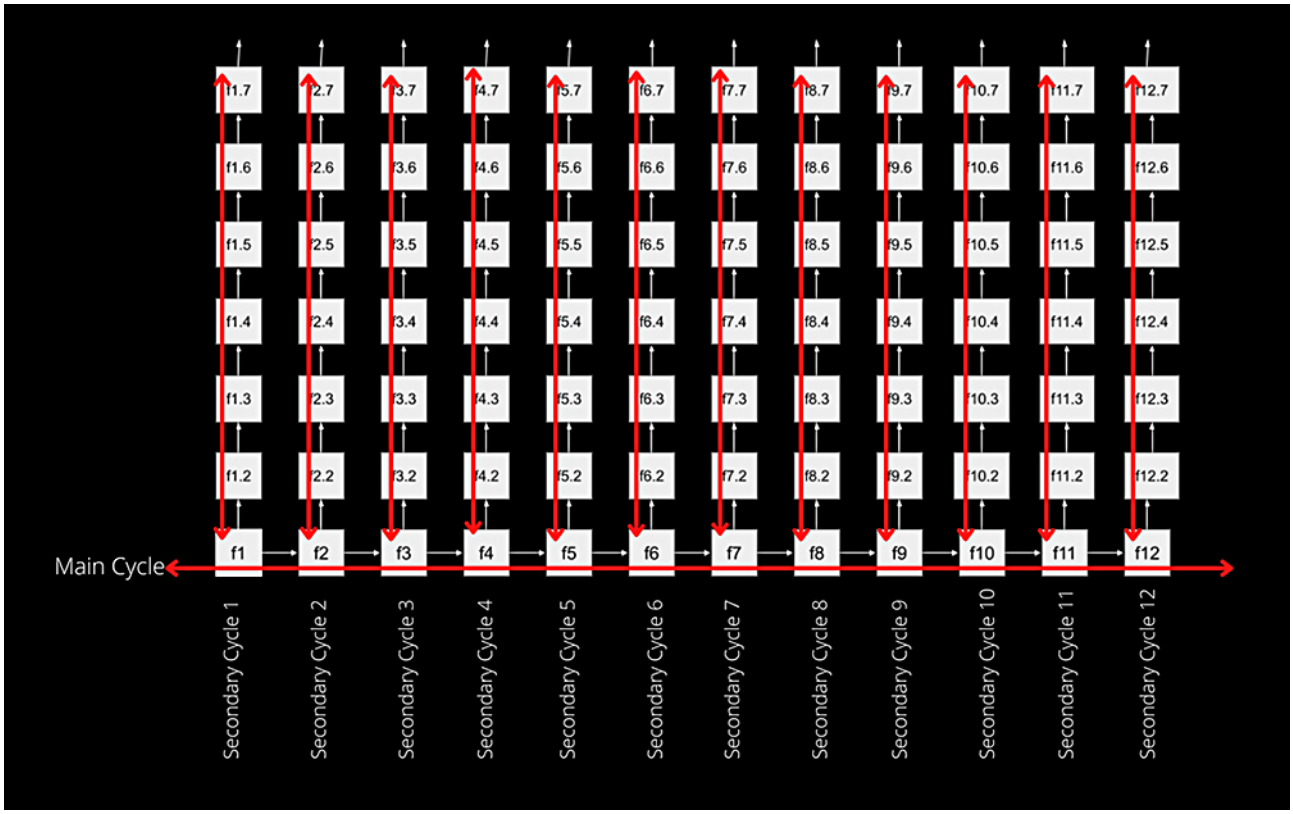

Figure 3. Spatial arrangement of the frame-level experiment

In fig.3 one can see the spatial arrangement of this film's structure: On the bottom row are placed the 12 frames of the main cycle (indicated as f1, f2 and so on).

The secondary cycles begin from each of the main cycle's frames (starting from bottom to top). Each column represents one of the secondary cycles. So, for example, the Secondary Cycle 1 begins from f1 advancing vertically from f1 to f1.2, then to f1.3 and so on until f1.12 and then back again from f1 in a loop.

When the change is triggered, the film starts playing the corresponding column from fx to fx.12, until the change is triggered again. At that moment it resumes from fx to f12 of the main cycle, then to f1 to f12 and so on, in loop, until the change is triggered again.

4.2. **Shot-level**

The second experiment (Margaritis, 2023b) applies the open world structure on an ensemble of individual shots of a film. It is composed of 34 separate animated sequences, presented by a software in random order. The software randomly picks one of the sequences to begin. As soon as the sequence reaches its end, the software picks a new one randomly and so on. There is no limit to how many times the same sequence may be repeated and no other condition or limitation regarding the order in which the sequences will appear.

In terms of narrative, the film uses elements of thriller, action and neo-noir, presenting the story of two characters who pursue each other in a forest, intending to kill each other for a reason that is not disclosed.

The experiment mainly explores two questions. The first one is whether the sense of unity can be achieved by inserting repetitive and recurring elements in the group of the shots. Aiming at this unity, the motif of tree trunks and branches and the motif of walking characters was used. The sense of unity is to be supported also by the ambience of a black and white, dark environment drawing inspiration from genre cinema, as well as the tradition of film noir. These tactics aim at creating visual coherence and consistency.

The hypothesis at the basis of these choices is that, as long as there is a unity of atmosphere, the specific narrative elements (the shots where something precise happens) will be supported even if not appearing linearly.

The second question aimed at answering through this experiment is which kind of shots works better in this context. Would it work better with shots with a certain degree of narrative autonomy or with shots beginning or ending more abruptly? Maybe a balance of both may work as in a "regular" film.

Although it seems self-evident that narratively autonomous shots would work better in the framework of total randomness, it turns out that both kinds of shots work equally well.

For example, we have a shot of one of the characters jumping as if something explodes next to him. We also have a medium shot of a gun being fired. Both shots appear very abruptly and are interrupted equally abruptly, but this does not disturb the rhythmic flow of the film. This may be due to the genre chosen for the experiment, so it remains to be tested further before reaching a conclusion.

5. Conclusion

It is my strong conviction that cinema - in this case, animated cinema - can make use of digital technologies in order to propose something far more complex and open-ended when it comes to its narrative structure than it actually does: less predetermination, a more playful and complex experience, a constant dialogue and questioning of the viewer and a less fixated proposal of meanings. These two experiments serve as two very early steps towards the formulation of a more concrete and well structured proposition on on the ways in which this may be achieved.

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A 'SEMIOTIC-MEDICAL' INHERITANCE: CESARE LOMBROSO AND PAOLO MARZOLO

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0. Introduction

In this speech I will discuss the inheritance of Paolo Marzolo's thought in his pupil Cesare Lombroso, who's personal and academical relationship grew within a shared interweaving of contexts in the interdisciplinary climate of mid-nineteenth century Italy.

Mainly, the goal is to show how some Lombrosian theoretical cornerstones could be found embryonically in Marzolo's theory of the origin of language(s) and signs, conceived as a natural history and physiology of languages and particularly exposed in his unfinished masterpiece *Monumenti storici rivelati dall'analisi della parola* (Marzolo 1847-1866) and in his last and only complete work Saggio sui segni (Marzolo [1866] 2003). Above all, the study of phono-articulatory apparatus and the role of facial expressions in the relationship between word, sentiment, and thought constitutes the germinal core of Lombrosian criminal anthropology. Indeed, the interpretation of Marzolian pillars such as reminiscence, imitation, pathologies of signs, and defects of the phono-articulatory apparatus in an anthropological, psychiatric, and penological sense (i.e., atavism and the role of the face, as well as a more discriminatory curvature of the race-climate-language nexus), corresponds to the shift from a physiological investigation of the origin and development of languages to a pathological study of the *soma*, *psyche*, and related moral aspects in their degenerative process and regression to the atavistic stage.

In a certain sense, the close interaction between the study of signs and physiognomy as a linguistic, medical, and anthropological theory of the expression of emotions constitutes the pivot of the Marzolo-Lombroso filiation, as well as of the anthropo-geo-linguistic context of the second half of the nineteenth century.

1. A biographical-interdisciplinary overview

1.1. **Two intertwined lives …**

Paolo Marzolo (1811-1868) and Cesare Lombroso (1835-1909) were united not only by a profound mutual esteem and friendship, but also by a hagiographic narration of their biographical events.[1]

Born in Padua, physician, "philosopher-linguist", and poet, Marzolo graduated in medicine in 1834 with a dissertation about the vices of language entitled *De vitiis loquelae* and started to work as a medical officer in the Veneto area during the cholera epidemics in the Risorgimento period. A close collaborator of Carlo Cattaneo's *Il Politecnico*[2] and considered by his contemporaries an anachronistic and bizarre thinker, Marzolo's scientific fame was certainly marked by the judgment of the well-known Friulian linguist Graziadio Isaia Ascoli, who (1877: 42) defined *Monumenti storici* as "an attempt at universal glottology". Started in 1828, the forty-year monumental project remained unfinished both due to its titanic structure and the lack of financial resources to support publication. However, *Saggio sui segni* and several other short writings published in periodicals of the time can be considered as sketches of planned topics, embedded in an interdisciplinary framework.

[1] By Marzolo's pupil Matteo Ceccarel (Ceccarel 1870) and by Lombroso's second daughter Gina (Lombroso [1915] 1921).
[2] This is where Marzolo published the three lecture notes on the University courses he held in Milan, Naples, and Pisa from 1860 to 1865.

After the publication of a review of the first volume of *Monumenti storici* on *Il Collettore dell'Adige* in 1851, from 1853 to 1866 Marzolo and Lombroso had a friendly and familiar correspondence on the issues and publications of both, as well as on personal events. The feeling of gratitude and devotion towards the Paduan physician-linguist emerges in Lombroso's correspondence with his close friends (such as Paolo Mantegazza or Jakob Moleschott), aside from the heavy personal and scientific impact on the so-called Lombrosian school – namely, Lombroso's daughters Paola Marzola and Gina, with their respectively husbands Mario Carrara and Guglielmo Ferrero, as well as his son Ugo, who followed the scientific and divulgative path of their father and master.

Born in Verona from a Jewish family and far better known than his Pygmalion, in his (1871) monograph, before the exergue mentioning some verses from *De rerum natura* III, Lombroso defined Marzolo "the Darwin of Italian anthropology", presenting his own disciplinary filiation from him like that of Lucretius (very dear to Marzolo) from Epicurus. After completing medical studies between Pavia, Padua, and Vienna, he graduated in 1858 with a thesis (1859) on cretinism in Lombardy and enlisting as a volunteer as a military doctor in the Piedmontese army in the Second War of Independence in 1859, in Turin he held the teaching positions of Forensic Medicine in 1876 and then obtained in 1905 the ad *personam* chair of the new-born Criminal Anthropology discipline.[3] In this context, he also found various case analysis laboratories (*gabinetti*, or cabinets) for the study of the insane (i.e., *pazzi, alienati*, since 1864 in Pavia) and then the journal *Archivio di psichiatria, scienze penali e antropologia criminale* (in 1880). Above all, a nosological and craniometric approach, implementing a convergence between anthropology, psychiatry, and forensic medicine for a psychophysical study of man, emerges in his masterpiece *L'uomo delinquente in rapporto all'antropologia, alla giurisprudenza ed alle discipline carcerarie*,[4] whose fifth edition consisted of four volumes including a physiognomic cartographic atlas (Lombroso [1876] 1896-1897).

1.2. … Manifold contexts

Lombrosian and Marzolian interdisciplinarity can be considered the fruit of several roots involving manifold contexts. Firstly, the medical-scientific interest of both can be traced back, even before the positivist atmosphere, Paduan medical-biological background, mainly referring to Aristotelian works *Historia animalium* and *De anima* and primarily based on the tradition of anatomical dissection beginning with Andreas Vesalius (Leone 2022: 7) and then anchored in the seventeenth century to the figure of the anatomist Girolamo Fabrici d'Acquapendente (Orrù 2018: 172).[5] Secondly, the Enlightenment-Positivist furrow is connected, involving an organicistic and monogenetic conception of language (e.g., Charles De Brosses), an empirist, sensist, and ideologist approach (e.g., John Locke, Étienne Bonnot de Condillac, Antoine Destutt De Tracy, Pierre J.G. Cabanis), and a systematically scientific gaze *à la* Auguste Comte. In this sense, linguistic comparativism (e.g., the Schlegel brothers in Germany, Bernardino Biondelli and Graziadio Isaia Ascoli in Italy) and anthropological one (e.g., Giustiniano Nicolucci and Paolo Mantegazza) can be considered an offshoot of this interdisciplinary sentiment (Savoia 2008: 513-514, Dovetto 2018: 101).

In a nutshell, from Aristotle to Darwin there is only one pivot, namely, science, aiming to knock out beliefs that were not objectively grounded, and following a path from the known to the unknown (and never vice versa), in search of the causes of things and events. On this axis, a discipline such as physiognomy deals with the study of emotions and their expression in humans and animals, as well as facial expressions and articulation of sounds, up to anthropometric studies, psychiatry, etc., thus implying, as Umberto Eco (1985: 45) noticed, the transition from natural dispositions to science, that is, from subjective characterization to the claim of objectivity.

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[3] First published in 1876, it saw numerous changes and additions over the course of subsequent editions (1878, 1884, 1889, and 1896-1897).

[4] Two centuries later, Padua remained the centre of debate at a linguistic-philosophical level with Melchiorre Cesarotti, and at a medical level with Marzolo's brother, Francesco.

[5] More extensively on this topic, see Orrù (2018: 164-171).

2. Marzolo's linguistic semiotic theory: natural history and physiology of language(s)

The four published volumes (1847, 1859, 1863, 1866) of *Monumenti storici* focus on the origin of languages, on their progress and development and on their modifications, conceiving the language not only systematically but organically, as a body in continuous evolution, according to the eighteenth-century enlightenment and nineteenth-century comparative tradition. Basically, Marzolo (1847, 1: 21-22)'s physiological approach to languages aims to raise linguistics to the rank of "natural science", setting up an encyclopedic and mosaic-based study starting from the identification of laws of development of languages, whose original core consists of etymology as the reconstruction of "genealogical trees" of words, accounting for the main transformations occurred but also opening to future ones.

2.1. The phono-articulatory apparatus and the three original elements of language

Following the Fabrician(-Aristotelian) medical-biological method, as well as the enlightenment models of talking machines, in the first part of the first volume Marzolo (1847, 1: 33 ff.) presents an anatomical examination of the human phono-articulatory apparatus with its various parts cooperating in the articulation of sounds, and even its defects, which lead to its imperfections. By analyzing the production mechanism of articulated sounds according to various intrinsic (e.g., sex, age, temperament, habit) and extrinsic conditions (e.g., climate, soil, social role), he therefore identifies three "primary and original" elements of language.

1) Firstly, the automatic or mechanic element concerns the mere structure of the articulatory organ and the involuntary or voluntary production of inarticulate and articulated sounds.
2) Secondly, the pathetic or interjective element implies the key role of sensitivity and perception and constitutes the spontaneous effect resulting from the sensory impression due to an external action.
3) Thirdly, the imitative or onomatopoeic element relates to the assignment of a meaning to a sound through the associative memory of a sensation, a process defined as "ideological-phonetic".[6]

2.2. As the sounds, so the gestures

According to Marzolo, the linguistic change, due to the laziness of the speakers, would originate both from the habit of performing certain articulatory gestures, and from the peculiar individual dispositions (Dovetto 2018: 105). Not only sounds, but also gestures (namely, body and facial movements) have a tripartite origin:

> I *gesti nel più lato senso, cioè comprendendo sotto tale denominazione ogni moto del corpo, quindi anche l'atteggiamento fisionomico*, si distinguono in tre origini, che corrispondono ai tre elementi automatico, patetico ed imitativo [*Gestures in the broadest sense*, that is, encompassing under that designation *every motion of the body, thus including physiognomic stance*, are distinguished in three origins, which correspond to the three elements automatic, pathetic, and imitative] (Marzolo 1847, 1: 75 [translation and emphasis mine]).

This results in the interconnection between two phono-visual nexuses. First, the race-language node implies that the rigidity and flexibility (i.e., pronunciation) of the phono-articulatory apparatus mainly depend on the social and geographical conditions of the populations that speak a given language, with a key role of habit. A greater geographical isolation (e.g., of wild populations) corresponds to a greater rigidity in pronunciation and an increasing number of languages spoken, caused by a lack of (linguistic, cultural etc.) exchange: for example, the primitive, uncivilized, and uneducated condition can be found in reduplication of syllables in wild populations similarly to the infant stage (Marzolo 1847, 1: 18-19, 83-85). Secondly, the language-climate link entails that the activity or inertia of the articulation of sounds rests upon both the influence of the climate (in the wake of De Brosses) and of the soil and geographical position, even considering the social role occupied by the speaking populations (Marzolo 1847, 1: 36-39).

In the wake of progress from non-civilization to civilization, a greater development of languages corresponds to a lesser use of gestures. Considering onomatopoeia and facial movements as co-existing in the origin and development of language, at a primitive stage (e.g., in savages) verbal language, consisting mainly of automatic and pathetic elements, was ancillary to mimicry; reversely, with the progress toward the civilized condition, gestures constitute a spontaneous and uneducated element (always present, albeit to a lesser extent), while verbal languages accompanied by the onomatopoeic-imitative element become indicators of civilization and education (Marzolo 1847, 1: 75). Insofar as it is imitation and repetition, onomatopoeia contributes to the creation of a "physiognomy of language" through recollection, assimilation, and allusion (i.e., reminiscence) to words of earlier origin (Marzolo 1847, 1: 350), constituting the seeds for the germination of Lombrosian facial semiotics, even though no linguistic-racial taxonomy is traceable in Marzolo (Dovetto 2018: 103-104).

2.3. **Between past and future: a linguistic approach to physiognomy**

According to Marzolo, all sounds, regardless of their origin, are emitted contingently arising from sensations, where interjective-pathetic sounds imply a role of the body in the vocal articulation both through the phono-articulatory apparatus and through facial expressions and gestures. The interjection is rooted in humans (and in animals) because of their nature as sentient beings – indeed:

> La forza, la rapidità, il tono accompagnati da *speciali attitudini del volto* servono ad espressioni caratteristiche, e determinano nell'uditore organizzato in simile maniera moti reattivi consensuali […] perciò *e la fisonomia degli astanti e talora la voce corrispondono a quello che parla* [Strength, speed, and tone, accompanied by *special facial aptitudes*, are used for characteristic expressions and determine consensual reactive motions in the listener – given that the listener and the speaker are similarly organized [...] therefore *both the physiognomy of the bystanders and sometimes the voice correspond to the one who is speaking*] (Marzolo 1847, 1: 57 [translation and emphasis mine]).

Thus, Marzolo's study of language and its origin must also include the extensive study of physiognomy, understood in a proto-Darwinian way as a theory of the expression of emotions. In his (1872) work, Darwin defines physiognomy as a starting point of the study of emotions and their externalization, defining it as «the recognition of character through the study of the permanent form of the features» (Darwin, 1872: 1), that is, bodily, facial, gestural, and vocal characters, implying with the latter not only inarticulate sounds, produced unintentionally, but also the articulated voice used for communicative purposes (Darwin 1872: 60), both affected by emotions, i.e., states of mind, and sensations, physical and related to the body (Darwin 1872: 27).

As far as Marzolo's Enlightenment-eighteenth-century linguistic approach concerns, the vehicle of emotions and sensations are above all primitive sounds, both conceived as ways or occasions for the emission of articulated sounds in the "first linguistic age", as well as three degrees or phases of development coexisting over time, despite their origin, due to the various modifications occurred. As the weakening of impressions in the progress of civilization implies a consequent loss of the pathetic element in favor of onomatopoeia, Marzolo (1847, 1: 57) gives imitation a central role as an instinct rooted in human nature – therefore «ogni lingua, appresa e non creata per primo consorzio di enti umani, è onomatopeia, cioè imitazione del sistema vocale di date nazioni [every language, learned and not created by first consortium of human entities, is onomatopoeia, that is, imitation of the vocal system of given nations]» (Marzolo 1847, 1: 73 [translation mine]).

2.4. **Word, sentiment, and thought: face at the service of the word**

Expounded in the writings of the 1850s and 1860s, the core of Marzolo's semiotic thought is mostly constituted by the close relationship between word, sentiment, and thought, hinged on perceived sensations and their recollection. Sanctifying that «l'azione delle parole sull'uomo è prima di tutto acustica [the action of words on human beings is first of all acoustic]», Marzolo distinguishes between «due maniere d'intelligenza reciproca tra gli uomini col mezzo fonetico [two manners of mutual intelligence among humans with the phonetic medium]» (Marzolo 1852: 43, 1856: 25 [translation mine]): firstly, a general, subjective, and perceptual-sensory

one called "sympathetic" or "expressive" – namely, sentiment – and secondly a relative or specific, objective, and mnemonic one called "ideological" or "significative" – namely, thought (Marzolo 1866, 4: 5).

Indeed, Marzolo says that «la prima condizione *ideologica* delle parole [è] cioè *di destare una reminiscenza* [the first *ideological* condition of words is thus *to arouse reminiscence*]» (Marzolo 1852: 44, 1856: 25), that is, the faculty that allow us to carry out the experiential, cognitive, and recollective pathway of past sensations, associating newly experienced (acoustic) sensory impressions with those previously perceived through the so-called process of allusion – namely, the associative semiotic chain involving the ceaseless acquisition of new meanings (Marzolo 1852: 45-50, 1856: 25-26). This is certainly linked to education and the learning process, that is, the teaching of signs, which however is often based on the signs themselves and not on things and their perception and experience. Thus, the abuse of signs, with the complicity of their intrinsic imperfections, leads to their fallacies, which become mere pathologies (Marzolo [1866] 2003: 165-209).[7]

In this close relationship between semiotics, medicine, and physiognomy, the face, at the service of the word, takes on two roles or senses: as a facial structure, where the sensory organs are located (extensively, the head) and as facial expressions complementary to vocal ones (namely, mimicry and gestures). Melting sounds and gestures, Marzolo's semiotic approach to language(s) can therefore be defined as a phono-articulatory and glottogonic (onomatopoeic) physiognomy.

3. Lombroso's criminal anthropological theory: pathology of deviance

Moving away from the linguistic interests and the youthful glottogony, thanks to medical education and then to practical application in hospitals and cabinets, in the five editions of *L'uomo delinquente* Lombroso shifts from a mere anthropological approach to a medical-penological method, hinged on the medicine-jurisprudence binomial and centered on the model of physical sciences, bringing together phrenology, forensic medicine, psychopathology etc. (Villa 2013: 12, Gibson and Rafter 2006: 8). The object of the work, as well as of criminal anthropology, is the born criminal, dangerous and marked by physical and psychological abnormalities (or "anomalies", counted and classified) resembling primitive traits, so implying an innate tendency to crime. Planning a pathological study of deviant types and phenomena, Lombroso explores the born criminal within determined contexts (geographic, but above all social) and variables (sex, race, age, class), through which a visual and narrative representation of criminality can be achieved and a new discipline such as criminal anthropology can be set up (Gibson and Rafter 2006: 1, 15-21).

3.1. Old and new nexuses

If in early works Lombroso adopts Marzolian anthropological and linguistic main topics (e.g., onomatopoeia and reminiscence, the latter afterwards translated into atavism; Villa 1985: 98, Rodler 2012: 4-5), in *L'uomo delinquente* he inherits the praise of perception through the five senses then turned into sensitivity-insensitivity opposition (Gibson and Rafter 2006: 409), as well as the links between language, climate, and race. However, language plays a secondary role absorbed by the other two elements, while climate and the social context have a greater influence even than race in the determination of a physiognomic typology and taxonomy. Indeed, as Lombroso says in the preface to the *Atlas*: «senza tipo criminale, infatti, non v'ha criminale-nato: né senza criminale-nato v'è antropologia criminale [in fact, without a criminal type there is no criminal-born: nor without a criminal-born there is criminal anthropology]» (Lombroso 1897, 4: III-IV [translation mine]).

Further on, in the third (1884) and fifth (1896-97) editions, there is a close interrelation and cause-effect connection between the fundamental concepts of Lombrosian science, namely atavism, degeneration, deviance, disease, and (innate) crime.[8] In this framework, the face certainly constitutes the sign of the process of regression to the atavistic stage, as well as the parameter and the reference tool for craniological, physiognomic, and psychological analyses of the criminal type (Gibson and Rafter 2006: 161-162).

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[7] On this point, see also Savoia (2008: 522-523) and Villa (1985: 99).

[8] Before Lombroso, the deep-rooted concept of atavism, namely, inborn, and primitive/savage condition, already circulated in the Italian anthropological debate (Pancaldi [1983] 1991: 142-146, Frigessi et al. 1995: 347-348). On atavism and degeneration in Lombrosian physiognomy, see also Magli (1995: 379-390).

3.2. Face as a new physical, psychic, and moral parameter

Lombroso merges the study of physiognomy with that of anthropometry, and especially with the measurement of faces and skulls, undoubtedly influenced by earlier and contemporary craniology and phrenology, namely, Petrus Camper, Franz Joseph Gall, and Samuel Morton (Leone 2022: 10-11, 14).

As recalled in the Atlas, the Veronese anthropologist basically affirms the connection of the physical, psychic, and moral characteristics of the criminal born (but also in the epileptic subject) with the anomalies of the skull, thus implying the degeneration and deviance of behavior, emotions, and mental states, as shown by several related index keywords (mainly referring to criminals, prostitutes, insane, etc.): *facial index, facial angle, facial asymmetry*, but also *moral characters*, as well as *cranium* and its compounds. Therefore, in Lombroso the process of identification, description, and representation of the criminal physiognomic type fundamentally consists in a codification of a grammar and an articulation of the facial-gestural apparatus.

Moreover, in the second half of the nineteenth century treatises on the physiognomic analysis (of the face, of its expressions, of its gestures) were quite common in Italian anthropology – with, against and beyond Lombroso. To mention just a few, since the 1860s, Lombroso's former friend and founder of the Florentine school Paolo Mantegazza dealt with ethno-racial physiognomy and mimicry; furthermore, at the end of the century, Giuseppe Sergi, the forefather of the Roman school, addressed the issue of the physiognomy-emotions nexus, and Sanskritist and Lombrosian epigone Francesco Lorenzo Pullé classified the populations of the Italian peninsula by language, inhabited land, and above all by soma, according to the measure of the cephalic indices.

3.3. From the Lombrosian perspective: what to bring (and what to leave behind)

The commonality of anatomical-semiotic interests brings out several points of inheritance between Marzolo and Lombroso, materialized into two opposite poles when taken to extremes, but complementary and continuous when viewed in a more nuanced way. If Marzolo's approach has at its heart the origin and development of language(s) and the human communicative interaction, Lombroso insists on the role of the *soma* as a whole, implying a greater centralization of the anthropo-nosological plane.

Besides, the Marzolian study of defects of the phono-articulatory organ and language, which has in some way to do with sign pathologies, becomes in Lombroso a source of interest in physical, psychic, moral, and social diseases, thus in deviance and the process of degeneration which it leads to. If for Marzolo the condition of interdisciplinarity of the sciences has linguistics as its pivot and is aimed at modeling a mosaic of knowledge, with Lombroso linguistics seems to gradually acquire a secondary role, as *ancilla scientiae*, in favor first of geography, medicine, and anthropology, then psychiatry and penology, with the study of the criminal man.

Again, those concepts that are linguistically declined by Marzolo instead become in Lombroso the prerogative of the anthropological-criminal approach. Thus, reminiscence is translated, pathologically, into atavism as a return to the past, while onomatopoeia and imitation, as well as phono-articulatory apparatus, is converted into a facial-gestural system, where the face becomes the central core as a psycho-physical-moral parameter of origin of the criminal, atavic, and deviant man.

4. Conclusions

Far from being the subject matter, as in Marzolo's studies, in Lombroso's view the linguistic primitiveness becomes anthropo-criminal, thus presenting a shift from the phonic-semiotic to the somatic-semiotic field, that is, from a phono-articulatory and glottogonic physiognomy to a facial and anthropometric one, or again, from linguistics as the physiology and evolution of languages to criminal anthropology as the pathology of deviance.

In sum, if in Marzolo the pivot of semiotic theory is words (phonic ones and gestures), which serve as signs, and the process of acquiring their meanings, Lombrosian semiotics is based on the facial parameter and on the skull size. After all, Lombroso correlates these inheritances systematically and intrinsically, but with benefit of inventory, bringing clearly out the facial element, semiotically rooted in Marzolian reflections on the origin of language and signs.

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THE SEMIOTICS OF STATIC AND DYNAMIC IMAGES

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1. A critical view on the approaches to the semiotics of the static image

In the present paper, I shall limit myself to a series of short theses. Their aim is to criticise certain concepts which, I believe, should be considered as non-relevant to the semiotics of the image and to propose some alternative approaches.

1.1. The referent

The referent surfaces in certain definitions of the pictorial sign, as is the case of the image with Charles S. Peirce. The referent is also part of Göran Sonesson's (2015) definition of the photographic sign. He defines four components of it by merging two semiotic concepts, the picture object (the signifier) and the picture subject (the signified), and two extra-semiotic ontological entities, the physical picture (Hjelmslev's expression purport) and the referent. As a result, this definition, gathering heterogeneous elements, does not conform to the imperative of science, the law of relevance (*loi de la pertinence*).

The referent is also present in the approach of Group μ. They formulate a triadic definition of the pictorial sign as consisting of a referent, a signifier and a type (belonging to the semantic level). For Group μ, there is an "isomorphism" between the visual signifier and the referent, which are connected by biunivocal transformations. They state that, while the referent has its own physical characteristics, there are different possible points of view on an object and it is impossible to produce a complete visual copy of it. Thus, any visual enunciate is a copy of a *selected aspect* of the object, which makes it a cultural conception (Group μ 1992: 130, 133-141).

There is a serious epistemological problem with these kinds of approaches. As stated above, semiotics is constituted, as are all sciences, on the basis of the law of relevance, which demands the adoption of a specific point of view on the object of research, which in the case of semiotics is meaning. On the other hand, philosophy is by its nature generalist and the referent may be part of its aims. The interference of the referent in the definition of the sign leads outside science to the domain of philosophy or degenerates to an empirical description. In both cases, the prescriptions of science are not followed.

There is also a pragmatic issue. Was any semiotician, or art historian, ever interested in comparing Claude Monet's series of paintings of the Rouen cathedral with the actual Gothic building? What has meaning for semiotics, is not any possible connection to the referent, but its replacement with the Jakobsonian concept of the *referential function*.

1.2. The distinctive features of the signifier

A hypothesis concerning distinctive features in the image was put forward by Algirdas J. Greimas, who believes that the planar signifier is segmented "into legible discrete units", which are the "'forms' of Gestalt theory" or the "figures of the level of expression" according to Hjelmslev (Greimas [1984] 1989: 633-634).[1] This signifier is the "figurative formant" and is associated with a signified, both deriving from a semantic grid of recognition of the natural world, constituting the semiotics of the natural world (Greimas and Courtés 1979: Monde naturel; cf. Umberto Eco's recognition codes). Equally, Greimas's eidetic plastic "formants" (also signifiers) are also composed of distinctive features.

I shall give as a first example of this kind of approach Group μ' s (1992: 300) description of the tail of a cat and the spout of a coffee pot in an advertisement as "oblong", "vertical" and "sinuous". If we examine a dictionary definition of these words, "oblong" is defined as "deviating from a square, circular, or spherical

[1] Hjelmslev's *figurae* are distinctive features (see Hjelmslev [1943] 1961: 41-46).

form by elongation in one dimension". This definition would cover rectangles of *any* proportions, but also curved forms, for example ellipses, even forms of a prolate spheroid shape, such as a rugby ball (Figure 1a). Then, "sinuous" is defined as "having many curves and turns". An infinity of geometrical figures corresponds to these features (Figure 1b). We easily understand that, with such concepts, there is *nothing comparable* to the stable factors describing phonemes.

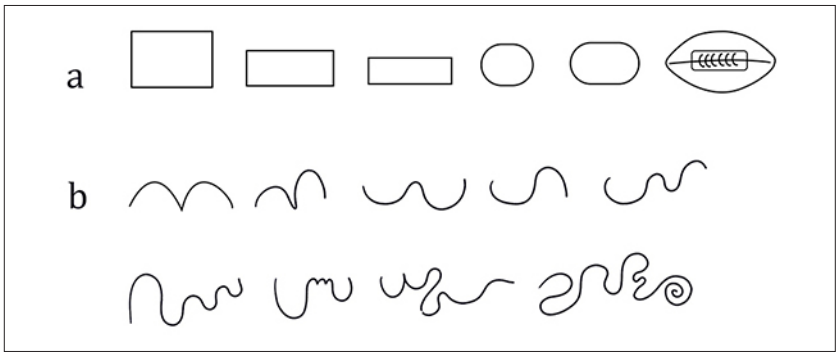

Figure 1. Some random examples of oblong (a) and sinuous (b) forms.

I borrow a second example from Jean-Marie Floch's (1985: 39-77) analysis of the abstract painting *Composition IV* by Wassily Kandinsky (Figure 2). Floch has undeniably made a major contribution to the semiotics of the image, but I would like to identify below a main theoretical problem. Floch starts by identifying, in the central part of the painting, two long black lines dividing the painting into a left and a right part. This is a legitimate first step for the analysis of visual syntax. But then he attempts to analyse the painting according to the semantic axes straight vs *curved*, *long* vs *short*, *continuous* vs *discontinuous*, *segmented* vs *non-segmented*.

Figure 2. Wassily Kandinsky, *Composition IV* (1911; Kunstsammlung Nordrhein -Westfalen, Dusseldorf).

These few *ad hoc* examples of assumed distinctive features cannot provide any sound theoretical basis; quite the opposite, they indicate the impossibility of this task. *Straight* vs *curved* encounters the same insoluble issues as Group μ above. *Long* vs *short* cannot stand as a distinctive feature, because, for example, one element in a painting can be *simultaneously* long compared to some other element and short compared to a third element; also, the same length may be long in a small painting and short in a large one. This is not an opposition but a *graduated* scale.

Certainly, for a mathematician, a hooked line is not "segmented", but is a combination of a straight line and a curve, that is, an *association* of two different geometrical forms, which is not comparable to the *segmentation* of a straight line into regular or irregular sections. So, this concept is empirical and theoretically undefined. Finally, there is a logical overlapping between segmented and discontinuous.

The general problem with such attempts is that they implicitly amount to the quest for a universal metalanguage for geometry, a stunning attempt and an impossible task for mathematicians.

1.3. **Perception and Gestalt**

We find appeals to perception mainly in art history, but also in semiotics. As Klinkenberg reminds us, visual perception implies visual stimuli, provided by the sense of sight. Stimuli are among Klinkenberg's four factors defining the sign, both general and visual: for the visual sign, they are the referent, the stimulus, the signifier and the type. Perception became a means for introducing into semiotics concepts from Gestalt theory, something also surfacing sometimes with Eco and other semioticians. Like perception, some Gestalt principles, frequent in art history, are objects of study for the *psychology* of perception. Gestalt theory shares certain common interests with visual semiotics, but has no further connection to semiotics. The major epistemological reason is that Gestalt operates with wholes, in the form of patterns, and was historically a reaction to structuralist psychology, which focused on the analytical components of experience and was thus comparable to modern structuralism.

In respect to perception, Eco seems to oscillate between two positions. On the one hand, he acknowledges that the perceptual codes, the recognition codes, the graphic codes of the transcription of perception, and the pictorial codes establishing a relation between the graphic signifier and a perceptual signified are all anthropological cultural codes, acquired by learning (Eco [1968] 1972: 221). On the other hand, he treats perception as a physiological "stimulus", and considers that the possibility of perceptual distinctive features is a matter for the psychology of perception, which is, of course, an extra-semiotic issue.

This latter tendency reaches its peak with his later writings, for example *Kant and the platypus* ([1997] 2000]). Here, Eco develops a complex argument which I present schematically in Table 1.

Table 1. Eco's attempt at articulating Hjelmslevian with Peircean semiotics.

Firstness or Ground →	Mediation →	Secondness →	Thirdness
natural semiotics / protosemiotics, natural primary iconism	individual sensation	primary semiosis, perceptual presemio-sis, pre-semiosic level, perceptual iconism, expression (retreat: perceptual *pre*-semiosis)	semiotics (Hjelmslev) visual system, conceptual understand-ing
selector: (a) filters the proper-ties of the dynamical object (referent) (b) determines →	→	→ set of stimuli / perceptual signals,	immediate object
non-systematic semiosis			traces of primary iconism
		expression form	content form

[2] See the classical reference from Saussure ([1916] 1971): "*La langue est encore comparable à une feuille de papier: la pensée est le recto et le son le verso; on ne peut découper le recto sans découper en même temps le verso*".

Eco identifies Hjelmslev's form of the content with the Peircean Thirdness. This is, for Eco, the domain of conceptual understanding and perceptual judgement, identified with the immediate object. This form gives a content to an expression coming from Secondness, to which correspond perceptual signals constituting a perceptual semiotics or primary semiosis. These perceptual signals – which correspond to his previous codes of perception – are actually substances, which acquire the nature of expression forms. For Eco, this is a phenomenon of perceptual iconism. A signified (Thirdness) is then attached *a posteriori* to this signifier, which is something like hubris for Saussurean semiotics.[2] The perceptual level of stimuli is, for Eco, one of primary semiosis, a perceptual semiotics. This is Peirce's Secondness, which for Eco is the result of the passage from Firstness via sensation (another psychological concept). Firstness, the ground, is seen as the source of a set of stimuli, representing a "natural primary iconism" in the form of a "non-systematic semiosis". This would be a "natural semiotics" or "protosemiotics", which may be considered as a "selector" determining the perceptual signals, by filtering the properties of the dynamical object, that is, the referent, which will be made relevant by the immediate object – which is, for Peirce and Eco, the object as represented in the sign. Through these steps, primary iconism is transformed into meaning, the immediate object maintaining traces of primary iconism, (Eco [1997] 2000: 3-4, 13-14, 60-65, 100-117, 119, 125-131, 136-145, 254, 256, 340, 347-348, 358, 367, 377, 382-383, 401-402 n. 4).

With these acrobatics, Eco embraces both the referent (the dynamical object) and universals, against all his previous anthropological vein. On the other hand, already in respect to the perceptual level, Eco concedes that he has "no problem in speaking of perceptual presemiosis", of a "presemiosic" nature (127). This would bring back to the Eco we know, but it is rather rhetorical in the above context. And this context by no means allows an articulation of Hjelmslev with Peirce's Thirdness. This is an impossible epistemological venture, to try to articulate two incompatible epistemologies.

Perception also emerges in Eco's study of cinema, when he argues that the code of cinema is the only code with a triple articulation (Eco 1972: 225-226, 229). This triplicity starts with perceptual distinctive features, an issue already discussed above and to which I shall return below. Eco's examples of possible distinctive features in cinema are *foreground* vs *background* (one of the Gestalt principles), *bright* vs *dark* (one of the components of colour), angle, curve. These distinctive features of the signifier that he suggests are quite heterogeneous, look like an empirical note of some *ad hoc* ideas and encounter the unsolvable problem of the geometrical distinctive features.

1.4. **The index**

Klinkenberg (1996: 320) discusses what he considers as indexical image signs implying movement. One case that he mentions are non-naturalistic signs attached to naturalistic ones, such as a set of straight lines behind a car in comics, the set of lines suggesting "speed". He believes that this relation of contiguity is identical to Peirce's index, but this is not the case.

The example of the indexical cause-and-effect relation of smoke to fire applies, for Peirce, to *real life*. Peirce refers to *physical* entities in the real world. On the other hand, a car and a set of lines behind it are both *figurative* entities. These lines are not transferred from anything physical in the world: they are a figural conventionalised metaphor for the displacement of the air around the moving car, and *metaphor* implies connotation, a connotation based on a denotative relation.

1.5. **The neglect of visual syntax**

What I call "visual syntax" is in my view a major object of the analysis of images and preoccupied Gunther Kress and Theo van Leeuwen (1996: 186-211). They propose a model of a fourfold division of images, according to two main pairs of opposition: *top* vs *bottom* and *left* vs *right*, to which correspond respectively what I would call two connotative pairs, *ideal* vs *real* and *given* vs *new*, plus the opposition *centre* vs *margins* (uncommon in the West, according to the authors). With this, they have the ambition to cover not only art from the Renaissance on, but also architecture. Since I do not have much space to elaborate on the matter, I shall be brief: this model is simplistic and wrong, and for architecture out of place.

As to the elaboration of visual syntax in Greimasian semiotics, Greimas makes just a reference to the topological organisation of the image, while Floch, for example, does use it, but his very important analysis of isotopies proceeds independently of visual syntax.

In his interesting analysis of an advertisement of News cigarettes, for example, Floch starts with important observations on visual syntax. The advertisement is divided into three zones, of which the middle zone is seen as composed of two different sections, and its marked part (the box of cigarettes) as composed of three parts (Floch 1985: 148-149). However, his major focus on isotopies is not paralleled by a further syntactic analysis. For example, the interest of the chromatic isotopy *monochromatic* vs *polychromatic* in the middle unit does not end with this abstract formulation, but with the syntactic observation that the polychromatic creates a compositional centre just below the geometrical centre of the advertisement. Floch does not notice that the virtual vertical axis of symmetry of the image unites the brand names in capital letters in the upper and middle zones of the advertisement. This virtual axis is part of another virtual but interrupted vertical axis of symmetry which in the upper zone divides the brand name in the middle: NE / WS and in the lower zone in the same way divides the description in capital letters of the content of the packet: "20 FILTER / CIGARETTES". Given that this last description directly involves the brand name, this axis gathers the advertisement around the brand name, giving it a high value and thus a striking connotative presence.

2. Proposals for the analysis of static images

2.1. The epistemological object of the semiotics of the static image

In addition to the obvious paintings and drawings, Kress and van Leeuwen (1996) also include in their objects of visual communication scientific diagrams such as Shannon and Weaver's or Saussure's communication models, mechanical drawings, illustrated diagrams, and all kinds of statistical charts and maps, extending to "three-dimensional communication: sculpture, childrens' toys, architecture and everyday designed objects" (vii; see in general, for example, 8-9, 46, 60, 63-64, 92-93, 99-105, 150-151, 161-162, 190-191).

This is an empirical list, not an epistemological definition of the object of the semiotics of images. To take the example of architecture, Eco rightly argues that the objects of architecture *are not created to communicate, but to function*; however, they simultaneously communicate their function. That is, architecture has a semiotic dimension, but this does not transform it into a communication system, as images are, and this also holds for all other *functional* systems, such as children's toys.

As to all the other objects proposed, they are *metalinguistic* systems, while the focus of the semiotics of images should be spontaneous cultural visual semiotic systems. Most of the visual systems belonging to this field are those traditionally called "the visual arts". These are part of Hjelmslev's connotative semiotics, which is a rephrasing of Saussure's *sémiologie*.

2.2. Visual syntax: The syntagmatic level of the image

What is essential for the analysis of the visual syntax are its consecutive *layers* – a concept independent from that of first and second articulation. Their definition has a certain resemblance with Greimas's topological organisation, but this aspect was neglected, as we saw, by Greimasian semiotics. The first, strategic, layer implies the subdivision of an image into its main zones, according to its particularities. Then follow successive subdivisions of the whole or zones. Only the specific analysis of each particular case can determine the number of layers, and this not in a mechanical manner, but in a way that identifies which layers are significant. The selection of a layer depends on the existence of significant enunciates (signs). I believe that a main criterion for the existence of the latter is the extra connotative investment of the enunciates they include. The visual syntax itself is frequently of a connotative nature.

I shall give the example of a study, done by myself and the art historian Andréas Ioannidis (1977), of a mosaic in the dome of the Church of St. George (Rotonda), in Thessaloniki, Greece (Figure 3). The building was originally constructed around 306 AD as a Roman mausoleum and transformed into a Christian church in about 400 AD.

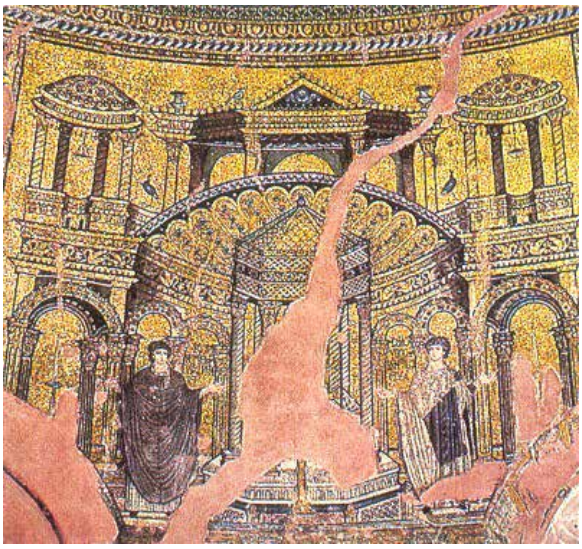

Figure 3. A mosaic from the dome of the Church of St. George (Rotonda) in Thessaloniki, Greece.

The meaning of the mosaic is the economy of salvation. We defined a total of four figurative layers of the visual syntax. In the first layer (Figure 4), a central graphic cross organises the composition according to a *left* vs *right* symmetry and *up* (heavens) vs *down* (earth) zoning. The most marked element is this axis of symmetry, marked by the cross and gathering all the important connotations. To the right and left of the cross stand two saints in a position of prayer.

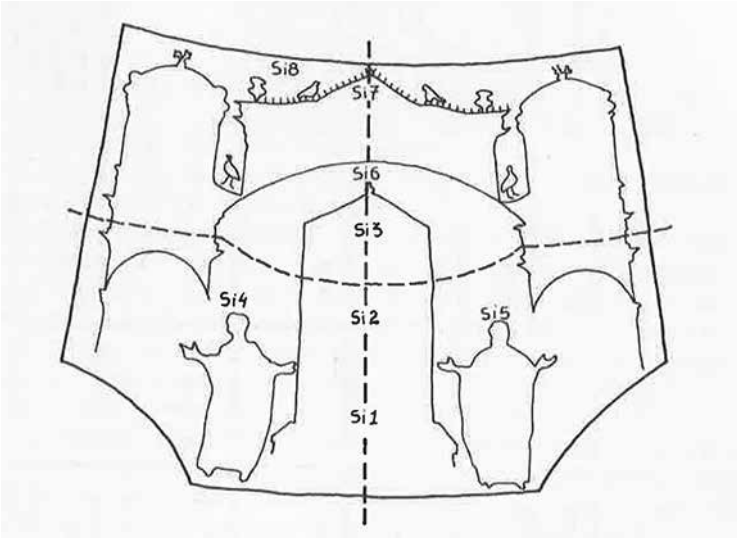

Figure 4. The first layer of the visual syntax of the Rotonda mosaic

The second layer (Figure 5) specifies and enriches the previous one and reveals a grid of systematic *correspondences*, both vertically and horizontally, which display the morphological principles of the figurative organisation. The vertical lines define correspondences between the divine and the earthly domain, which allow the reflection of the upper heavenly domain in the lower earthly one. The theological connotations of the axis of symmetry are multiplied and their culmination comes with layer IV, containing a circular *imago clipeata* motif at the summit of the axis of symmetry, placing God the Father in his *sacrum palatium*. The mosaic indicates how salvation is achieved, according to the model given by Christ's sacrifice which presupposes the mediation of the Church, here represented by the cross and the two martyrs.

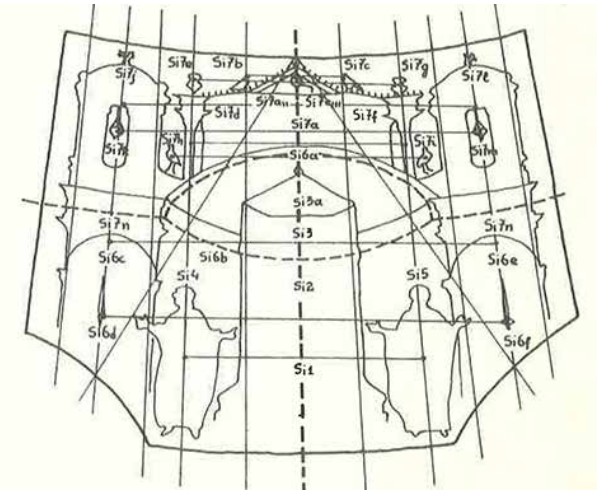

Figure 5. The second layer of the visual syntax of the Rotonda mosaic.

2.3. **The paradigmatic level: Isotopies**

The meaning of salvation in the example above is achieved thanks to a tightly structured net of five isotopies, namely the isotopies of salvation (*salvation* vs *damnation*); immortality (*mortality* vs *immortality*); sanctity (*sanctity* vs *sinfulness*); kingship (*king* vs *subjects*); and cosmicness (*heaven* vs *earth*).

2.4. **The plastic signifier**

In his seminal paper of 1989, Greimas defines two kinds of plastic signifiers. The eidetic formants (signifiers) are particlar structures of the signifier and are constituted by plastic figures as their minimal units. These signifiers are forms, such as pointed / rounded (644), and imply a relational, discriminatory conception of them. The oppositions of these signifiers are related, for Greimas, to semantic oppositional terms, belonging to the poetic level, which are what I would call connotative semantic isotopies. The other kind of plastic formants are the chromatic formants, referring to colour, characterised by their individuating function, giving them the character of a totality (639-640, 642).

I already discussed the problem with distinctive features. As to the chromatic formants, I consider of major importance the position of Klinkenberg (1996: 118-119, 291; see also Group μ 1992: 250), who points to the existence of a "toposyntax" or "topological syntax": the syntagmatic relations between colours. Also, the chromatic component, just as the eidetic, may be structured by isotopies This is an essential part of the analysis of the image and should be combined with the figurative syntax.

To give an example, let us look at Hieronymus Bosch's triptych *The Last judgement* (Figure 6).

Figure 6. Hieronymus Bosch's triptych *The last judgement* (1482; Academy of Fine Arts, Vienna).

Bosch depicts heaven in the upper part (A_1) of the left (I) panel and the upper part (B_1) of the central (II) panel, and the Garden of Eden in the lower part (A_2) of the left panel; sinful earth in the lower part (B_2) of the central panel; and hell (C) in the right (III) panel (Figure 7). On the figurative level, heaven and Eden are positive places and opposed to sinful earth and hell as negative places. Exactly the same isotopy emerges from the chromatic plastic opposition between them: heaven and Eden are painted with generally bright colours (beige and blue) as opposed to earth and hell, which have a persistent dark brown background.

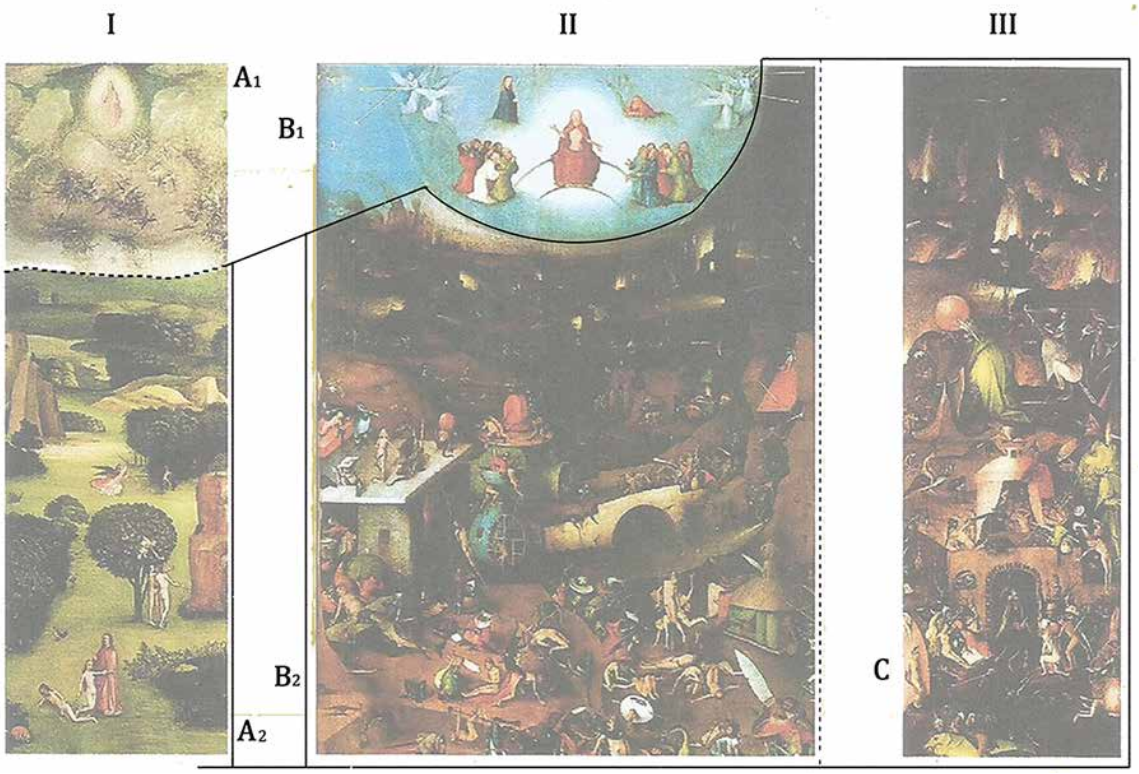

Figure 7. The common and principal isotopy of both the figurative and the plastic levels of *The last judgement*.

3. Proposals for the analysis of dynamic images

3.1. The syntagmatic and paradigmatic levels

I shall not deal with realist theories of cinema, because they are obsolete. So, I come back to Eco's argument that cinema is the only semiotic system with a triple articulation (1972: 225-226, 229). He offers two opposed explanations for the units of an image, which I touched upon earlier. The first is that the units of the perceptual code, preceding the pictorial, are not coded but belong to a continuum, while the second, which he prefers, is that they are composed of distinctive features, based on the elements of Euclidean geometry. But Euclidian geometry, as Eco is aware, is a product of Western culture (215-216), and it is quite unlikely that a culturally determined geometry could rule universal perception.

The distinctive features in cinema are, for Eco, the second articulation of the "photogram", which is the term that Eco uses for the syntagm of an isolated static cinematic image, i.e., a frame. More specifically, they are the second articulation of the units of the photogram, the "kines", elementary units of movement (including facial expressions), in themselves deprived of signification and of differential value (229). Eco closely associates them with proxemics and considers them as a "language of action" (223). So far, this is a synchronic analysis. In this manner, Eco surprisingly impoverishes the language of cinema, reducing it to simple abstract movement. Then, he continues by arguing that the temporal combination of kines gives rise to "kinemorphemes", the kinesic signs of a shot, and concludes that kinesic syntax is the essence of cinema; kines thus function as a second articulation of the kinemorphemes. Whence the conclusion that cinema has a triple articulation.

My observations above challenge this idea and converge to the position that cinema is not a cinema-*langue*, but, as Christian Metz argues, a cinema-*parole*. Metz's pioneering work displays the two major axes for cinematic analysis: the syntagmatic and the paradigmatic. However, the definition of these axes is problematic. The logic of Metz is based on the technique of montage; thus, he uses a morphological criterion for the definition of the cinematic units, for example images of a persecutor as opposed to images of someone persecuted. The members of a class A: a_1, a_2, … am, for example centred on the persecutor, are considered as constituting a paradigm with the members of another class B: b_1, b_2, … b_n, centred on the persecuted, the two classes defined as such by the existence of an opposition. The same paradigmatic classes are found in the syntagmatic chain, that is, the members of the paradigm A/B are also the terms of the syntagm A-B, which can be elaborated in different forms, such as the alternating montage A-B-A-B, etc., or A-A-A-B-B-B or A-A-A-A-B-A-A-A-A, etc. (Metz 1971: 123-125, 128-129, 143 n. 8). The result is a complete, and monotonous, recycling between the syntagmatic and the paradigmatic levels, in other words the development of the former does not add any new information to the later.

I do not disagree with Metz's basic idea of defining a cinematographic language, but I believe that his point of departure is based on empirical, not theoretical, classes, which limits him to a narrow spectrum of typologies, and even with his selected classes, he cannot face complexities representing intermediary or reversed situations.

A main problem with Metz's approach arises because, while his discursive units are of a semio-technical, not narrative, character, originating from a focus on *images*, he nevertheless derives from them isotopies of a general semantic importance. Because of this problem, these isotopies are not only partial, but also misleading. The reason is that the semantic universe of a film is mainly revealed by the narrative level.

Of course, the object of Metz is quite legitimate. The syntagmatic analysis Metz proposes is a way of analysing how a story is shown, the emplotment, and there are many ways to show the same story. Undoubtedly, it is of prime importance for filmmakers, for the style of a film and for the viewer. However, these are variations, the invariant being the structure, delivered by the Greimasian *canonical narrative scheme*. Avant-garde cinema is a special case, because it is frequently not based on narrative, but on connotative connections. Nevertheless, syntagmatic connections exist and are supported by these isotopies.

So, the principal theoretical issue is the articulation between the lower level of the generative trajectory, discursive syntax, and the *materialisation* of this trajectory in the cinematic system. I argue that this articulation is effected through the first stage of the emplotment, the script. The emplotment is then followed by the cinematographic system, based on images, part of which is the syntax of images, montage, and covering a multitude of visual and other sub-systems, most of them included in the domain of scenography.

It is well known that cinema is a complex semiotic system, composed of five different visual and auditory media (its five sub-systems): image, oral language, written language, music and sound. These sub-systems are strongly articulated around narrative, which, however, does not imply either their complete alignment with it or the lack of a certain autonomy of their denotative and connotative isotopies.

3.2. **Difference between the static and the moving image**

This is a point of major importance. There is a radical semiotic difference between the static and the moving image. In the static image, the syntagmatic relations refer generally to what is within an individual image and thus spatially situated. On the other hand, there is no point in focusing on visual syntax when analysing narrative cinema, because the visual syntax is constantly changing through time: the individual frames of a shot with even an extremely short time-lag between them may have a totally different visual syntax. However, a certain emphasis on a particular static syntax (for example, symmetry) or the repetitive use of a set of syntaxes scattered throughout a film, is not infrequent and contribute to its style.

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PROCESSING MEMORIES OF WORLD WAR II IN FIRST SQUAD: *THE MOMENT OF TRUTH* (THE INTERSEMIOTIC JOURNEY OF MARAT KAZEY)

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1. *First Squad*: animating the undead

First Squad: Moment of Truth (Klimov et al. 2009) is the first, and, as of 2023, the only Russian-Japanese anime feature film created at the respected Japanese Studio 4°C as a fully-fledged international project. The authors of the story and the concept behind First Squad are known under the names of Aljosha Klimov and Misha Shprits: they co-directed the film and later worked on a manga comic under the same name (Klimov and Shprits 2020). The Japanese animator Yoshiharu Ashino from Studio 4°C was the third, and most experienced, director of the film (Osueke 2020). Studio 4°C is known worldwide for its innovative approach to animation and openness to international partnership (Furniss, 2016). Later the Japanese illustrator Enka Sugihara was invited to work on the manga version of the story, which first appeared in Russian in 2010 at the major Russian publisher AST, targeted at young adult manga lovers. The manga comic enjoyed moderate success and was reprinted twice by the independent publisher Istari Komiks (Klimov et al. 2016, 2022). Later it was translated into English and republished for the international market in 2020 after a successful crowdfunding campaign on Kickstarter (EigoMANGA 2020).

Unlike the manga, the film was mostly disliked, at least beyond the niche of anime lovers. Its reception ranged from harshly negative to lukewarm and amused, even though it still far exceeded the expectations of the authors themselves (Osueke 2020). This polarization of opinions was caused by a combination of the most fantastic premise, taken to the point of absurdity, and traumatic cultural memory burdened with recent ideological controversies.

In short, *First Squad* tells the story of Nadya, a young girl with psychic powers who was born into a family of Soviet circus performers. After the Nazis invade the USSR and kill her parents, she is accepted into a secret Soviet boarding school for gifted children in order to defend her Motherland. In their turn, the Nazis use occult powers and summon the army of the Undead under the leadership of the medieval Baron Guido von Wolff - a reference to the medieval (and historically questionable, see [Ostrowski, 2006] Battle on the Ice (1242). The situation becomes much worse for the Soviet army, and on top of that, it turns out that Nadya's boarding school was destroyed, and her teenage friends were killed in the attack. Nevertheless, she goes to the underworld and brings them back by harnessing the power of Soviet science. After many adventures, Nadya and the spirits of her friends win a hard-earned victory in the decisive battle with the Nazis, although the evil Baron seems to have escaped in the end.

The film was met with the harshest criticism from the older generation who still remember the war and its consequences, at least, from official Soviet sources, but, in the words of Svetlana Maslinskaya, had little experience with postmodernist art (Maslinskaya 2011). Such "naive", in Umberto Eco's words,[1] viewers interpreted the film as an offensive experiment with historical memory about the Great Patriotic War, which is how World War II is represented in terms of the Soviet, later Russian and Belarusian state ideologies. At the same time, "critical"[2] audiences disliked the film because it disregarded the "show, don't tell" principle, one of the core rules of European cinema. For instance, we learn the original story of the character in a flashback when she lies shell-shocked on the battlefield. The complicated, and meaningful, story told in these fifteen minutes would fit much more naturally into about thirty minutes of "showing, not telling", for the sake of clarity and character building. Another character, the mentor, General Belov, provides even more exposition using Nadya's loss of memory as an excuse, even though that part of the story would also benefit from the 'show, don't tell' approach for more meaningful storytelling.

[1] Eco, U. (1979). *The Role of the Reader: Explorations in the Semiotics of Texts.* Indiana University Press.
[2] Ibid.

Despite these criticisms, this reckless translation of dated and discarded Soviet tropes into the visual language of anime resulted in a surprisingly coherent aesthetic in the manga and animation. Aljosha Klimov explains this in his interview after the launch of the manga book in English: "And it just dawned on us, how the pantheon of contemporary pop culture and that which was created in the Soviet Union - now extinct - are in so many ways similar, almost interchangeable, story structure, character, just the very idea that a school kid, a teenager, can affect momentous change in real adult lives" (Comic-Con 2020). This Soviet pantheon of teenage heroes consisted exclusively of Young Pioneers, the largest youth movement in the USSR, which was designed to prepare Soviet teenagers to join the Communist Party when they grew up, as well as teaching them crafts and sports. The educational component was particularly strong: "The party regards it as an immediate task to develop a new man - the man who will live under communism. The education of the young generation comes to be of special significance" (Kashin 1964: 35).

In order to tell a memorable story, Soviet stories about Young Pioneers and Japanese TV animation often include two seemingly incompatible elements: supernaturally powerful teenage heroes and the horrors of war. Of course, these stories are told in a different tone. Soviet Pioneers are based on real-life characters (even though they are idealized to an unrealistic degree). On the contrary, the teenage heroes of Japanese animation typically exist in a completely fantastic world. As a result, these two types of stories are radically different in terms of expected audience perception: Soviet Pioneer stories were supposed to be taken as a truthful, even if sometimes exaggerated, representation of reality, while anime was made deliberately unbelievable. These are two cardinally different processes of meaning-making, and yet they use similar elements and techniques to establish opposite relations to the extra-semiotic reality. The reason for it may be that the truth is too uncomfortable even to put into words.

As mentioned above, both subgenres may include gratuitous depictions of wartime violence (see Maslinskaya 2005, 2011), on death and torture in Soviet stories about Young Pioneers). These horrendous images, however, have different relations to historical memory. The horrors of the Great Patriotic War in Soviet fiction serve as truthful representations of historical events (sadly, rarely deviating from reality even in their most horrific manifestations). At the same time, the Second World War is viewed by the Japanese audience with much more conflicted feelings, as Japan was a Nazi ally at that time. This conflict is made somewhat more digestible when taken to the level of fantastic absurdity and hyperbolical aesthetics that further detach the story from reality. We may find another example in the Japanese anime franchise *Girls Und Panzer* (*Girls Und Panzer* 2012). As anime scholars suggest, this conflict can be made somewhat more digestible when taken to the level of fantastic absurdity and hyperbolical aesthetics that further detach the story from reality. Animation either legitimizes kitsch as an artistic choice, or allows suspension of disbelief through its artificiality.

Since the early 2010s, anime about adolescent girls (shōjo) in the militarized setting has formed a distinct subgenre that drew the attention of researchers. Yezi Yeo and Amanda Weiss characterize this phenomenon as "moé military" anime (Yeo and Weiss 122); it is characterized by the "blending of historical and fantastical narrative elements to convey military themes centered around a group of shōjo characters" (Yeo and Weiss 2022: 134). *First Squad* formally adheres to this definition, although this subgenre was not as popular when *First Squad* went into production. Such films seem to have gained popularity since the 2011 Great East Japan Earthquake, in relation to the involvement of Japanese military forces in dealing with the aftermath of the earthquake. In this regard, Akiko Sugawa-Shimada has expressed criticism towards the representation of sexualized girl bodies in anime that incorporate World War II symbolism, such as *Girls und Panzer* (2012-2013), *Arpeggio of Blue Steel: Ars Nova* (2013), and *Kantai Collection* (2015). In this cultural production, war memories and trauma are replaced by gratuitous fantasy in the imagination of young people who have never experienced war. "This has two consequences: the popularization of Japanese militarism via the disconnection of war memories and war trauma, and the familiarization of Japanese militarism, which unconsciously draws young fans closer to nationalistic ideology" (Sugawa-Shimada 2019: 63), - Sugawa-Shimada concludes. We may find another example in the Japanese anime franchise *Girls Und Panzer* (*Girls Und Panzer* 2012). This series tells the story of teenage female superheroes competing at tank warfare, with visual and sometimes textual references to World War II and even Soviet aesthetics. Finally, Yeo and Weiss analyze two examples from the most recent generation of shōjo anime, *Dragon Pilot* (2018) and *Warlords of Sigrdrifa*

(2020), to discover their connection to nationalism embodied in young women. They conclude: "The militarized shōjo, with her symbolic connection to possibility, purity, and pacifism, allows for the consumption of military imagery without addressing painful historical baggage" (Yeo and Weiss 2022: 139).

Luckily, the creators of *First Squad* dodged the risks of creating something that could be perceived as nationalist propaganda. Nadya, the main character, is neither a pure 'war maiden' nor the endlessly fertile Mother Homeland. Her superpowers are in her mind, not in her body, and at one point the viewers even take a surrealist trip through Nadya's subconsciousness. In all other regards, Nadya is just an innocent child, much closer to the orphaned characters in *Barefoot Gen and Grave of the Fireflies*. Such realistic characterizations of children in wartime also appeared in Soviet films, although their most empathetic and nuanced representations would only be found in the cinema of the Thaw (Kostyukevich 2020). The influence of such films as *Ivan's Childhood* (Tarkovsky and Abalov 1963) allows the authors to avoid national militarism: after all, in our timeline, the Soviet nation had already ceased to exist.

The earlier pacifist anime films about realistic war experiences may show a different way to reconcile with one's historical past. When the traumatic experience is too deep and personal to be expressed in a more realistic way (Landesman and Bendor 2011), the medium of animation can be used to produce a safe distance of estrangement, as happens in animated documentaries such as *Persepolis* (Satrapi 2007) and *Waltz with Bashir* (Folman 2008). As a side note, both these films and *First Squad: Moment of Truth* appeared at the end of the 2000s, which saw a renaissance of experimental full-length animation films from today's perspective.

If *First Squad* was more popular (and generally a better film), could it work in a similar way as a means for its Russian audience to reflect on their troubled cultural memory of the past? The goal of this paper is to characterize the complicated relations between truth, ideology, and historical memory that emerge in the process of meaning-making in this exceptional case of Russian-Japanese animation production. The analysis uses the theory of intertextuality in film, which is presented in Part 1. Part 2 explores intertextuality on different levels of visual storytelling in *First Squad*, and how it is mobilized to produce "wishful falsification" of historical memory. Part 3 explains tensions between ideology and truth, embodied in one of the characters in the film, Marat. Future implications related to the medium of animation in general are laid out in the Conclusion.

2. Intertextuality: strange and stranger things

Intertextual analysis focuses on the processes of meaning-making at intersections of multiple texts. From the poststructuralist perspective, there cannot be any "true meaning", or justification of it by referring to "the original source": the intertext constitutes meaning as the work involved in seeking it (Eco, 1979; see also Iampolski, 1998: 47). Roland Barthes famously stated that "any text is an intertext" (Barthes, 1981: 39): furthermore, he characterizes text as a tissue, a network of citations and references, amidst which the subject dwells "like a spider that comes to dissolve itself into its own web" (Barthes, 1981: 39). In Russian-speaking film studies, the formative study of visual intertextuality can be found in the book The Memory of Tiresias: Intertextuality and Film by Mikhail Iampolski (Iampolski, 1993, English translation: 1998). Iampolski sees it as most useful in failing narratives where discursive anomalies take place, which is precisely our case. To make sense of *First Squad*, we should approach it as an intertext between the Soviet propaganda tales about "Pioneer heroes" and Japanese anime about super-heroic teenagers, which is acknowledged by the writers themselves (Comic-Con International, 2020; Klimov and Shprits 2020).

2.1. **Immortal teenage heroes**

"Pioneer heroes" were an important part of Soviet ideology, and probably one of its most mythologized and fantastic parts. Svetlana Leontyeva, a researcher of Soviet children's literature, summarizes it in the following way: "The cult of child heroes emerged at the end of the 1920s-1930s, when under new conditions of peaceful development, the necessity arose to represent the way of living of an ordinary Soviet child. In this way of life children appeared to always be ready to commit a heroic act" (Leontyeva [Maslinskaya] 2005: 90). As the documents from that time state: "There is nothing that can

take the place of the Young Pioneer organization in resolving the principal task of upbringing in our day - that of developing a new type of man" (Kashin 1964: 43). Soviet children's film and animation has chosen "conscientious, ingenious and vigilant" Soviet Young Pioneers as one of its main subjects since its beginning in the 1920s (Beumers et al. 2009) and never abandoned these idealized characters till the fall of the Soviet empire. The typical media representation solidified in the 1950s, after the incorporation of the official mythology of Great Patriotic War: now it included the official list of teenage war heroes whose biographies should serve as an example to future generations. The writers of *First Squad* mention these biographies as their main inspiration, in particular the more fictionalized illustrated ones that looked almost like comic books (EigoMANGA 2020).

In many ways, *First Squad* remains true to the Soviet ideological canon, but reinterprets it in a novel and artistically daring way. One of its tasks is the translation of Soviet tropes into the visual language of Japanese animation, which occurs in a surprisingly smooth way due to the shared vocabulary of signs, or, more specifically, their interpretants, in terms of Charles Pierce. Umberto Eco describes the "interpretant" as a different representation of the same object (Eco 1968: 36). The interpretant takes an important role in translation from one code to another (Jeha, 2020). On a more general level of film intertextuality, Iampolski describes the interpretant as the third text that creates meaningful tension between two texts connected by relationship of intertextuality (Iampolski 1998: 43). The enigmatic third text disrupts the hierarchy of "primary" and "secondary" texts in the relationship, suggesting a non-hierarchical network of meanings instead: in our case, this is a variation on a culture-specific story told to an international audience in the novel code of visual conventions of anime.

According to Julio Jeha, intersemiotic translation is possible due to the potential of shared interpretants: "Reality, truth, and most of the concepts underlying our civilization are collective interpretants constructed by human beings in the world of culture" (Jeha 2020: 640). In order to achieve this, the writers of *First Squad* make conscious artistic choices in their symbolic interpretation of the "primary" text - the stories of Pioneer heroes. For example, before going to the Underworld, Nadya opens her locker, hearing words of encouragement from her mentor General Belov: "In this locker you will find everything that you need for your mission". The locker contains two objects with high symbolic intensity: a red Soviet Young Pioneer tie and a Japanese katana sword. In the most general terms, the katana represents Japan, and the red tie represents the Soviet Union. At the same time, both objects signify honour in their respective cultures, which becomes a particular interpretant in this symbolic scene.

Yet another prominent intertextual feature in *First Squad* is double coding for different audiences, which is widely used in postmodernist literature. Umberto Eco connects double coding in intertextuality to the potential double audience of those who enjoy the text unironically and the ones who can recognize the reference (Eco 2003: 227). In this sense, the scene with the katana and the red tie is one example of intertextual double coding at the visual level: in particular, it addresses post-Soviet viewers who remember the meaning of the red tie. The international audience may make the connection to the idea of honour through the second sign of the katana, but this is not a necessary prerequisite to understand the message of the scene: Nadya is going on a heroic quest to defend her Motherland.

Additionally, comparison of the Russian version of the film with its international dubbing reveals a number of intertextual references that are absent from the translation, such as:

> **A.** The undead archenemy Baron: Warrior, I will grant you a great honour. Your name will remain a mystery, but your heroic deeds will live on for centuries! - *a reference to the standard inscriptions on Tombs of Unknown Soldiers who died in the Great Patriotic war, but were never identified. In the fictional universe of anime, deceased soldiers continue to live in the underworld, and even may rise from the dead as zombies, which adds a horror angle to the Soviet myth of eternal heroism.*
>
> **B.** Marat, picking up a bazooka at Hunchback the arms vendor's: Tell me, uncle, was it for nothing? (*"Hey tell, old man, had we a cause…" in a translation by Peter Solovioff - the first line from the patriotic poem Borodino by the Russian poet Mikhail Lermontov*)
> Hunchback: For nothing, actually (*referring to Marat getting his bazooka for free*).

These examples ironically reinterpret the Soviet canon in terms of contemporary post-Soviet culture, but there are no shared interpretants for them in other cultures, so these signs remain opaque to international audiences.

Within or between cultures, the process of semiosis never stops (Barthes 1981; Eco 1968: 36), and the generative potential of intertextuality extends beyond direct textual influences (Iampolski 1998: 247). Further developing the ideas of Umberto Eco, Iampolski writes: "The semantic fullness of any text is surely the result of its ability to establish a connection with the texts that came before it, and occasionally with those that came later" (Iampolski 1998: 8). In our case, such a text can be found in the contemporary American sci-fi TV drama *Stranger Things* (2016), whose premise relies on Cold War nostalgia. One particular element of the story is almost identical in *First Squad* and *Stranger Things*: "A group of teenagers from the parallel world arrives to save their friend, a Russian girl who was trained at a special institution to use psychic powers against enemies of the Soviet state." This is what Umberto Eco would characterize as "an intertextual frame" (Eco 1979: 21) - a reproducible set of interpretants, although this particular one is very obscure. American TV production, Japanese anime and Soviet propaganda should not have had anything in common, and yet they tell stories that are compatible in oddly specific ways, and, unfortunately, are becoming even more meaningful today. From the semiotic perspective, we may treat this narrative as a set of interpretants that relate to different sets of signs in post-Soviet and American pop culture, united by the realm of conspiracy theories. In post-Soviet literature, Victor Pelevin has turned to the same vocabulary of signs in his early prose, such as *Omon Ra* (Pelevin 1998).

The real, in this case, does not deviate too much from fiction. A school that trained psychics for defence was a fact of Soviet history (Konradova 2021), although such projects never employed children (as far as we know). This fact may have inspired both the writers of *Stranger Things* and the creators of *First Squad*, but the external reality is not as important as its interpretation through the shared codes of folk horror and conspiracy theories. Of course, we are not talking about "the source text" or any kind of borrowing, but of more complex relations between films that we inevitably construct as active viewers and interpreters, from our perspective today, and through our respective cultural backgrounds.

2.2. **Moment of truth: reconciling with traumatic memories**

First Squad directly engages with real world war memories. True to its title, the film aspires to produce the "effect of truth" in the same way as realist media produces an "effect of reality" (Barthes, 2005). Moreover, this effect is produced in a cultural environment in which people are already harshly disillusioned with the Soviet version of local history. As an alternative, the way its story is told elevates it to the realm of the spiritual and the fantastic, but it never betrays the promise of telling "the Truth, how it actually was", as it is highlighted in the title of the film. Paradoxically, in this particular interpretation of World War II, "reality" and "truth" fail to function as universal interpretants, as they do in the semiotic theory of interpretation (see Jeha 2020). Instead, First Squad radically stretches the relationship between the signifier (representation of Great Patriotic War in anime) and the referent (the historical reality of Second World War), which is the exact opposite of creating an "effect of reality", according to Barthes. By doing so, the anime is still able to convey the unspeakable horrors of war through more abstract cultural interpretants (e.g. heroic orphans and Nazi zombies). This is different from the previously mentioned *Arpeggio* and *Kantai Collection*, which, allegedly, simply obscure the undeniable reality and trauma of war with power fantasy, and distract the young audience with battleships personified as attractive girls (Sugawa-Shimada 2019: 58).

In *First Squad*, the "moment of truth" is the decisive historical moment when the actions of a small group of people or even a single person can dramatically change the course of world history. More specifically, this moment takes place when the semi-fictional Pioneer heroes join the Battle of Moscow – a real military campaign in the winter of 1941-1942. At the same time, *Moment of Truth* makes a reference to the Russian TV show of the same name that used testimonies of witnesses and invited experts to discuss problematic political questions (see e.g. on the Great Patriotic War [Karaulov, 2010]). This programme was considered not particularly credible, as it mostly offered its own version of "post-truth". Still, its

legacy in *First Squad* extends further than the title, although for a very small, select audience, although it also presupposes a double audience, as is described in Eco's theory of intertextuality (Eco 2003: 227).

First Squad: Moment of Truth exists in two different versions. Its original version for domestic release is 73 minutes long, but the international release only runs for 52 minutes. This almost 30% difference is due to the removal of numerous scenes that confused the domestic audience and made no sense to international viewers. In stark contrast with the lush world of the anime itself, these scenes were created in the form of a "mockumentary": war witnesses and experts (played by actors) are filmed in a dark room, speaking about the horrors of the Second World War in a confessional manner.

These scenes can be viewed as a reference to the particular sub-genre of late Soviet and early post-Soviet TV shows that uncovered the uncomfortable truths hidden behind Soviet propaganda. The most memorable examples included political talk shows such as *Vzglyad (Viewpoint), Prozhektor Perestroiki (Spotlight of Perestroika), Tema (Theme) and Krasny Kvadrat (Red Square)* (see e.g. Mickiewicz 1999). Such discussions on public TV would become less frequent as authoritarian order was re-established in Putin's Russia. Notably, *First Squad: Moment of Truth* was released during the short window of the de jure president Dmitry Medvedev's rule (2008-2012), which was considered relatively liberal in terms of ideological control.

This raises the question of the ideological compliance of *First Squad*, which repurposed Soviet propaganda, and its possible justification of Soviet and Russian authoritarianism (see Malinova 2019). In Japan, as Sugawa-Shimada argues, shōjo anime about World War II are often meant to improve the public image of the Japan Self-Defense Force (JSDF) and add fuel to the fire of nationalist sentiment in Japanese society in general. The creative purpose of *First Squad* steers the film in the opposite direction, as can be deduced from negative reviews from more conservative viewers. When interpreted in the context of historical memory about WWII, the story of First Squad is not just absurd and incoherent, it may be perceived as offensive and traumatizing. A Russian-speaking reviewer characterized it as an outstandingly comical "pseudo-historical pseudo-heroic" spectacle which, however, should not be shown to survivors of the actual war (Ryabov 2022). The curated historical memory about the Second World War, as it is represented in the official biographies of child war heroes, struggles with the relatively marginal cultural form of Japanese anime.

This brings us to the theory of culture by Yuri Lotman (Lotman 2001), which is also the basis for Iampolski's work. In Lotman's terms, new cultural forms are produced in the struggle between the cultural "centre" and the "periphery" which represent tradition and novelty. Iampolski further develops this idea: "In essence the production of meaning is resolved in this 'struggle' of memory and the way it is overcome" (Iampolski 1998: 9). Tradition, in our case, is represented by Soviet stories about Young Pioneers, and the "periphery" is the subculture of anime lovers (which was much less developed globally when the film was made).

2.3. **Deconstruction: reclaiming Marat Kazey**

First Squad deals with important ideological symbols from the Soviet era, showing them more respect than a "naïve" viewer would assume. In fact, this film is a very rare example of a completely positive and deliberately idealized representation of Soviet participation in the war that, at the same time, owes nothing to state ideology. All five child characters have real life prototypes with official Soviet biographies: the resurrected Lenya, Zina, Valya, and Marat represent four Young Pioneers who were posthumously awarded the title of Hero of the Soviet Union. The main character, Nadya, represents Nadya Bogdanova, a teenage Belarusian girl who was in the partisan (guerilla) movement and was tortured almost to death by the Nazis. As Maslinskaya suggests, in Soviet times, Nadya would be added to the pantheon of Pioneer heroes as a representative of the "periphery" of the Soviet empire - the Republic of Belarus where she was born and lived - to further promote Soviet ideology in the region (Maslinskaya 2011). In reality, as Nadya's appointment in the pantheon of heroic children was a top-down decision from the Moscovian metropole, and Nadya Bogdanova was quickly forgotten as soon as Belarus became independent.

Indulging in 'wishful falsification' of historical events, the authors do not claim any truthfulness in relation to extra-semiotic reality. Instead, they treat signs as arbitrary in their search for a more hopeful

and entertaining vision of the alternative version of the past. This past, however, is by itself extremely problematic, and, for the large part, still concealed from the public view. The best way to explain it is to turn to one particular character in *First Squad*, who was inspired by a Belarusian Pioneer hero, Marat Kazey. This character only delivers four lines in the film, but, unlike Nadya Bogdanova, his prototype is still remembered in his country of origin. Moreover, the meaning of Marat Kazey as a sign changed in the soon-to-be independent Belarus, when the process of partial de-ideologization and de-Sovietization was taking place.

According to the official version of events, Marat Kazey was "a Young Pioneer who joined the partisans at the age of thirteen and was posthumously given the title of Hero of the Soviet Union for killing himself with a hand grenade in a standoff with Germans" (Aleksievich 2016: 177). As soon as the Soviet Union fell apart, rumours started circulating that in real life, Marat Kazey was a severely disturbed teenager, most likely with a history of mental illness and addiction. This would be unsurprising for a 13-year-old whose entire life coincided with the worst times of Stalinist terror and war, in Belarus, which has suffered from both evils much more than most of Russia due to its geographical borderline status (see e.g. Snyder 2012).

The true biography of Marat Kazey may never come to light, but its reception is convincingly presented in the fictionalized memories of the last Soviet generation in *Second Hand Time*, a novel by Belarusian writer and Nobel laureate Svetlana Aleksievich. For the author of this article, this would be a familiar scene that took place in many schools in the early 1990s.

> Our former life has been smashed to smithereens, not a single stone was left standing. Pretty soon, I won't have anything to talk about with my son. 'Papa, Pavlik Morozov is a moron, and Marat Kazey is a freak', my son says to me when he comes home from school. "But you taught me..." I taught him the same things that I had been taught. The right things (Aleksievich 2016, p. 177)

For Belarusians, de-Sovietization was not just an ideological, but, to an even greater degree, a post-colonial movement, which also uncovered imperialist aspects in the grand Soviet narrative about the Great Patriotic war (Lewis 2017). The most convincing testimony would come from Vasil Bykau, Belarus's most famous writer and himself a war veteran. In 1997, at the peak of de-Sovietization, he published a book of short stories, *The Wall*, about the dark side of the war, which had been censored during Soviet times. In the opening essay, *War and Victory*, Bykau argued that the price of victory did not justify the myth of Soviet heroism, for Belarusians in particular. He also criticized the Soviet myth of Belarus as a partisan republic: the anti-fascist guerilla would often turn against ordinary Belarusians, rob, kill, and rape them, just like any forest robbers would do. Bykau does not mention Marat Kazey here, but the fact is that Marat was a young child living with forest robbers who, of course, provoked and disturbed the fascist troops and local authorities but did not necessarily harm them. Furthermore, he eventually killed himself in the most gruesome way, possibly to avoid death by torture at the hands of the Nazis. Heroization of Marat Kazey's short life and especially death make a revealing case of necropolitics in the Soviet Empire, where human life had no individual value. We can actually see the same sentiment in the aforementioned canon of Pioneer Heroes: their purpose was most often to die, so the Soviet Empire would live. Quoting from Aleksievich once again,

> They walked our preschool class to the monument of the heroic Young Pioneer Marat Kazey. 'Look, children', our teacher said. 'This young hero blew himself up with a hand grenade and took a whole lot of fascists down with him. When you grow up, you have to be just like him.' You mean we have to blow ourselves up with grenades? I don't actually remember this, but my mother told me the story... That night, I wept bitterly: I would have to die and lie somewhere all alone, without my mum and dad. The fact that I was crying already meant that I was no hero... I ended up getting sick (Aleksievich 2016, p. 207)

Returning to *First Squad*, the character of Marat reflects nothing of the real life horrors that his prototype had to endure. Following the character type that is common for anime, Marat is reimagined as a tall, sporty young man who loves to shoot Nazis with his bazooka. Apart from this characteristic trait, his rather underdeveloped character bears no additional cultural or historical connotations - he is just an empty sign of forgotten war history. To be honest, this is how we would rather remember him - an awkward teenager riding a ridiculously small bicycle into the sunset.

3. Creation through destruction

Socialist realism has not been taken seriously by critical audiences since the Thaw. Since then, the story of a Soviet teenage superhero opposing the horrors of war cannot be told unironically by realistic means: it will be perceived as either kitsch or state propaganda. The motto *Pioner - vsem primer* ('The Young Pioneer is an example to everyone') still lives in the collective cultural memory, and it has been brought back unironically by the Russian and Belarusian governments as propaganda after the establishment of authoritarian regimes. The period of Soviet participation in World War II after the end of alliance between Hitler and Stalin is now officially called the Great Patriotic War of the Soviet nation, and it constitutes the ideological core of former Soviet propaganda and of today's propaganda produced by the totalitarian regimes of Putin and Lukashenko. Only during a relatively short liberal period was it even permitted to talk about the factual controversies of the war, including those regarding the immense human sacrifices that it required. As of today, spreading "misinformation" about World War II is considered a punishable crime in Russia and Belarus, and misinformation equals any message that deviates from the official canon in any way.

From this perspective, one cannot avoid nostalgia for the relatively "vegetarian" 2000s, and their deliberately eclectic narrative of historical memory (Malinova 2019). The anime film about heroic orphans fighting Nazi zombies made very little sense at that time, but it could have become a beginning of a crucially important conversation that would disrupt the official narrative in a less direct and less painful way than instantly dethroning teenage heroes of the past. More generally, the animation technique can be one possible way to tell the story of generational trauma caused by militarist ideology, as *Waltz with Bashir* and *Persepolis* also demonstrate.

The writers of *First Squad* approached their work with a clear impulse to reframe the official image of the Great Patriotic War, to deconstruct the canon of its representation and, if possible, to find new artistic ways to speak about this traumatic event. To introduce artificiality and estrangement to the story, they chose realistic mockumentary shots - a heraldic construction, in terms of Iampolski. If we turn back to Iampolski's filmic intertextuality, he describes a "heraldic construction" as a duplication of the sign within itself. As Iampolski writes, "I would call the 'small-scale model' a case of transition from objecthood to representation" (Iampolski 1998: 37), and this was the intention to move from the objective trauma of Great Patriotic War to its safely contained representation in the style of anime. Such an artistic perspective on historical memory is best described as "wishful falsification": a passionate, unbelievable, and deliberately untrue depiction of events that does not require the signified (the depiction of war) to match the referent (the war itself).

Unlike later Japanese productions in the same subgenre, this film ignores the question of nationalism altogether: the country depicted in it is already a myth of the past. In the visual language of late Soviet and early post-Soviet political talk shows, we are promised the "harsh truth" about the Second World War, but instead we get an anime film about teenagers with superpowers who shoot Nazi zombies with bazookas. This spectacle can be enjoyed unironically, but the plot does not make any sense, neither from the historical nor from the narrative point of view. While the latter is due to lack of experience and craftsmanship of the writers and directors of the film, the former is a deliberate and meaningful choice that employs intertextuality on several levels to reach both domestic and international, critical and "naive" audiences.

While mockumentary inserts may not have been a viable artistic choice, in general, the hyper-aestheticized world of anime creates an additional level of estrangement and conveys the anti-irony of "sincere falsification" well enough. Contemporary viewers can unironically enjoy the sheer absurdity of its world,

which may become another way of processing the generational trauma of the Second World War. This way is still risky and unclear, but very few media have succeeded at this almost impossible task, a striking example being *Ivan's Childhood*, one of the anime's inspirations. Another similar example, and a possible inspiration, would be the historical novel *The Moment of Truth* (1973) by the Soviet writer Vladimir Bogomolow, who also wrote the novel *Ivan*, on which *Ivan's Childhood* is based.

Creation of a new semiotic vocabulary can take place through the destruction of the old one. Iampolski investigates the case of early surrealist cinema where, in his words, "The classical intertext is destroyed through the feverish construction of a competing intertextuality" (p. 189). This competing semiotic strategy absorbs the intertext of the very culture that is being destroyed: the result may be a parody, an ironic deconstruction, but also, a "secondary symbolization", a more or less believable simulacrum of new cultural meaning. Going back to our example, the creators of the first Russian anime have used this strategy; it is just that the resulting simulacrum is not convincing enough. From today's perspective, *First Squad: Moment of Truth* is by no means a forgotten gem of animation, but its imperfections have become even more meaningful in light of the contemporary political situation in Russia and the war in Ukraine. It readily invites itself to be watched as anti-propaganda, a benign deconstruction of the militarist myth that became the basis for an authoritarian ideology and eventually justified the ongoing war. In this regard, *First Squad* can offer a different way of coping with historical trauma - the way that was not, unfortunately, taken.

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A GREIMASIAN ANALYSIS OF INGMAR BERGMAN'S *THE SEVENTH SEAL*

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1. Introduction

This paper uses elements the Greimacian generative trajectory (see Greimas and Courtés 1979; Lagopoulos and Boklund-Lagopoulou 2020) in order to analyse narratively and semantically Ingmar Bergman's film *Det sjunde inseglet* [*The Seventh Seal*] (1957).

A film's expressive-substance is complex and heterogeneous, both visual and audial. A film's signifying entities include moving and static images, written and spoken speech, music and other sounds. I am not engaging here with the nature of the semiotic system that supports it. One of the most useful concepts for my analysis is the Greimasian "isotopy", a paradigmatic category constructed by signifying entities appearing in a text, which provide it with homogeneity and coherence. Signifying entities of different orders of complexity can co-exist in the same isotopy: a depicted object, the clothes of a character, a ritual, a sound, a way of speech can all comprise an isotopy. This allows us not to address the question of the minimum signifying filmic unit.

A knight's chess game with Death, Bergman's *The Seventh Seal* has the appearance of a mediaeval allegory; and yet is a very modern tale.

2. Discursive Structure

2.1. Summary

A Knight and his Squire have just returned from the Crusades. Upon their arrival, Death comes to take them. The Knight challenges Death to a chess game in order to gain time. His purpose is to do something meaningful, as he considers that his life to that point was a waste. The plot covers the chess game with Death, while Knight and Squire travel through the plague-ridden country towards the Knight's castle. There, Death finally takes them. In their journey home, they are joined by a troupe of Players. They meet people who offer different views of life. The Knight comes to realise that there is neither God nor devil, only good and bad people, and that the only meaning in life is to act kindly. Before dying, he does an act of kindness, therefore giving meaning to his life.

Already from the title of the film, we are given some key-elements of its semantic universe, which are borrowed from Christian theology. The seventh seal is a reference to the *Book of Revelation*, and Revelation signifies the end of the world. Whether one shares the belief to its joyous conclusion or not, Revelation comes with an ominous connotative baggage. Additionally, the literal meaning of the word suggests a "revealing". During the first shots of the film, the meaning of the title is reinforced by a verse of the *Dies Irae* [Days of Wrath] hymn, the only extra-diegetic voice-over of the film, which reads the relevant verses from *Revelation* (8:1): "When He opened the seventh seal, there was silence in heaven for about half an hour." The Seventh Seal is silence, "the silence of God", as prefigured the advertising subtitle that accompanied the film at its release.

2.2. Temporalisation and Spatialisation

There is a clear temporality that both organizes the film and is thematized by it: the end of time, which also means a very short duration. The temporal localization is "a day in the Middle Ages". The Middle Ages is quite openly not a realistic, historical reference but "the Middle Ages as imagined by art". So, we meet crusaders and self-flagellators and traveling players' troupes, witch-burnings and the plague; events that never happened at the same time and place, and some of which didn't really happen during the Middle Ages. There are also references to *Hamlet* and *Don Quixote*, Renaissance works that have formed our views of the Middle Ages. The medieval setting allows the all-encompassing use of the

semantic universe of Christian theology, which functions as a cover for the modern philosophical questioning. The temporal programming of the film are the 24 hours of a day: from just before the dawn of a day to just before the dawn of the next. In four instances in the plot, we are given information about the time before this day, through characters' spoken narrations in past tense. The changing light is the main indicator of the time of the day, complemented by the actions of the characters, such as eating breakfast or lunch. This one single day has a very obvious connotational meaning: a lifetime, a short segment of time that is linear and unique for each of us but circular and repeated for humanity.

A spatial element of the film, that structures it visually, narratively, and thematically, is the borderline, and the oppositions that define it. Up/down, outside/inside, light/darkness are such oppositions. For example, visually, we have very often side-by-side areas of light and shadow, intensely contrasting each other, while philosophically contrasting characters are often visually separated by some spatial element of the mise-en-scene, such as a tree branch or a grid window. Particularly the light/darkness opposition infiltrates every aspect of the film and is clearly connotating the life/death opposition. The elements of the landscape are organized always around oppositions, that imply connotative meaning, such as sea and land, wild and tame, empty and populated, valley and mountain, open plane and forest. These constant oppositions are organized mostly around the light/darkness and/or visibility/non-visibility oppositions, and can be interpreted as a grid. This landscape is also a giant chessboard, on which is played the game of life – and in its turn, the chessboard stands for the world. This spatial over-laying is articulated early on, in the first sequence of the film, with the constant visual parallelism between landscape and the chessboard. A very strong example of this visual parallelism, appears in the second part of the 14th shot, where the chessboard near the sea is viewed in such a way that its lines are in continuation with the lines of the landscape.

A second spatial element that structures the film is the frame, including instances where borderline and frame co-inside. It is also supported by a relation of mirroring, literally and metaphorically, which is complementary to the relation of opposition. The visual framing and/or mirroring of action connotes theatrical re-presentation, art in general and, self-referentially, cinema. The literal appearance of a theatrical stage and actors playing, is re-enforced by situations reminiscent of theatre, and visual framings of different levels of action by elements of the mise-en-scene, while the position of the spectator or the fakeness of the spectacle is often stressed. Moreover, the mirroring effect appears both in the characters and their actions. Note that the spatial localization is the Elsinore area in Denmark. Here again the aim is not realistic geography but a reference to cultural representation, *Hamlet* again, a play that is so important to this film because it includes the representation of itself, as the film does; a *mise-en-abyme*. So, the world is also a stage.

Therefore, the spatial programming of the film is literally a journey and metaphorically both a chess game and a theatrical play; all three function as metaphors for life.

2.3. **Actorialisation**

The principal characters of the film are the KNIGHT Antonius Block and DEATH, who are also the two competing chess players. The main other characters can be perceived as "the Knight's Team" against Death, and also the chess pieces of his side. Their characteristics, as well as their sub-plots, are clearly allegorical as of the characters of a moral play. Jöns the SQUIRE arrives along with the Knight from the Crusades and is his symmetrical inversed reflection: the cynic to his idealist, Sancho Panza to his Don Quixote. Their oppositional mirroring is stated on their very introductive shots, as they lie exhausted on the coast: the Knight lies in a slightly inclined position in a frame that includes the sky; the Squire lies flat with spread limps in a frame full of earth. In the next two shots, the first will turn his eyes upwards to the sky, the second will turn his face downwards to the earth. Early on, in a sub-plot of his own, the Squire will save a MUTE WOMAN from rape, who will join their group. At the end of the journey, the Knight will finally arrive at his castle where Karin the KNIGHT'S WIFE is waiting for him.

The Players' Troupe provides the main sub-plot of the film. Jof, juggling and fooling around, is presented as childish, innocent and unselfconscious; he is the Holy FOOL. He is also a contrasting mirror

of the Knight. Like him, he sees visions; but his initial vision in the film is MARY WITH THE CHILD. In contrast to the Knight, he can hear the voice of God (as music) and didn't abandon the woman he loves. Mia the FOOL'S WIFE is earthy, wise and satisfied and mother of BABY Mikael. The three of them form a holy family, a nucleus of love that survives at the end of the film. The other actor, Jonas Skat, is a light SCOUNDREL and the opposite of Jof; sensual, unfaithful, money-loving, unconcerned by God. In his own sub-plot, the Scoundrel forms a very conventional adulterous triangle with sly and sensual Lisa the BLACKSMITH'S WIFE, whom he temporarily renames Kanikunda, and stupid Plog the BLACKSMITH.

Two additional characters have their own symmetrically opposed sub-plots: the WITCH and Raval the ROBBER. The former is an innocent child accused of having caused the plague and led to a torturous burning death; the latter is the preacher who had once inspired the Knight to go to the Crusades and has since become a criminal. Finally, several minor characters, simple pawns, appear in the film: a dead body, a painter, soldiers, priests, villagers, self-flagellators and their travelling preacher, an innkeeper and customers.

2.4. **Dramaturgical Structure**

One can divide the film into 12 dramaturgical unities: (1) (seaside, before dawn) Death comes for Knight, who challenges him to a chess game. (2) (on the road, early morning) Fool sees a vision of Virgin and Child. Discussions among Actors. (3) (church, morning) Squire speaks with Painter. Knight speaks with Death and betrays his move. Knight speaks to Witch. (4) (dead village, morning) Squire saves Mute Woman from Robber and reveals his past. (5) (outside the inn, morning) Actors' Performance. Lisa and Skat adulterously court. Religious Procession. (6) (inside the inn, noon) People talk. Robber initiates tormenting of Fool. Squire saves Fool and punishes Robber. (7) (countryside, noon) Mia and Fool offer food and solace to Knight. He offers them protection. Knight wins a move against Death. (8) (forest outskirts, afternoon) Conclusion of Skat-Lisa-Blacksmith triangle. Skat fakes suicide and dies for real. (9) (deep forest, night) Witch-burning procession. Knight speaks with Witch and Death. Knight and Squire give drugging herb to Witch and watch her burn. (10) (deep forest, night) Robber dies in pain. Fool sees Death playing chess with Knight. Knight reverses the chessboard. The family flees. Death checkmates Knight. (11) (castle, before dawn) Karin welcomes the remaining company. Death arrives and takes them all. (12) (on the road, dawn) Fool, Mia and Baby survive the night. Fool sees a vision of Death and the dead dancing going West. The family leaves toward the rising sun.

The 12 dramaturgical unities can be grouped 3-by-3 into the four parts of the Knight's quest: (I) The Knight makes a deal with Death to gain time as he realises that his life has been meaningless and sets to find his life's meaning. (II) He starts observing life; he finds a lot of evil and deception but no answers. (III) He feels the beauty and value of life. He also realises that both goodness and evil is found in humans, and that Death holds no answers. (IV) He tricks Death and saves the family of players. He then loses the chess game and dies.

3. Narrative Syntax

The Knight is the Subject of narration of the film, which can be conceptualised as a quest. The Object of his quest is not immediately apparent and does not remain stable throughout the narration. What is the prize of the game against Death? Life, of course. Yet, a mortal cannot ultimately defeat Death. As a Christian, the Knight would have hoped for eternal life. Having lost his faith, he has lost this prize and he no longer knows what life is for. This opens up the quest for meaning. So, the real desire for the Knight is his life to be meaningful. As it seems that it hasn't been so far, he would like to do something meaningful before dying. Yet again, this presupposes that he does know what is meaningful in life, and thus, the question for the first (and larger) stage of his quest becomes: What is a meaningful life? What makes a life meaningful? As the Knight, and the spectators, gain knowledge, it is made clear that the answer to the question lies in life itself, not somewhere outside it. Love and act kindly, are the only endeavours revealed worthy. So, the final purpose of the Knight's quest is no longer knowledge but action. It is too late to live his love but he can save the love and lives of the Fool's family. By this act of kindness, he gives meaning to his life, obtaining the Object of his quest. And yet, he still dies, as we all will.

As a crusader, the Knight expects his main helper to be God; however, He remains silent or rather, He is nowhere to be found. Devil proves to be equally elusive, and the all-present Death declares his ignorance. The Knight is left with humans. Not one of them can answer his questions satisfactorily; observing their actions, however, gives him some short of understanding: it is in humans that he will find both the meaning of life and a meaningful life. So, every human turns out to be his Helper.

It is made clear since the beginning that the Knight's main Opponent is Death. Death is the Opponent of Life and all the living, as well as the limit to any knowledge we may have and any action we may do. In a quest of knowledge, however, opponents are those who hide the truth and/or offer false truths, deceivers. And Death does not hold a truth to hide. Thus, it is religion, the main opponent the Knight has met in his quest for both the meaning of life and a meaningful life. Religion means the people of God, priests and preachers who claimed to reveal the truth and are proved to be lying; it also means, the Knight's own beliefs. He meets many other deceivers, of many kinds, but they don't really obscure his path for knowledge. As a worthy life proves to be not the one of correct beliefs but the one of kind actions, we have a re-evaluation of all the characters. It does not matter whether one knows and/or tells the truth; what does matter is not to hurt people, to diminish the pain of the people, to save them from pain – and even, if you can, to actively save them from death.

Both the Sender and the Receiver of the Knight's duty to quest is the Knight himself. For ten years previous to the start of the narration, the Knight was a crusader. Sender for that quest was God, or rather his representative on earth, the preacher – the one who has turned to robber, would be rapist and torturer of the weak. But when the immediate sender is proven a liar and the ultimate one probably inexistant, the contract is void. The Knight has to give meaning to his own life by himself. It is he alone who gives himself his final mission.

4. Semantic Structure

4.1. From Thematisation to Isotopies

Death dominates the film. It appears personified and in dead bodies and dying people, spoken and sang about, in paintings depicting the dying or the dead or Death personified, in real and prop skulls, as the allegorical cutting of a tree or the very realistic screams of a dying man, real and fake and multiply represented, in seriousness and in jest, as illness mainly but also as caused by men. Interestingly, this does not mean that the film is about death; all we are told about it, is that it is unavoidable and reveals nothing. It is Life what the film is about. We are offered a panorama of life; a great spectacle of different paths in life. As the Knight searches for the meaning of life, the different characters clearly represent specific approaches to life. Women in particular allegorically stand for life itself, Mia being the well-lived life. The noon sequence, where she offers the Knight milk and strawberries, gives the film's answer about what life is. When at the end of the sequence the Knight sits again against Death to play chess, their bodies frame the other characters who sing softly reclined on the grass under the sun, with the prop skull behind them; now the Knight knows what he fights for. So, a most prominent isotopy of the film is Life/Death.

The Chess game that is played between the Knight and Death is the main structuring element of the narration. Visually, apart from the literal depiction of chessboard and pieces, there is an overall organisation of space on the black/white opposition, as a chessboard. Moreover, the medieval clothes of the characters make them resemble chess pieces, a resemblance that is often stressed by the way they are situated in the frame. I should note here that the film is black and white, an aspect of its expression-substance that could have been non-signifying; I argue that it is semiotically significant. I think that the White/Black isotopy starts from the level of the signifier and goes up to the theme of Chess, and further on to being a connotation for the opposition Life/Death. The Light/Darkness isotopy is isomorphic but not identical to it.

Theatre is also omnipresent in the film. Its official introduction occurs on dramaturgical unit 2, when the characters of the Players first appear, along with their theatrical paraphernalia, their painted barrow, their masks and costumes. It is one of them who informs us that they are close to Elsinore, while holding a prop skull. Then the theatrical stage is multiplied ad infinitum, as theatre imitates life and life imitates theatre. One very significant scene is in the beginning of dramaturgical unit 5, when the three Players

play an erotic triangle on stage, while Skat who plays the lover simultaneously flirts with Lisa who sits among the audience near her oblivious husband. So, the stage mirrors reality, and reality crosses the spatial border between stage and audience. The opposition **Reality/Representation** is also important.

Both Chess and Theatre stand for Life in this film. They have something in common: they are two versions of the Play of Life. Therefore, there is a Play isotopy in the film, which is structured on the opposition **Chess/Theatre**. Moreover, Playing metaphorically stands for Action. Therefore, the Action isotopy should be formed on the Chess/Theatre opposition. Which fits well with the fact that the main characters in the film are the returned crusaders and the players' troupe, representing a polemical and an imitative approach to life respectively. I will venture that the action isotopy is **Fight/Pretence**.

One should observe here that theatre is not the only art that appears in the film, although is by far the most prominent. We see paintings and painters, and sculpture, we hear songs and music, and also hear about them all. There are enough elements to argue for a semantic set about **Art**, which is neither a super-set nor a sub-set of Theatre; they are rather intersecting.

The last unavoidably important semantic group in the film is **Religion**, and particularly Christianity. The film is full of Biblical texts and hymns, crusaders and priests, crosses and crucifixions and icons. There are also more subtle references, such as sunrays tearing the clouds, in a frame clearly reminiscent of religious painting, or a blessed hunted family of mother, father and baby child. The group's internal semantic organisation depends on the theological opposition *God/Devil*, as we all know in advance and the characters believe. Twice the Knight addresses the accused Witch, trying to gain from Devil the answers he wasn't given by God. But the Witch burning on stake towards the end of the film, exact visual copy of the crucified Christ at the beginning, is not evil and doesn't see the Devil. The opposition is re-iterated as the moral code **Good/Evil**, which is by no means co-extensive with the theological one, and is no longer limited in the Religious semantic universe. A spatial isotopy that is isomorphic with the theological isotopy God/Devil is the isotopy **Up/Down**, as quite clearly states the Squire's song in the beginning of the film "God is up in heaven but devil is in every street". The Up/Down isotopy, while important in the spatial organisation of the film, is proved to be semantically secondary, precisely because the theological element is taken out of the equation. Instead of an hierarchised model of the world, a flattened one is revealed. There is no divine Up opposed to our mortal Down, we are all down here opposing Death. Equally, the class hierarchy clearly structuring – medieval, and not only – society, is flattened in the face of death. So, we are back to our Chess opposition, to which the moral code is now added.

The film seems to constantly imply an opposition and/or a deep relation between Religion and Art. A mirroring opposition is clearly indicated in the dramaturgical unit 5, to the beginning of which I have referred earlier. Outside the inn, the Players' Troupe play firstly a sketch about a love triangle and then sing a song about the dance of death; their performance is interrupted by the entrance of a procession of self-flagellators. The juxtaposition of the two spectacles makes obvious the differences but also their strong resemblances. The speech of the preacher leading the religious procession is performed in a frame at the background of which the Fool and Mia stand in silence; actor and actors, in front of their respective sets, facing their common audience. And they speak of the same topics exactly; in a different way, obviously. **Art/Religion** form an isotopy in the film; the isotopy of Representation.

Two themes that appear since the beginning of the film are Silence and Revelation, which are interconnected. There are different kinds of silence, such as the silence of God that follows the opening of the seventh seal and the silence of God answering the Knight's prayers, the silence of miracle and the silence before the declaration of love, the silence of the dead and the silence of the Mute woman, the silence of dignity of Karin and the silence in protest of the Squire. As opposed to silence appears not only speech but also song and music. Then silence is opposed to revelation. But revelation belongs to the semantics of vision – we have switched to a different sense, from hearing to vision. And this is a very strong theme by itself, as it includes the spectacles and all visual art, of which we spoke before. All the senses as revealing seem to form an opposition to silence. But then, both revelation and silence surpass the sensible realm, because revelation metaphorically is understanding. What is at issue here is knowledge. What we have is the epistemological isotopy **Revelation/Silence**, which is complex, comprising the secondary isotopy: intelligible knowledge/sensible knowledge, i.e. Consciousness/Experience.

4.2. The Semiotic Square of the Characters

The main characters, the "Knight's team", are ten. As characters in a mystery play, they are allegorical, which is stressed by their names and stereotypical appearance. Many symmetries-oppositional mirrorings, organise their group. The obvious division is gender: men/women. It is also immediately obvious that every woman corresponds to a man. The exception is the double-named Lisa/Kanikunda who corresponds to both Skat and Plog, which leads us to think that Plog is the alternative of Skat. Mia also corresponds to both Jof and baby Mikael, but the three of them are obviously a unit. So, we have eight character-positions, like the named chess pieces, half are men and half are women, each man corresponding to a woman. Now, the gender ideology of the film is revealed, as women clearly stand for Life, while men stand for the human Subject. Men are defined by their professions and actions; their women are their lives. Thus, the main characters can be grouped in two sets, each corresponding to one side of the following series of isomorphic couples: Man/Woman, Subject/Object, Knowledge/Life, Action/Being.

The female characters stand for kinds of lives to be lived: Mia, the Fruitful; Lisa, the Deceitful; Karin, the Wasted; and the Mute woman. The male characters stand for ways in life: Jof, the Fool is blessed; Jonas Skat, the Scoundrel and Blog, the Smith are limited in the material world; Antonius Blok, the Knight is an idealist philosopher; and Jons, the Squire is a materialist philosopher. In the prominently epistemological universe of the film, relation to life is knowledge – which follows the Biblical semantics, after all. What kind of knowledge there is? Eros/Sex, Intelligible Knowledge/Sensible Knowledge, Consciousness/Experience. So, we have a double allegory, where love and knowledge substitute for each other.

Table 1. The Allegory of the Characters: Paths in Life

<table>
<tr><td colspan="4">Mia, the Fruitful
→ Mikael, the gift of life/the future

True Love
(Full Life / Life defeating Mortality)

Fool, the Blessed</td></tr>
<tr><td rowspan="2">Karin, the Wasted

Romantic Love
(Intellectual Life)

Knight, the Idealist</td><td>Eros
(Consciousness)</td><td>Sex
(Experience)</td><td rowspan="2">Lisa/Kanikunda, the Deceitful
---
Adultery/Convention
(Thoughtless Life)

Scoundrel/Smith,
the Sensualists</td></tr>
<tr><td>Not Sex
(Not Experience)</td><td>Not Eros
(Not Consciousness)</td></tr>
<tr><td colspan="4">The Mute

Companionship
(Life facing Mortality)

Squire, the Materialist</td></tr>
</table>

4.3. The Philosophical Structures

What complicates the process of forming the semantic system of the film is, on the one hand, the tension between its appearance of medieval mystery play and its reality of modern parable; on the other, the fact that the Knight has views that are proved to be wrong. The Knight's initial world-view, which is shared by most characters with the notable exception of his Squire, is Christian and neo-Platonic, as expected in the Middle Ages. His sudden loss of faith turns it upside-down, or rather flattens it. The overall position of the film is an atheist Kantianism, consistent with mid-20th century Existentialism.

As we have deduced earlier, the Life/Death opposition is an important isotopy of the film. The Knight's initial **onto-epistemology** is based on an isomorphism of the Being/Appearance and Intelligible/Sensible codes, where real eternal life is opposed to mortal life. In this semantic universe, death is an illusion.

Table 2. The Knight's Initial Onto-Epistemology

	Mortal Life (illusion)		
(Noumena = God) Eternal Life (reality)	(Being) Life	(Appearance) Death	(Phenomena) Death of the Flesh (illusion)
	(Not Appearance) Not Death	(Not Being) Not Life	
	Eternal Damnation (reality)		

Subtracting God from the equation, the reality/illusion markers are inversed, the metaphysical world disappears, and what is left is the one Life lived here and now, and Death. The following square encapsules the **ontological** position of the film:

Table 3. The film's Ontology

	(Mortal) Life = Existence (reality)		
~~Eternal Life~~ Not Existing	Life	Death	Death = Inexistence (reality)
	Not Death	Not Life	
	Representation		

Both the divisions Being/Appearance and Intelligible/Sensible are relocated inside (mortal) life. As the Knight seeks knowledge, and gets no answer from God or the Devil, he turns to **Religion** and **Art**, to Death and the observation of **Life** around him. Religion and Art are both representations, i.e. in a way illusions; however, the Knight finds that the former lies, while the latter tells the truth. Death knows nothing; he doesn't lie but he tells no truth either. So, the reality/illusion opposition, is not isomorphic to truthful/lying, as one would expect; or, to put it differently, there are different kinds of lying. The following semiotic square is the main **epistemological** argument of the film:

Table 4. The film's Epistemology

	Art (representation)		
Life (reality)	Truthful	Lying	Religion (representation)
	Not Lying	Not Truthful	
	Death (reality)		

A change in the onto-epistemology causes also a change to the system of **morality**. If the great battle of Life was initially conceived by the Knight as a fight between God and the Devil, he finds out that there are only human beings, inescapably mortal, capable of good and evil acts; and the great enemy is Death

Table 5. The film's Morality

	Humans (reality)		
~~God~~ (illusion)	Good	Evil	~~Devil~~ (illusion)
	Not Evil	Not Good	
	Death (reality)		

As the axiological system is no longer defined by an external reference, one has to search for value inside life. Good is redefined as kindness to the others, not truthfulness to God. Thus, action is valued more than knowledge. This also re-evaluates the act of pretence, which is no longer devilish but neutral; there are good and bad pretenders, depending on the result of their pretence to other humans. Going back to the Play (Chess/Theatre) isotopy of the film, we see that both sides of it are neutral and eventually depend on the choices of the Players. In order to save the family, the Knight, who is essentially a Chess Player, needs momentarily to Play Theatre and inverse the chessboard.

Table 6. The film's Conclusion

	The solution / Life		
(Players of) Chess	Fight	Pretend	(Players of) Theatre
	Not Pretend	Not Fight	
	The dead / Death		

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REPRESENTATION AND ALTERITY IN VISUAL CULTURE: BETWEEN RESEARCH OF THE SELF AND KNOWLEDGE OF THE OTHER

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1. Gazes and representations

In the essay *Straight in the Eye*, Roland Barthes asks whether or not the gaze is a sign (Barthes 1982). It would not be, the French semiotician observes, because a sign is what is repeated, whereas a gaze "cannot repeat itself textually". Still, a gaze means.

Barthes dissolves this "mystery" by resorting to the notion of *significance*, the arising of meaning beyond the existence of a system of signification. We could also say that the gaze sets meaning in motion from the moment it produces a *semiosis*, even in the absence of an actual signification, understanding here the notion of semiosis as it was defined by Charles Peirce: a relationship between three entities, the first of which is the Object that initiates and motivates semiosis, the second is a sign mediation, and the third is the Interpreter as the outcome of semiosis. Semiosis is thus intended here as the *production of meaning*.

We would say, therefore, that a gaze produces meaning from the moment that both in the mind of the observing subject and in that of the observed subject a change of state, emotional and/or cognitive, takes place. Whether seduction or clinical observation, whether the gaze takes place in the presence or through the mediation of a picture, looking at the Other means relating two worlds of subjectivity. These worlds, as we know from Emmanuel Lévinas (1961), are irrepeatable and irreplaceable singularities that escape the finiteness of classifications.

Moreover, looking at the image of the Other is thus never a neutral action, but is a dialogical and performative act motivated by a *goal of meaning* and aimed at obtaining an *effect of meaning* (cf. Bonfantini 1984: 13-14). Looking at the Other means moving from the principle of identity to the principle of alterity, i.e. conceiving of identities as "resources" (Jullien 2016) capable of nourishing every other identity with which a subject enters into a relationship.

The ethologist and philosopher Roberto Marchesini brings the example of the oak tree, which becomes such through a process of *morphopoiesis*: "the context allows the oak tree to construct its own singularity, giving it a matrix of development and leaf organisation. In the same way, the oak realises the context, somatises it, transforms it into a living entity" (Marchesini 2016: 32).

Starting with some philosophical concerns on alterity[1], and with reference to semiotic studies on this topic (Ponzio 1992), we intend to address the dialectic between the necessary construction of the self-image[2] (as selfies or profiles on social networks might be: Stanghellini 2020) and the representation of the image of the Other in the social sphere of communication, an image that is often distorted or defined from the needs of the Ego.

It is therefore of interest to propose a reflection that can contribute to a semiotics of *alterity*, not only in ethical and anthropological terms (leading to the recognition of the Other as the inevitable term of the relationship) but also in cognitive and epistemological terms (leading to the exploration of what lies beyond the boundaries of what we know of the Other). In particular – with reference to the distinction posed by W.J.T. Mitchell (2015) between *image* (the mental representation) and *picture* (the material visual artefact) -, we will try to show, through an art-historical pathway how *images* often anticipate *pictures*, and how these, in turn, can call into question ways of seeing and considering the Other.

[1] Among them: Lévinas (1961), Todorov (1982), Jullien (2016), Petrilli and Ponzio (2019), Ponzio (2019), and others.
[2] We refer in particular to Gustav Jung's Selbst (1921) and George H. Mead's *Self* (1973).

2. The gaze on the Other

As a communicative act, the gaze on the Other, and of the Other on us, enacts a communication process based on the phatic function (Jakobson 1963), through eye and haptic contact. The gaze is as much an action *addressed at someone* as it is *received from someone*. But the phàtic contact, of mere ascertainment of mutual presence, does not remain dominant for long: other functions soon prevail, from the expressive ("I want to present myself to the Other so-and-so") to the conative ("I want the other to behave so-and-so"). These two functions, however, remain confined to the pragmatic sphere of the situation and circumstance in which the gaze takes place, but can vanish as soon as the contact ends. What remains, however, is the action performed by the referential function: the *image of the Other*, in fact, is transformed into *the idea of the Other*. From a purely visual phenomenon, it becomes a cognitive element that is added to our encyclopaedia (Eco 1975). In this way, the *Other in front of me becomes Other according to me*.

The gaze is thus a semiotic relationship between two subjects: an Ego that looks at a You, according to Martin Buber's categories (Buber 1923). But what happens in the space of this relationship? In many cases, again using Buber, the Self becomes an It, according to a process of objectification: a subject made the object of its own interest, folded to its own demain and thus annulled in its differential qualities. In any case, what we can consider is how we form in our minds the image of the Other; and subsequently how this image is transformed into belief and judgement and prejudice, the imprint that guides pre-comprehension (Gadamer 1960) and interpretation.

According to Immanuel Lévinas (1961), the Other is not reducible to any kind of semantic category as well as to any anthropological genre. The Other is a singularity that only for convenience we define through adjectives that designate physical characters as well as psychological types. But the Other is unique and unrepeatable, irreplaceable, escaping all categorisation (Ponzio 2019). And yet, in the world of communication, especially in the era of globalisation, of the pervasiveness of the instruments of image production and reproduction, and therefore of media exposure, in this world any representation of the Other inevitably presents itself as *framing*: standing between the boundaries of the picture.

Turning our gaze towards someone – and towards what is *other than ourselves* – is thus an action that can take place through different mental dispositions. Loosely using two of Roland Barthes' (1982) terms, the relationship with the Other oscillates between the inclination to understand the *obvious sense* and the observation that awaits the emergence of an *obtuse sense*. In the first case, categorisation prevails, the knowledge of what one already knows or presumes to know; in the second case, one seeks to grasp the *infinite* of which Lévinas speaks, a sense that eludes but which continually urges us to search. The obtuse sense opens up the possibility of discovery, it invites conjugation by neutralising all sorts of contrariety, it requires a reciprocal assumption of responsibility; because it allows us to understand to the full that, as Salvatore Natoli notes, "Each one of us exists in virtue of others, and not only because by others he has been generated, but because from this world he would soon have left, just as he entered it, if he had not been welcomed, raised, by someone loved in his own way" (Natoli 2004: 137; our translation).

Aware of the risks of synthesis, let us then indicate the three main ways through which one can *look at the Other*.

1. One can look at the Other with the intention of trying to grasp the characters of his identity, in order to place him on one of the "shelves" of our axiological system, fixing these characters in memory in order to be able to recognise (in Italian *ri-conoscere* as being known again) them again at a later time.
2. We can look at the Other in order to explore, through abduction, his history, the cultural universe from which he comes, what differentiates him from us, and thus the *écart* that separates us and at the same time relates one to another (Jullien 2016).
3. It is possible to look at the Other by renouncing all judgement and any form of adjectivization on how the Other presents himself, on his outward appearance, on his language and behaviour, on how he treats his *Persona*, thus avoiding any consideration that could turn difference into discrimination.

An example of how these three modes can interact, even conflictually, is the way each of us reacts to the sight of a person with non-Caucasian features. In such cases, our gaze is *spontaneously* led to notice differences, even if differences exist between individuals of the same ethnicity. This is what happened to the Armenian model Armine Harutyunyan, who walked the runway for Gucci in 2020, who was the victim of body shaming and offensive parodies because she was considered not to fit the European aesthetic categories.

Mere perception therefore immediately leaves the field to signification, and from the perceptual level, we pass to the cognitive level, from perceptual judgement to value judgement. The Other thus becomes an *exotic* object because it is outside our common sense. It may fascinate or annoy, be desired or disdained, tolerated but not for that reason also accepted: it does not matter what kind of ethical judgement is made, what matters is the fact that the surface qualities of the Other are placed as the first object of judgement, and thus as a screen and impediment to a knowledge that is not tainted by stereotypes and prejudices.

We ask ourselves, then, how we can outline a critical semiotics of the iconography of alterity, *iconography* being understood as the set of representations relating to a given theme.

3. The Representation of the Other

First, we wish to clarify an issue concerning an aspect of visual semiotics by resorting to some Peircean categories; in particular, we draw attention to the resemblance relationship between the represented Object (not necessarily a referent) and the Interpreter that the representation expresses through sign mediation.

We propose to consider two ways of understanding a visual representation: (1) as a *correspondence of identity* or (2) as *openness to alterity*.

It is still commonplace to think that a visual representation is *proof* of the identical: a so-called mirroring of the real. We know that this is a naive way of understanding resemblance because in this case, it means "correspondence of identity". This correspondence is always partial, often irrelevant and, above all, the construction of meaning in an image does not depend on it.

Thus, let us imagine that we visit the studio of an Art Nouveau painter (e.g. that of the Bohemian Alfons Mucha) and find ourselves in front of a still-posed model and his newly completed painting: *Emerald*, 1909. Saying that image b (the painting) resembles image a (the model) generally means recognising a in b. We could call this type of resemblance *identity iconism*. This is, in our opinion, the type of iconism that has rightly caused much perplexity and scepticism in semiotic theory, starting with Umberto Eco's criticism (1975).

Let us then suppose that we are in another atelier, such as Ernst Ludwig Kirchner's painting Marzella of 1910, now in the Moderna Museet in Stockholm. In this case, we can say that in a (the model) we can recognise *x* (the painting). The latter is a variable, one of multiple possible Interpretants, so much so that the same model (Fränzi) has also been portrayed by other Brücke painters with other sense effects. As a variable, image x is not necessarily equal or identical to the model: it is *other from it*. The picture is an enunciation of a *sense other*. This leads us to say that alterity is to be considered as a *variable of meaning*. We could call this type of resemblance *alterity iconism*.

The *sense other* is a vast semantic territory that allows us to observe and explore the multiplicity of subjectivities found in this territory.

The problem begins when we realise that the media, particularly those where visual communication dominates, allows us on the one hand to become aware with indefinite subjectivities, and on the other to discover how many subjectivities and alterities are distorted, denied, and forgotten. This procedure of denial of the Other, among other things, leads to the spread of mental images (understood as Forms of content) from which problems of social coexistence originate. It makes one think, for example, that a young boy, after having participated in a gang rape, compares the violence on the girl to what he saw in the porn video. Thus, faced with images like those of much sexist advertising, we cannot avoid questioning ourselves: what is the image of sexuality most exploited by the media? why is this sexuality (almost only) an exhibition of a body to possess? why does the echo of pornography often spread to non-pornographic communication? And others.

4. The discovery of the Other in painting

So, how does the way of looking at and representing the Other change historically? In which ways do forms of representation help to investigate the face of the Other?

During the 20th century, attention to the Other manifested itself in different ways and with different intentions, becoming increasingly important. We could go so far as to support a hypothesis that we consider plausible, even if it is difficult to prove: that the discovery of alterity by artists, photographers and film-makers during the 20th century contributed to the progressive recognition of various civil rights that our generations are benefiting from. The fight against racial or gender discrimination, against homolesbotransphobia or for the integration into the social life of neurodivergent or other atypical subjects, for example, even before being a political and legal fact, concerns *common sense*, the abandonment of "mental dysfunctions" given by uncritically inherited false beliefs. False beliefs that, unfortunately, are still strongly anchored in several cultures.

Let us then look at some relevant cases, starting with the actions of some artists[3].

There are three painters on whom we focus: Paul Gauguin (1848-1903), Pablo Picasso (1881-1973) and Ernst Ludwig Kirchner (1880-1938).

Paul Gauguin is interesting for having given visuality to so-called exotic cultures, far from the iconography of the most innovative artists, such as Impressionists and Post-Impressionists. We know that he had a restless and troubled life, dissatisfied with his pictorial work and uncomfortable in the Parisian intellectual environment. That is why, after the age of forty and some travels, he decided to move permanently to the islands of French Polynesia, where he lived and painted until his death. Without this escape from European civilisation, we would not have had his best pictorial legacy, the only one that still fascinates us today.

It could be argued that his art is a consequence of his estrangement from the environment of his formation, like a *metic* of ancient Greece. His artistic genius lies in having first perceived his own alterity as a painful experience, and then the alterity of Polynesian cultures as a value to be discovered. The limit of Gauguin's primitivism lies perhaps in the fact that he acted in line with the Enlightenment myth of the "good savage", represented by two film masters among others: François Truffaut with the film *L'enfant sauvage* (1970) and Werner Herzog with the reconstruction of the Kaspar Hauser case in the film *Jeder für sich und Gott gegen alle* (1974).

Among the artists influenced by Gauguin's "primitivism" is the young Picasso. The Catalan painter also opened his gaze to the "other" figuration of African masks that could be admired in Paris, e.g. at the Musée du Trocadéro. His 1907 work *Les demoiselles d'Avignon* is a kind of meta-painting that declares his departure from the figuration of the classical and European tradition to enter a different dimension. The theme of the painting is by no means innovative. There is a reference to the iconography of bathers or, according to some, to the depiction of the interior of a brothel. But never as in this work, is it the process that counts, as if the painting were the result of a performance. The bodies and faces of the five women are transformed along the way, from left to right, until they take on the appearance of African sculptures. A portion of African magical thought, as much *other* than the industrialised world exists, becomes part of the European figural sampler. The expressiveness and abstraction of the clean cuts of those masks will pave the way for Cubist experiments, to reappear years later in the plastic violence of *Guernica* (1937).

The third case differs from the previous ones because it leads us to the exploration of alterity within oneself. The Expressionism of the "Die Brücke" group is also inspired by primitivism, but proposes a harsh and irritating figuration, pictorially approximate as if it were the work of a pickaxe digging into rock. If we look at Kirchner's paintings from the perspective of alterity, compared to the previous examples, the gaze changes direction: it is now turned inwards as if moving from looking at the *Other from me* to looking at the *Other in me*. In both *Marzella* and the *Sick Self-Portrait*, the figures are, in Hegelian terms, the negation of one's corporeity to direct attention inwards.

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[3] The art history texts we refer to are: Argan (1973) e Barilli (1984).

5. The gaze towards an Other

In addition to painting, there are countless other artistic expressions in the 20th century that concern the investigation of alterity, expressions in which photography is at the forefront. We will immediately focus on two paradigmatic cases of the questioning of one's own social identity and the exploration of an *Other within oneself*.

The first case is that of Marcel Duchamp (1887-1968), who in 1921 dressed as a woman and posed in front of Man Ray's camera (Zapperi 2014). "I wanted to change identity," he would affirm. But we might add that he meant to question the rigidities of identity within and outside the art system.

The surrealist artist and writer Claude Cahun (1894-1954), on the other hand, seems to have dedicated his entire existence to ambiguity and sexual plurality, and above all to questioning both sexual gender and artistic genres (Bower 2013; Mazzucchelli 2014). In the various photographs that make up her work, the surrealist artist represents herself without any distinctive signs of femininity or masculinity, in a constant search for a *neutral* dimension. In this way, she anticipates by decades ways of seeing sexuality that we now call queer or fluid and does so through a "theatrical" use of self-portraiture, a tool for investigating her own existence, staging indefinite images of sexuality.

After Duchamp and Cahun, there are other artists who have thematised their art as a questioning of sexual binarism, especially in the field of Body Art and always through photography: among them, Urs Lüthi and Ulay. Photography is in fact a gaze that investigates. Much more than its visual and formal qualities, photography is semiotically relevant for its indicality: translating into an image a part of the world with which one is in a de *facto connection*. The photographed object is optically translated into object-discourse through the photographic device, and in this path of transformation has the possibility of enunciating much more, or more from, than the vision of the eye. For, as Walter Benjamin already observed, "Nature that speaks to the camera is a different nature from that which speaks to the eye" (Benjamin 1931; our translation).

When photography is not painting by other means (Vaccari [1979] 2011), the object in front of the camera thus becomes like an artefact in a laboratory: once framed, the object becomes an interpretable text and territory of investigation.

This is what must have animated August Sander when between 1924 and 1928 he shot the sixty photographs of people that form the collection *Antlitz der Zeit* [The Face of Time] (1929). In addition to their artistic-photographic value, these photographs are a visual anthropological treatise. It is a collection of 'anthropological types' placed in front of the camera, like a census of the human variety, their professions, and social conditions.

6. Conclusions

In his most representative text, *Totality and Infinity* (1961), Emmanuel Lévinas invites us to see in the face of the Other *the infinite*. But what does this "infinity" mean for semiotics? Let us take our starting point from this passage: "The other remains infinitely transcendent, infinitely extraneous – but his face, in which his epiphany is produced and which addresses me, breaks with the world that may be common to us and whose virtualities are inscribed in our nature and which we also develop by our existence" (Lévinas 1961; our translation).

From this quotation we can obtain three, interrelated observations:

1. The face of the Other is transcendent: we cannot interpret it only by limiting ourselves to its visual configuration (e.g., its morphological connotations).
2. The face of the Other is the site of an epiphany, that is, a revelation: it does not speak only for itself and in itself, but it speaks to me, and invites me to explore and think beyond the boundaries of the known.
3. The face of the Other breaks with the ordinary world, that is, with the known world as it is: every face is an opening of meaning and asks us to go beyond the limits of any pre-comprehension.

In the terms of Peircean semiotics, we can say that the Other is a Dynamic Object that enunciates itself through the Representamen of its own face. But this Representamen presents two problems: because it can only grasp the Other as an Immediate Object, i.e. starting from what we already know, contaminated by the knowledge and beliefs to which we have to resort as handles or nets in order to grasp even a part of the infinite beyond the face of the Other; and because from this Representamen derive Interpreters that have to be continually questioned, since the sign mediation that produces them corrupts or dissolves them.

In many cases, the *Other in front of me* becomes by inertia the *Other according to me*. This is a very delicate point. And we are convinced that it is precisely the disregard of this difference between the origin of the limitless injustices with which human history is studded. Particularly those based on the objectification of the other or its distancing: from racism to sexism, from anthropocentrism to androcentrism.

Instead, if we rely on the view that each of us is to be thought of as an inviolable and inscrutable, and therefore infinitely interpretable, world; if we learn that all the indefinite worlds with which we enter into relationship are to be explored and seen as objects of conjugation and not opposition, then perhaps we might begin to see changes in intersubjective relations.

We have seen, although the few examples, how the semiotics of alterity starts from the world in which we look at the Other, from how we represent it, both in the mind and in visual artefacts. Addressing alterity as a semiotic question, perhaps, means reflecting as much on the historical ways of looking at and representing the Other (which we only give here in a few examples), as it means identifying a fundamental basis of the relations of meaning. Semiotic reasoning is in fact structurally inclined to identify meaning as *other than itself*, as transcendence with respect to the mere phenomenal datum. Moreover, this *other* is to be considered as a continuous field of exploration of meaning, not as an acquired and unmodifiable content. Lévinas's metaphor of the *infinite* could in this case be compared to Peirce's unlimited semiosis, where the chain of interpreters (e.g. of judgments about the Other) is not limited to the first impression and, on the contrary, is led to continually questioning beliefs and ways of thinking.

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VIII. Digital Practices

DENOTATION AND CONNOTATION IN THE SEMANTIC SPACE OF DEEP NEURAL NETWORKS

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1. Introduction

The paper aims to illustrate the importance of semiotic studies in the context artificial intelligence (AI), in particular Deep Neural Networks (DNNs), applied to Natural Language Processing (NLP). This section provides a quick overview of the semiotic concepts of signification and semantic system. The second paragraph focuses on the importance of the language systems for the development of neural models. The paragraph highlights the similarities between the vector representation of meaning in LMs and the structuralist linguistic theory. The third section delves into the question of meaning, investigating the ability of a particular model to identify the connotative meanings of given messages. The relevant literature on LMs and signification is centred on the bias problem. These studies deal with the topic of connotative meaning while not directly addressing it. The paper reframes the bias problem from a semiotic point of view. The occurrence of biases towards minorities exhibited by the models can be attributed to a broader capacity of LMs to learn what Barthes calls mythologies. Following this hypothesis, the third paragraph illustrates that the particular model examined may prioritise certain interpretative paths, when classifying messages in terms of connotation, to the detriment of others. The verification of this hypothesis could open up new paths of semiotic research in the field of NLP.

1.1. Language as a meaning horizon

Language is the fundamental mediating interface between human beings and reality. It is a system of similarities and differences through which subjects can place articulations in an otherwise undifferentiated continuum of experience (Eco 1976: 76–78). Each language structures the content plane arbitrarily and often differently from other languages (fig. 1).

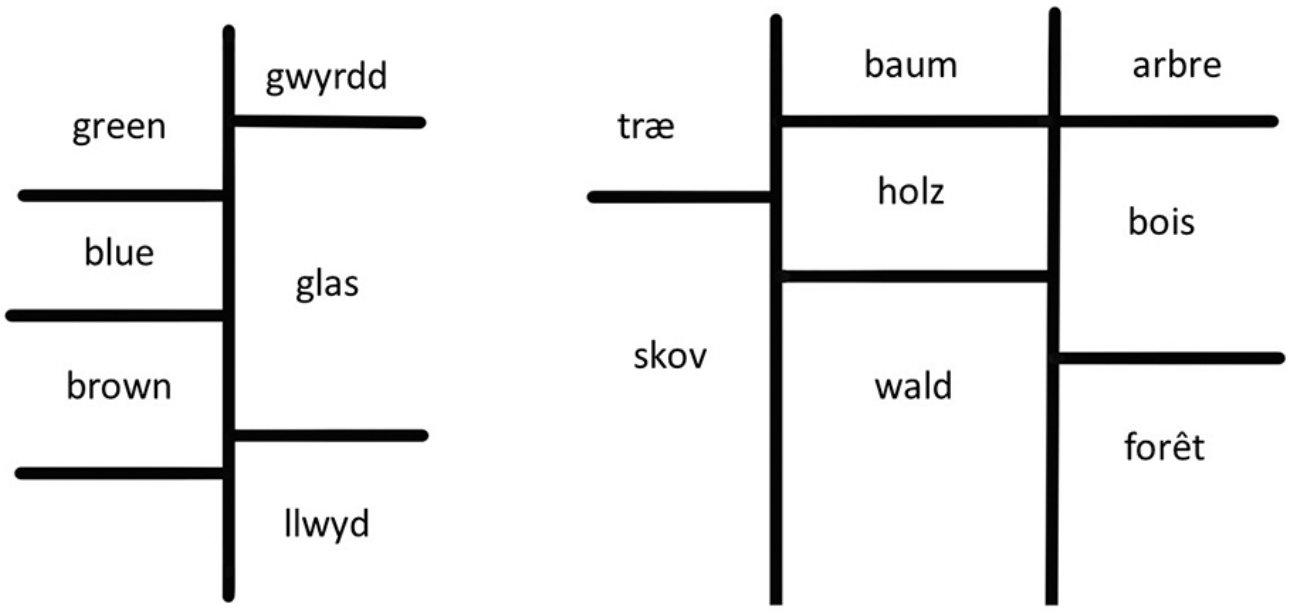

Figure 1. Content structures of different languages (Hjelmslev 1969: 53–54).

It is possible to argue that a language, in its work of shaping human experience, structures cultural units, consisting of denotative and connotative meanings that may sometimes conflict (Eco 1976: 66–67, 80–84). For instance, a sign such as «dog»[1] can have several meanings. Some denotative, such as /well-known animal/, others connotative, such as /loyalty/, /friendship/ etc. It is important to clarify right away that the dichotomy denotation-connotation does not distinguish referential meanings from emotional or abstract ones. The problem of the referent is entirely irrelevant in this context (Eco 1976: 55, 60–62). Connotation is defined as that kind of signification which requires an already existing semiotics to rely on. A denotative semiotics (first-degree signification) is structured on the basis of a code that merges a plane of expression and a plane of content (E R C). A connotative semiotics, or second-degree semiotics, takes the signs of the first system as its plane of expression ([E R C] R C) (fig. 2). According to the provided notation, the sign «dog» has firstly a denotative meaning (#dog# R /four-legged animal/). Afterwards, on the basis of this denotative meaning, it may have a connotative one (#[#dog# R /four-legged animal/]# R /loyalty/).

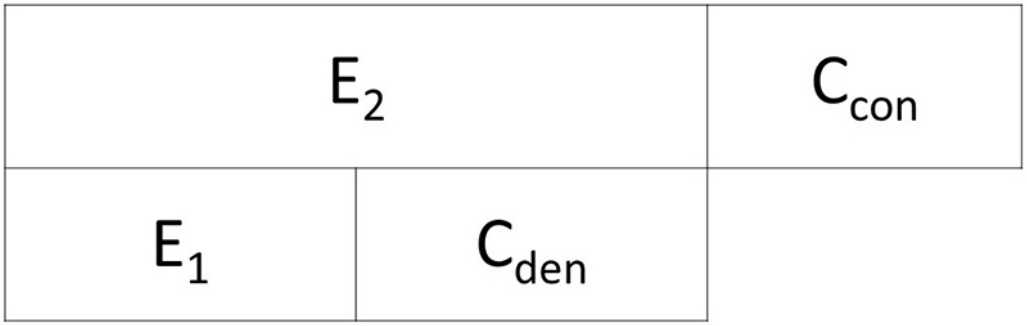

Figure 2. Connotative signification (Barthes [1967] 1986: 80).

Another example is offered by the word «economy». It is possible to give a denotative meaning to the sign: /the entirety of the means of production and distribution of wealth in a given community or geographical area/. Above this denotation several connotations may emerge. This word can be interpreted by signs such as «free market», «competition», «survival of the fittest», or by terms such as «redistribution of wealth», «centralized management», up to extreme interpretations such as «war economy». It is obvious that a sign can have several, sometimes conflicting, meanings. The concrete meaning of a sign depends on the syntagmatic context in which it occurs.

According to Eco's understanding of Peirce and Saussure (1976: 60, 63–64), the value of a sign, its meaning, is given by the oppositive relationship it holds with the other signs of the system of which it partakes. This oppositive relationship can be made explicit through the use of interpretants of the sign under analysis. Some signs of the system can act as interpretants of the first sign, making its meaning more explicit. In the example of the term «economy», the meaning is made explicit by other signs, which can be quite different from each other. Thus, the semantic system can be imagined as a differential system of cultural units that oppose and circumscribe each other, entertaining various mutual relations (Eco 1976: 73). The system of these contents constitutes a speaker's horizon of meaning, his or her form of life. In order for a machine to act (behave, reply and produce speech) in a meaningful way, it is necessary for it to possess this semantic system (McClelland & Rogers 2003). The numerical representation of a sign system is the subject of the following section.

[1] «dog» stands for the complete sign, /dog/ stands for the content or meaning (signified), #dog# stands for the expression or signifier.

2. AI and semiotics

It is not surprising that research programmes in the field of AI eventually had to confront the problem of language. In a way, it is possible to say that a large part of the AI problem consists in making the machine pertinently represent the input submitted to it, be it text, images or other data (Smolensky 1988; Bengio 2009; Mirolli and Parisi 2009; Capone 2022;). Structural semiotics offers a theoretical framework to fulfil this task by proposing a system of signs with oppositive value as a representative medium (Capone 2021, Gastaldi 2021). This chapter provides an overview of numerical representations of semiotic systems.

2.1. **Language Models**

The branch of AI concerned with language is called NLP. Currently, NLP is dominated by the Transformer model, a LM implemented through unsupervised training of DNNs. A LM is the final product of the training of a neural network on textual corpora. It is a sort of model of the language, i.e. a numerical representation of the meaning of the signs of a language state, extrapolated from a huge amount of texts. A LM is used to encode natural language texts and make it manipulable by a network. Encoding turns text into numerical vectors. Once a text has been encoded, it is possible to submit it to another network (a decoder or a feedforward neural network) to accomplish several tasks. For instance, it is possible to train a network to classify texts according to labels. A network can be trained to classify tweets according to the following categories: Politics, Economics, Sports, Gossip. Another option is to perform sentiment analysis on posts, so that the network categorises the elements of the dataset (the posts) according to emotional polarity. Alternatively, new text can be produced starting from some textual input provided by the user (LeCun et al. 2015). GPT-3 is an LM that became famous for writing an article published in The Guardian (Brown et al. 2020), more recently GPTChat (OpenAI 2023) allowed non-practitioners to test the capabilities of Transformer-based models.

A LM consists primarily of a token vocabulary (usually about 30,000 elements). Each token represents a word-piece (Sheng et al. 2019), literally a piece of a word, comparable to a morpheme. However, for the sake of simplicity, the following treatment is conducted at the level of words, not morphemes or word-pieces. Each token in the model vocabulary corresponds to a vector. A vector is a data structure, a list of numbers representing the value (meaning) of a token. The number of elements in a vector differs depending on the model, ranging from about 300 for models such as Word2Vec (Mikolov et al. 2013), to more than 500 for larger models such as GPT-3 (Brown et al. 2020). It is useful to imagine tokens (represented by vectors) as being located in an n-dimensional space, where n is the number of elements of the embedding vector representing the meaning of a token. For instance, an embedding vector of only 3 elements represents a token as being placed in a three-dimensional space. A vector of 300 elements does the same thing, in a space of 300 dimensions. The values of the vector, representing the meaning of the token, determine its location within this space. Although 300 dimensions cannot be represented graphically, vectors can still be processed by the model (fig. 3).

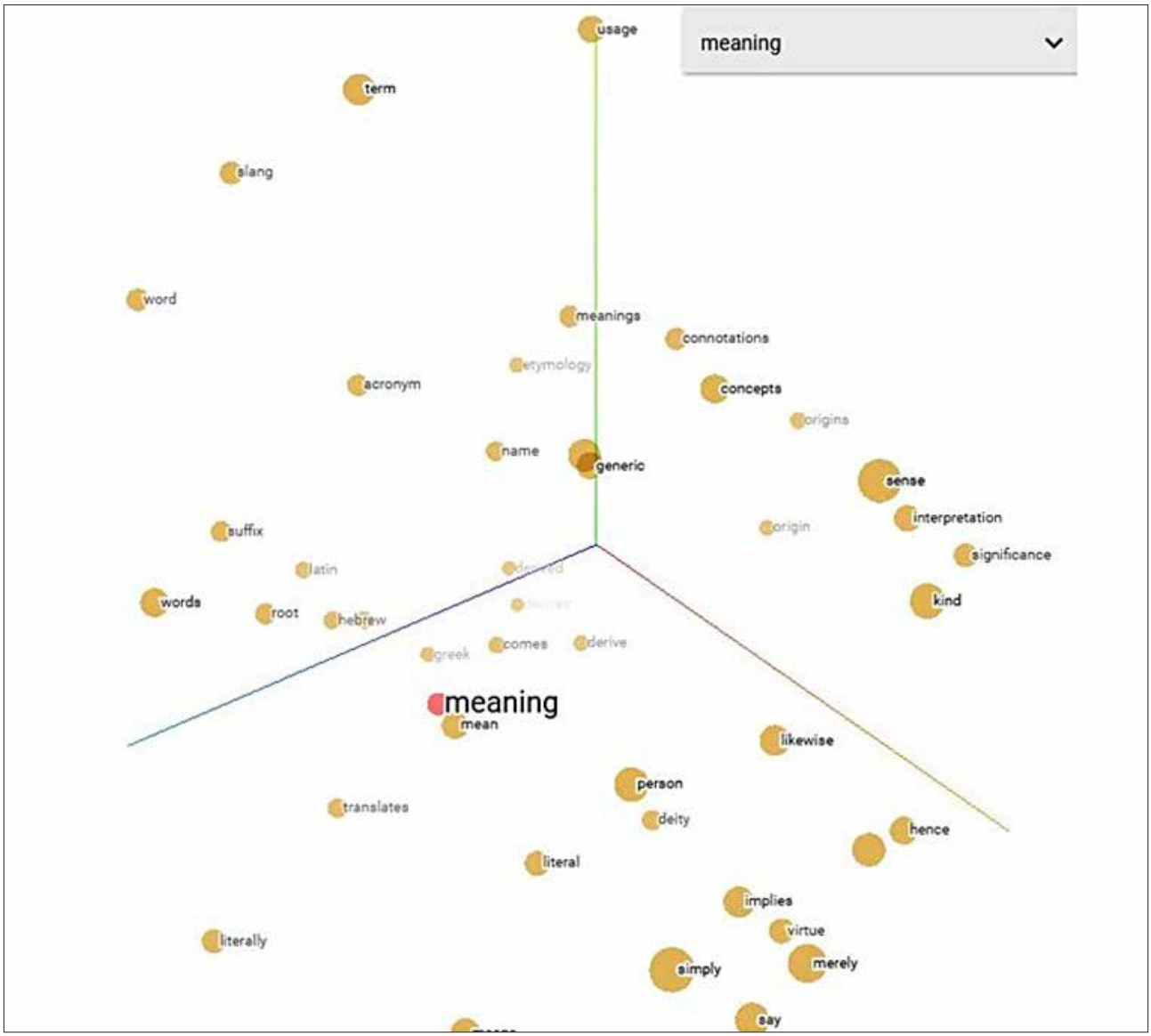

Figure 3. Three-dimensional reduction of the 50 nearest neighbours of the «meaning» token. Initial word embeddings of 200 dimensions, vocabulary of 10000 words. Image generated with Tensorflow Embedding Projector.

Vectors represent the general meaning of a token, calculated as a weighted average of its occurrences in the train-corpus (unfortunately, a discussion on LMs learning techniques would prove excessively long, see Capone 2021). LMs encode words based on these vectors. By processing the word embeddings, a model provides the required output. This method has been partly outdated. Models such as Word2Vec use a static word embedding for each token. This embedding is always the same and therefore does not take into account the contextual nature of the text to be encoded. More recent models, such as Transformer (Vaswani et al. 2017), in addition to the vocabulary of static vectors, come with a set of internal layers. These layers modify the static vectors that encode a token according to the vectors of the other tokens in the syntagm in which it occurs. Thus, during the encoding phase, the static vector of the token «lost» (which is present in the vocabulary) is modified, by means of complex vector calculations with the vectors of the other tokens, based on the sentence in which the word occurs:

- I lost big on a game
- I lost my mind
- I lost my keys

To summarize, the vector representation of linguistic signs proposed so far respects two fundamental criteria of structural linguistics, the oppositiveness of meaning and the contextuality of signification. From this perspective, NLP research can be seen as an attempt to model the semantic interface through which human beings make their way in the world. In this section, the LMs' capability to numerically represent the meaning of a sign within a semiotic system has been outlined. In the following section, the relationship between LMs and connotative meanings is addressed.

3. AI and mythologies: The bias issue

Language proved to be a key element in the training of AI models. This led NLP into many areas of technological application: medicine, law, advertising and news targeting, chatbots, search engines and many others. However, the linguistic turn of AI also had some undesirable outcomes. Along with the language sign system, a LM inherits various prejudices and commonplaces or, as they are called in the relevant literature, biases (see also Capone & Bertolaso 2020). The concept of bias is questionable. Since it is primarily derived from psychology, it steers the understanding of the phenomenon of meaning to a mentalistic direction. In this paper a semiotic and anti-mentalist definition of this concept is adopted. An interpreter (person or artificial agent) is subject to a bias if, when confronted with a certain class of texts, it regularly provides an interpretation describable by a sufficiently circumscribed class of meanings, neglecting other equally relevant semantic directions. A method to establish this tendency in an interpreter is to examine the interpretants used to account for the meaning of certain texts. Concerning the sign «dog», an example of biased interpretation could be provided through the following interpretants: «rabid», «aggression», «pit-bull», «bite».

The issue of bias besides being theoretically troublesome is also a sensitive one. A number of studies (Sheng et al. 2019, 2021; Abid et al. 2021) tested recent LMs, finding biases related to gender, race, religion and sexual orientation in the resulting outputs. In text completion tasks, models tend to fill in sentences with different professions depending on whether the subject is male (doctor), female (nurse), black (pimp), or homosexual (dancer). If the subject is Muslim, the probability that the sentence is completed according to a terrorist or intolerant connotation (meaning) is higher compared to sentences featuring subjects of other religions. Considering these findings, the developers try to identify and mitigate bias by making the network outputs as neutral as possible. The goal is to ensure that the network performs its task (completion, classification, etc.) without taking into account the connotations that are unavoidably present in the training corpora. However, while it is obviously unseemly for the network to make such distinctions for specific tasks, in a general LM the task of debiasing may be less trivial than it seems. What these researchers call bias is closely related to the concept of connotation. While it is undoubtedly true that discriminating connotations are present in LMs (and thus in training corpora), connotation is not always a negative feature of language, but a powerful and constitutive property of signification. Conceiving connotation as an extrinsic component of language prevents an understanding of the functioning of semiotic systems and their numerical representation. The next section offers practical examples of connotation.

3.1. **The myth**

In his famous work, *Mythologies*, Roland Barthes proposes an ethnology of mass society (Marrone 2016: 142), through an analysis of the everyday myths of French society of his time. According to Barthes, the myth is a particular mode of signification (Barthes [1972] 1991: 107). Anything can provide support for mythical signification, a word, an image or an entire discourse. Mythical signification originates from an already formed sign, and subsumes it as a signifier for a new signification. This second-level signification is also called connotation, as opposed to the first-level signification, called denotation. There are two particularly insightful examples in Barthes' work. The phrase «quia ego nominor leo» (Barthes 1991: 114). The phrase has an easily recognisable denotative meaning / because my name is lion /. But in the context of a grammar book, the same textual fragment acquires a different, new meaning. The meaning initially denoted by the sentence remains in the background,

the sign receives a new meaning, parasitic to the first, namely /grammatical exemplarity/. This is a global meaning that subsumes the sentence as a whole. The second example (Barthes 1991: 115) concerns a magazine front page. The front page is occupied by the image of a black French soldier giving the military salute. The denoted meaning is clear, but in the context of the magazine the connoted meaning is, according to Barthes, a mixture of patriotism and imperialism (fig. 4).

Figure 4. Paris Match front page analysed by Barthes (1991: 115).

Clearly, since signification is independent of reference, the parasitic relationship of one signification to another does not depend on the concreteness or stability of the content (Eco 1976: 55). Instead, it relies on the convention of the code, on the sign practice to which the code gives rise. Thus, language manifests itself as a complex web of mutually parasitic sub-codes. Barthes' image (fig. 2) is further developed by Eco (fig. 5).

Figure 5. Connotative sub-codes of a sign system (Eco 1976: 56).

The didactic use of the Latin expression relies on a connotative sub-code. Similarly, the front-page connotative meaning (French imperialism, patriotism) relies on a sub-code or multiple sub-codes related to historical, geographical and political issues. These examples make it more clear in which sense language constitutes the underlying structure of a form of life. Language allows signs to be interpreted through the use of other signs of the system, depending on the circumstances. The sign system is primarily a content system, a mythology spoken by language, a value system in the narrow sense of the term, an ideology. The semantic system structures the understanding of signs through its interpretants. It is possible to use this principle to analyse any sign. The following examples provide some possible interpretative paths of two tweets. The first tweet's denotation (fig. 6) is clear, /President Biden had a meeting on the CHIPS Act/ (a semiconductor manufacturing law). A number of connotations can be identified: /entrepreneurship/, /competitiveness/, /American economic supremacy/.

Figure 6. Biden's tweet.

A message referring to an alternative mythology is provided in figure 7, /Bernie Sanders stands with the Boeing workers and supports their protest/. The connotations are multiple: /class struggle/, /injustice/, /redistribution of wealth/. Political communication (particularly on social networks) provides an excellent example of texts in which connotative meaning is preponderant. Examples of how LMs can account for these second-order meanings are given in the next section.

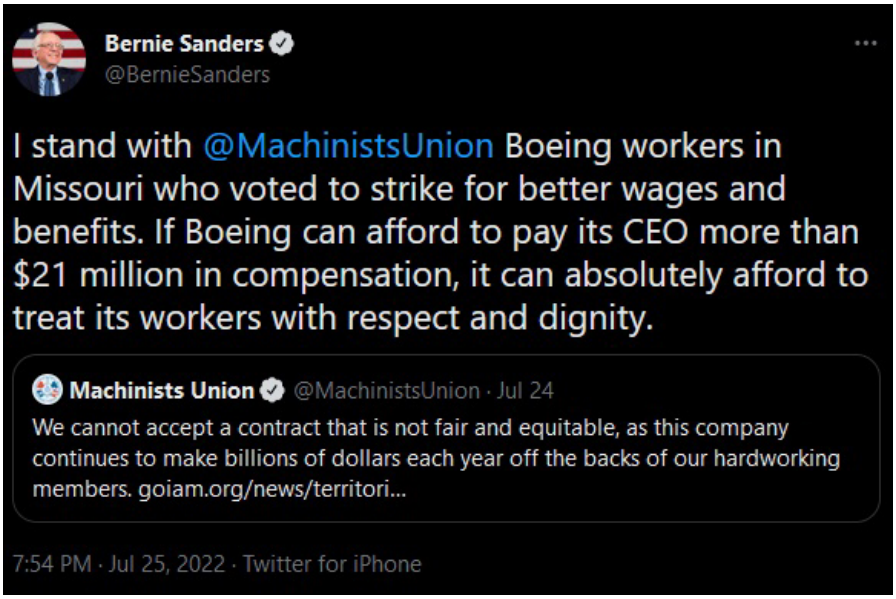

Figure 7. Sanders' tweet

3.2. **Zero-shot classification**

Taking into account what has been discussed in the previous paragraphs, it appears that one of the fundamental pillars of research in AI is NLP. This discipline is concerned with producing LMs, models of languages. The idea is that an AI system can replicate certain human performances if provided with the same mediating interface, namely language (Smolensky 1988, Capone 2021). It was explained that a fundamental element of language is its being crossed by mythologies, connotative and not only denotative meanings. Consequently, a LM must have an insight into the connotative meaning of messages, if it is to be able to process language properly. In this section, a few examples are given in order to test the feasibility and usefulness of a semiotic-based study on the subject. To test the feasibility of a study on connotation in LMs, the Bart-large model is employed. Bart is a LM based on the transformer architecture. It is specifically implemented for text generation tasks but can also be used for comprehension tasks such as classification and question answering (Lewis et al. 2019). Yin et al. (2019) struggling with classification tasks, proposed to fine-tune this large model on a natural language inference (NLI) task in order to obtain a zero-shot classifier. The resulting model, *bart-large-mnli*, is a network that, given as input a text and a set of labels (of user's choice), classifies the text according to its relevance to the given labels.

This model differs from traditional non zero-shot classifiers. Usually, in order to obtain a classifier, a network is trained on a dataset with specific predetermined labels. The dataset consists of a number of texts (e.g. posts) labelled according to the relevant classes on which the task is to be performed. For example, labels may indicate the emotional polarity of a text (positive, negative, neutral), or the topics of the posts (e.g. sport, politics and gossip). The network is trained to classify texts according to the provided labels. These labels are not encoded by vectors, they simply constitute meaningless indices. In this case, the labels cannot be changed (unless a new model is trained). With the NLI-based zero-shot model, the situation significantly changes. The model is no longer trained on predefined labels. Instead, it is trained to recognize implication relations between sequences of text (encoded using vectors). Thanks to this fine-tuning, the network is able to estimate the relevance between different pieces of text, taking the classification task to a new level. Instead of establishing labels and then perform training, it is possible to have the pre-trained model calculate the implication relation between the object text and the labels in which the user is interested. Thus, the model can classify its input according to user-supplied labels that it may have never seen before (hence the name zero-shot), without the need of a specifically labelled dataset. The zero-shot model encodes both the text to be classified and the relevant classes vectorially. As a result, the labels are tokens with oppositive meaning (numerically represented), no longer meaningless indices. Thus, this model follows the semantic paradigm outlined in section 1, according to which, depending on the context, the meaning of a sign is given by certain interpretants of the system (i.e., other signs). In short, it can be stated that the model estimates the *interpretance* relationship between two signs (the input text and the classes). Through zero-shot classification, it is possible to verify whether the network is actually able to appreciate connotations and whether it favours certain interpretive paths rather than others.

3.3. **NLI examples**

Biden's tweet (fig. 6) is given as input to the network, along with five possible denotative labels. The network shows that it can easily discriminate the denotative content of the message (fig. 8). However, it is necessary to understand whether it can also discriminate the connotative meaning of the tweet.

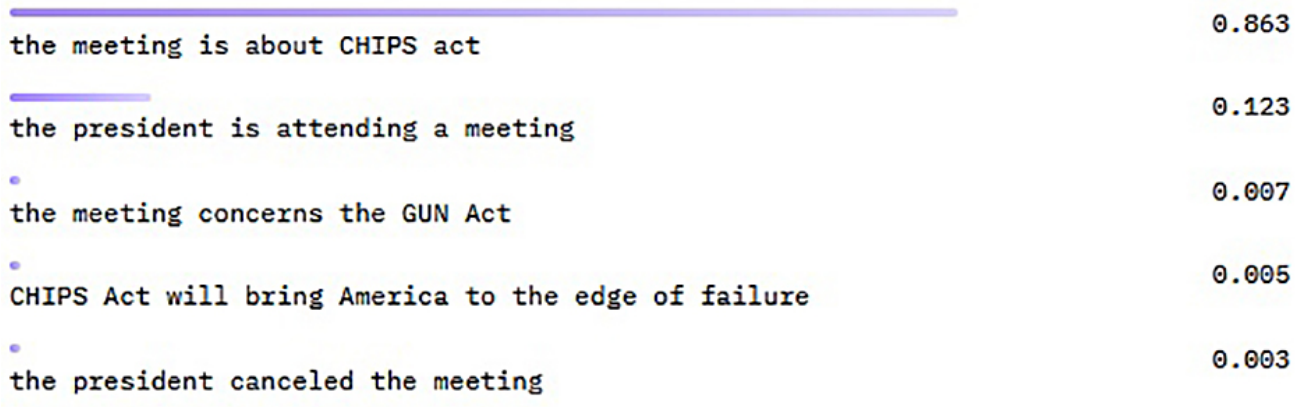

Figure 8. Classification of possible denotations of the tweet in figure 6.

In order to do so, a number of tweets belonging to the same textual genre (political propaganda tweets) but with different connotations are submitted to the network. All tweets are compared with four labels: liberalism, socialism, welfare state, trickle down economics. These labels are chosen because they reflect two pairs of polarities within which the propaganda posts can be placed. Submitting Biden's tweet to the network and providing the four possible connotations yields the following results (fig. 9).

Figure 9. Classification of possible connotations of the tweet in figure 6.

The network places *liberalism* as the most likely label, *tricke down* is slightly ahead of *welfare state*, while *socialism* is placed as the least likely label. The network has made an acceptable classification. Processing another Biden's tweet yields similar results (fig. 10).

Figure 10. Classification of possible connotations of a Biden's tweet.

Submitting Sanders' tweet (fig. 7) to the network, which has an alternative connotation compared to the tweets seen so far, yields the following results (fig. 11). Although *welfare state* narrowly surpasses the *trickle down* label, *liberalism* is still firmly in the lead, while *socialism* is not above 0.1.

Figure 11. Classification of possible connotations of the tweet in figure 7.

Submitting even more radical tweets to the network yields the following results (fig. 12). The network reacts to Corbyn's posts by dropping the label trickle down, however the label liberalism remains at the top of the results.

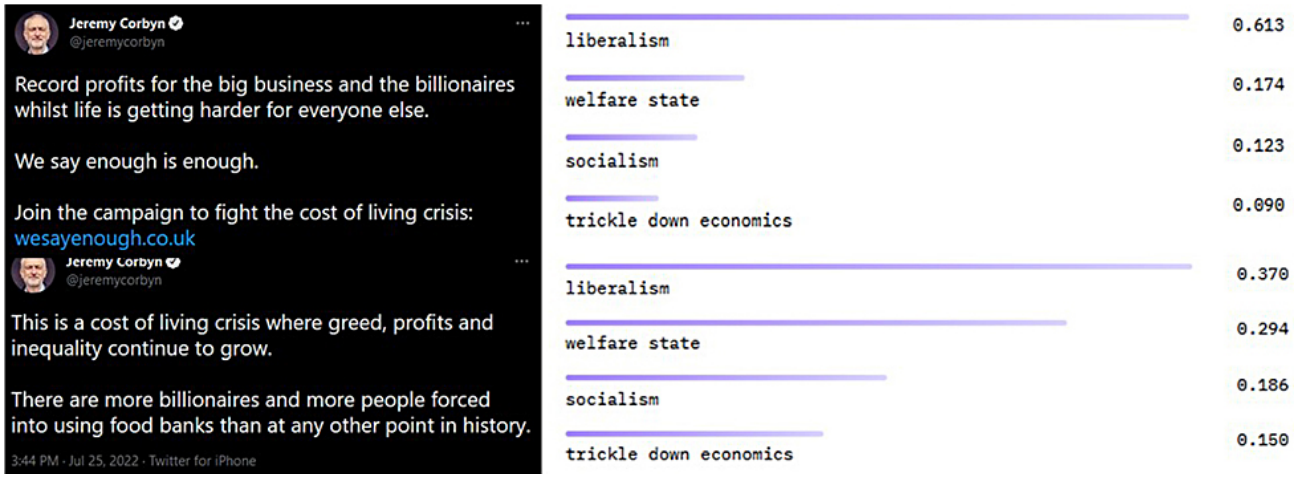

Figure 12. Classification of possible connotations of two tweets by Jeremy Corbyn.

In addition to these few examples, it is useful to make a test with two control texts. A short quote from Engels: "The slave frees himself when, of all the relations of private property, he abolishes only the relation of slavery and thereby becomes a proletarian; the proletarian can free himself only by abolishing private property in general" (1969: 81 – 97). And one from Smith: "It is not from the benevolence of the butcher, the brewer, or the baker that we expect our dinner, but from their regard to their own self-interest. We address ourselves not to their humanity but to their self-love, and never talk to them of our own necessities, but of their advantages" (Smith 1976: 30–31). The network responds to Engels' text as follows (fig. 13).

Figure 13. Classification of the possible connotations of an Engels' quote.

The text, which is very clear, brings the label *socialism* to the top of the list. However, the likelihood for *liberalism* remains very high, as do the other two labels. Regarding Smith, the values are as follows, in line with expectations (fig. 14).

Figure 14. Classification of the possible connotations of a Smith's quote.

Although the material examined is limited and insufficient to draw definitive conclusions, it stands out that the attribution of the label liberalism is more frequent compared to the others, even when the content of the message would suggest different interpretations. This is not to say that the network is *liberal*, or that those who trained it intended it to be so. It may simply be an indication that the texts used to train the network are biased in this sense. Thus, liberalism is the hegemonic mythology (or connotative sub-code) to which those texts refer when it comes to economics, taxes, laws, wealth, etc. Further studies on this and other models might further investigate the hypothesis that, in addition to the biases towards minorities already identified by practitioners, other types of hegemonic connotations are represented in the networks, which condition the outputs.

4. Conclusions

Both literature on biases manifested by LMs and tests performed on political propaganda posts illustrate how the mythical word is embedded in AI models, introduced by training datasets. Given the structuralist representation of meaning employed by LMs, it could not be otherwise. Meaning is a heterogeneous and stratified phenomenon, characterized by a wide contextual variability, which cannot be ignored. According to this conception of meaning, it can be ruled out that DNNs unsupervised training can produce a purely denotative LM, as developers struggling with bias would like to believe. Cases like this show that a semiotic approach to AI, and to NLP in particular, can offer interesting new paths of research for both disciplines. While AI can benefit from the semiotic theoretical framework, semiotics can learn a great deal from the meaning representation methods used in NLP.

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THIS, JEN, IS THE INTERNET. NOTES ABOUT THE RISE OF A NEW CIVILISATION

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0. Introduction

IT Crowd is the title of an award-winning British television series written by Graham Linehan and aired by Channel 4 between 2009 and 2010 (with the addition of a special in 2013). The series introduces us to the dilapidated basements of an otherwise gleaming modern building in central London. Here, Roy and Moss alone make up the entire IT support team of Reynholm Industries. The relations between the two geeks and the employees of the upper floors are usually limited to telephone contact and to the main answer: "Have you tried turning it off and on again?" The routine of Roy and Moss is suddenly interrupted by the arrival of Jen. The young woman aspires to a managerial role within the company. However, she finds herself being assigned as an IT supervisor, only by virtue of having declared in her cv that she "has a lot of experience with computers". Nonetheless, the owner of the company –Denholm Reynholm– knows less about IT than Jen does. The relationship between the three members of the IT Crowd develops day by day, between attempts to introduce Jen to the world of information technology and the continuous temptation to make fun of her ignorance, as narrated in "The Speech" (fourth episode of the third season). Jen has just been named Employee of the Month, and displays a growing arrogance that Moss and Roy soon find unbearable. So, they decide to sabotage the presentation about the activities of the IT sector that Jen has to give to the company board. The pun relies on the grammar rule whereby the definite article 'the' is used for all nouns referring to inventions, therefore "the Internet". So, Moss and Roy offer Jen a black box with a flashing red light on top to show to her audience. The box, they say, contains the whole ('the') Internet. If something happens to the box and the light goes out, the (entire) Internet will collapse. However, contrary to the predictions of the two geeks, the speech was initially very well-received, demonstrating the ignorance of everyone present on the subject of computer science.

Figure 1. Moss providing Jen with "The Internet" in "The Speech". *IT Crowd*, created by Graham Linehan, season 3, episode 4, Channel 4, 2010.

1. About culture and technology

It always starts in the same way. First, comes the every-day language. Then, the media. Academics, at the end. Now, is the time for the expression "digital culture". You can find it everywhere. Its boom following the long period of stay-at-home video-pandemics, of course. However, if we look back at the numerous tags we use for historical categorisation, it is rare indeed to find a 'culture' whose identity is defined by the operation of technology. In those few cases, technologies are not just operative. They set the conditions for human beings to gather some further meaningful experiences. For instance, the 'age of fire' produced the 'culture of fire', to the extent that the act of lighting a fire soon became a shared social ritual of mutual protection, communication, and even respect. Conversely, cultures are more likely to empower tools which can be beneficial to attest to their intended lifeworld. From technologies to lifeworld or the other way round, in both cases the presence of a cultural experience is related to a stage of critical awareness, resulting in more conscious actions.

On the other side, if "awareness" is the key-word for "culture", "technique" would be the one for "digital". Instead, every-day usage is increasingly stressing an ontological connotation for the word. Algorithms were soon widely perceived as responsible for this fast process of 'de-materialisation' of reality. Indeed, just a few thousand years since their first appearance, they recently conquered the figures of everyday speech, even though they remain mysterious sorcery for most speakers. This same feeling of magic is further extended through the everyday usage of the adjective "virtual". Then, reality dis-appears from our hands and re-appears behind the computer screen as untouchable, without any spatial presence, ethereal and maybe eternal. On balance, adding some mystery to our lives is apparently more satisfying - easier, for sure - than completely re-thinking the category of 'presence', to the extent that this still seems to be related to *what-is-graspable-here-and-now*.

Otherwise, it is bizarre, if not funny, to witness how readily disposed we are to think of contemporary society in terms of 'immateriality'. The epochal turn we are experiencing today remains substantially anchored to matter. If only because the technological shift vastly depends on the availability of natural resources (i.e. electricity or, even not for long, silicon) as well as on massive physical infrastructures (mostly submarine and satellite communication networks). Nevertheless, are we perhaps not the same people grumbling about impenetrable forests of mysterious cables every day? When we are not walking up and down looking for wi-fi networks, like a mass of entangled and disoriented dowsers? If we looked closer at this for a moment, we should see ourselves continuously asking to be compatible with - to be recognised by - a structure hinged on digital technologies. On a large scale what we cope with every day is a new massive process of standardisation more than a transfer to another plane of existence. Moreover, a decrease in awareness resulting in an increase in standardisation seems to be exactly what distinguishes cultures from civilisations in their anyway seamless continuity.

Like all terms derived from the Proto-Indo-European root *k^{w}el-, the word "culture" records a sort of attempt at a meaningful appropriation of life experience, because of a kind of intelligence which is capable of freeing itself from any natural necessity. The term "civilisation" originates from the Proto-Indo-European root *ḱey-, which has to do with the act of settling, namely with the stability of non-migratory people in contrast to the mobility of nomads. This etymological juxtaposition of the two terms is something that a semiotic approach can easily clarify.

So, at what point of this continuity do we live now?

In a bid to allow the question itself to better interrogate us, I'll avoid any bibliographic references or technical lexicon. However, it could be said that the general framework for this interrogation is mainly defined by *Cultural Implications of Biosemiotics* by Paul Cobley (2016), *Sémiotique du discours* by Jacques Fontanille (2003), and *Soi-même comme un autre* by Paul Ricoeur (1990). Also, the final consideration opens a dialogue with an article published by Massimo Leone about the general topic of culture and civilisation (2010).

2. In between hypothesis and attestation

The necessary premise is the tri-relative core of semiosis, that is: two events are meaningfully related to each other *in reason of* a third one. This results in a relational ontology as well as in the hypothetical-abductive character of knowledge. The first one allows us to regain the material core of any experience. There are no objects that suddenly dis-appear from our hands and then re-appear, as de-materialised, behind our screens. There are only different events which are meaningfully connected to each other. The problem is that these connections are not always so short, linear, or stable either. Not at all.

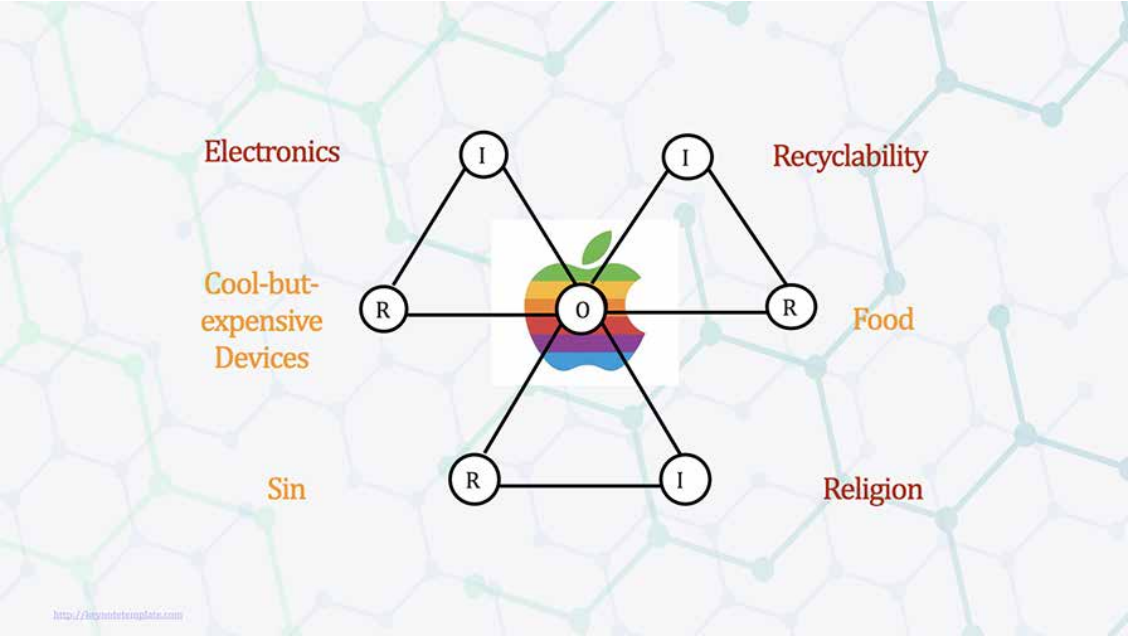

Figure 2. Peirce's model of sign: diagrammatic visualisation and application.

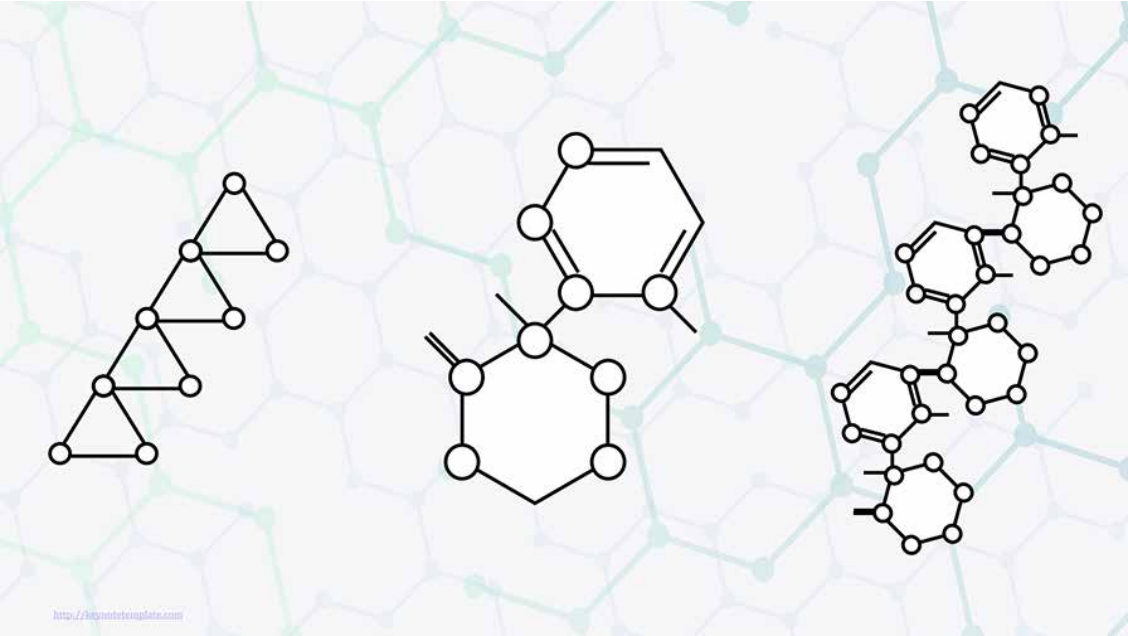

Figure 3. Diagrammatic visualisation: chains of interpretants as molecules.

As we know, this complex situation of instability depends on the nature of the semiosphere. If we look at figure 2, we can see that any interpretant can be a sign in a further semiotic triangle. As would happen if we wanted to explain what we mean by | electronics | or | recyclability | or | food |. Looking at figure 3, we can see that the development of a 'semiotic chain' is evenly linear as a matter of principle. Semiosis actually performs through molecular structures. Exactly like atoms, each 'event' is potentially 'open' to different meaningful links. Any link can be activated at any time (see the 'unclosed' segments in figure 3). In addition, it might be observed that even an entire agglomeration of 'event' can be understood as a single interpretative principle. For example, in figure 1, all the interpreters ("electronics", "recycling", and "religion") are not just single events, but rather complex sets of events which are usually considered as a whole.

Molecularity is a key feature of semiosis. It makes clear that what stands before us is never an event per se but a set of occurrences whose meaning is given by the relationships they establish with each other. Furthermore, any event can participate in a different set of relations. In the long run, it appears clear that what we commonly call 'reality' is already by its very nature 'virtual' and 'augmented', to the extent that it is governed by relationships that remain mostly invisible. Hence, what we call "semiosphere" can be visualised in figure 4, namely as the whole of all active or inactive relationships that significantly link events to each other. Then, it is immediately clear that it is quite difficult to take a position in the semiosphere once and for all. Particularly, this is because its own nature denies the existence of any Ultimate Interpretant, which would be an Ultimate Reason for life.

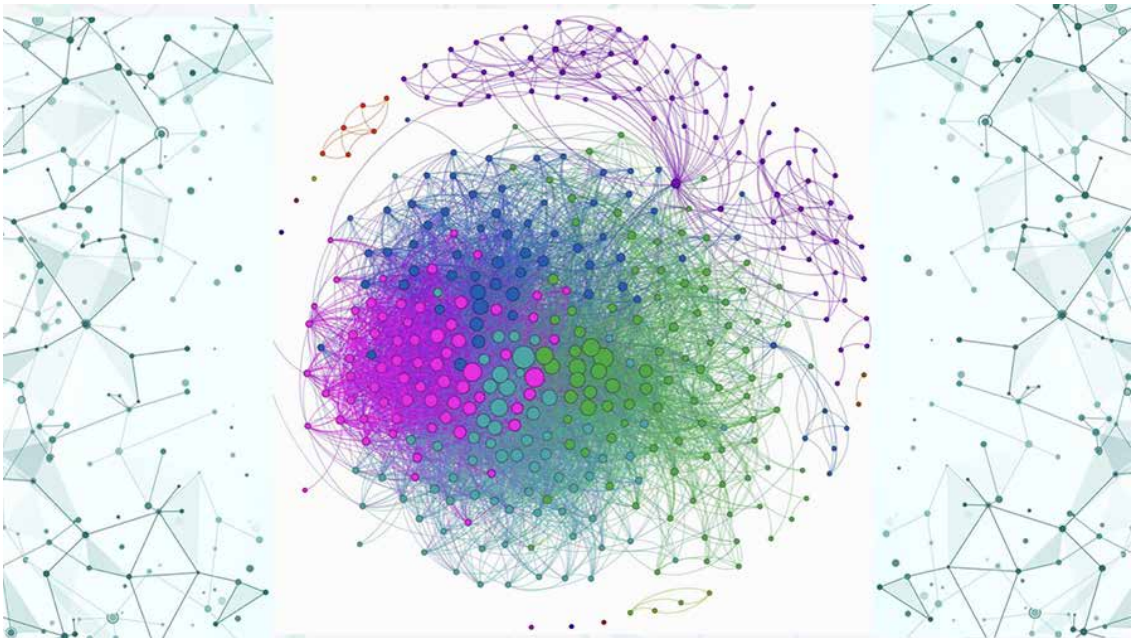

Figure 4. Semiosphere as a network.

So, in order to make semiosis functional to our attempt at meaningful action, we need to cut the molecular chains, choosing configurations of meaning. These same configurations are always open to being read *otherwise*. As human beings, we have developed different manipulation strategies aimed to "inhabit" the semiosphere. Immediately, habits guarantee the conservation and transmissibility of knowledge and at the same time the predictability of the actions. Very soon we are driven to set our semiotic activities up into complex symbolic frameworks, that is, systems of signification which can be "scripts", "narratives", "discourses", "ideologies", and so on. In summary, all these systems organise the semiotic flow by setting habits in reasonable schemes.

In order to further understand how cultures switch into civilisation, when looking at habits we need to focus on their instability. Indeed, because of their hypothetical ground, habits need to be repeatedly confirmed in their attempt to make reality intelligible. We do this every day. Even though we hardly think about this. When we open the underground turnstiles, by bringing the screen of a smartphone close to an optical reader, we are acknowledging the whole network that goes from the organisation of space to the one of paying for a service, whether we are aware of it or not.

In other words, all these kinds of actions can be deemed as the regulated triggering of semiotic relations. Therefore, in our daily experience, we are likely to hold a space to be more or less familiar depending on the grade of predictability of the interactions we perform in it. We can denominate all of this "attestation". This can come in different ways, ranging from the intentional research for new connections providing them with more coherence and cohesion to the simple act of performing in accordance with them.

The desirable ethical attitude for attestation is the 'critical' one, namely to always be aware that a structure is just a temporary segmentation of semiosis, therefore remaining open to re-discuss any taking of position and to be accountable for their choice. However, apart from this 'ethical' standpoint, the way we perform the semiosphere through codification seems to oscillate between the two poles we saw above. We can name them "identity-attestation" and "indifferent-attestation".

3. From culture to civilisation

As regards our interrogation about the dynamic culture/civilisation, the first type of attestation is certainly accountable for trigging the process. Nevertheless, the indifferent-attestation is more insidiously responsible for supporting and accelerating it. The key to understanding this is looking at the leftovers an abductive knowledge comes with.

There are different ways semiosis faces us with 'otherness'. Here we need to focus on the distinction between what is 'other' because it has already to be understood by the chosen knowledge framework from what is 'other' because it resists being understood by that same framework. In the first case, the leftover is what remains to be codified. In the second case, the leftover is what cannot be codified anymore. At the very peak of its development, a cultural empire perceives itself as the highest level of intelligibility, in contrast to the 'un-culture' which surrounds it. At the very peak of its development, civilisation perceives itself in opposition to the barbarism surrounding it and by which it feels threatened.

Some years ago, in this same way, in its early days, a culture grounded in electronics, which at its highest point of self-awareness named itself as 'hacker culture', perceived itself as providing the models and tools for understanding and organising the world (intelligibility) for anyone who was, as yet, unaware of their own existence (ignorance). However, the original ideological-activation soon fade out, giving way only to technological advancement. Thus began a rapid and massive process of re- and trans-codification involving industrial standards, information technologies and economic practices. So, while allowing the structuring of civilisation, that massive operation of standardisation generates a leftover of 'un-intelligibility' (barbarism).

From currencies to compendiums of symbols, from swords to diets, from means of communication to laws, the key-word for compatibility is *standard*. Then standardisation leads individuals to be part of a unique social organism, by organising the match between resources and individual lives and minimising the chances of conflict, therefore guaranteeing operability, stability, and continuity, maybe managing the co-existence of different cultures. In this way, the same tools that culture puts in place to attest itself allow the structural features of civilisation to emerge.

Looking back at us struggling every day with odd cable and invisible networks, this doesn't seem to be a way we try to adjust the environment according to our habits, whatever they are. On the contrary, it seems that we are continuously asking to be recognised as a functional part of an already designed environment to the point of judging our experiences as more or less 'Instagram-able'. At this point, the identity-attestation of culture is already the indifferent-attestation of civilisation. Thus, we found our answer: we are vastly moving towards a digital civilisation more than living according to a digital culture.

However, this raises a new and different question, that is, "at what point of the culture/civilisation dialectic do we stand today?"

Of course, we are still too involved to provide any definitive answer. Nevertheless, we can certainly start working on the 'leftovers' that the digital civilisation process has produced so far. Entire sectors of knowledge are written in already obsolete informatics languages, which means that we cannot read them anymore –because of the lack of the right devices or trained readers. Mainly because of legal issues, a large number of cultural products are hidden from the sight of the audience. Moreover, it's quite difficult to perceive ourselves as the leftovers of an anonymous process of standardisation; rather, the ones finding themselves on the side of barbarians wonder who put them outside the boundaries. Inaccessibility, Invisibility, and Paranoia are under the eye of everyone.

For their part, even the Humanities seem to have abdicated their role in a critical attestation. The whole project of the Digital Humanities, at least according to their program manifesto (Burdick A. et alii 2012), seems to be resolved only in a transcription of the 'already given' in ways that are more coherent with a digital environment. Additionally, the race to move education systems online as a response to the covid-19 pandemic has only accelerated this process.

Differently, Humanities would have the task of combining the surveillance of codification with a semiotic-hermeneutic vigilance, focused on at least three points: effects in terms of individual, social and environmental well-being of the structuring of digital civilisation; analysis and management of the dynamics of memory and oblivion, individual and collective; construction of new genealogical maps of knowledge. And thus help draw the maps of new human geography.

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LES NOUVELLES FORMES IDENTITAIRES DE L'EXISTENCE HUMAINE: LE TOTÉMISME NUMÉRIQUE

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1. Introduction à l'existence "socio-numérique"

Cet article concerne les processus de signification définissant l'existence humaine à l'âge des soi-disant «network society». En outre il constitue l'occasion de rediscuter des compétences de la sémiotique qui, du moins en apparence, semblent connaître une crise profonde en raison de la multiplication des formes nouvelles et complexes de communication numérique. De plus, les disciplines de la communication délèguent désormais la recherche sociale à l'analyse des données sur lesquelles la compétence du sémioticien ne semble plus nécessaire et donc vouée à disparaître. Dans un cadre aussi complexe, il nous semble que la sémiotique doit relever ces nouveaux défis: I) dire quelque chose de sensé sur les acteurs numériques qui avec leurs interfaces constituées d'IA font désormais partie intégrante de notre vie quotidienne[1]; II) montrer comment l'expertise sémiotique est toujours utile à la recherche sociale en identifiant les niveaux de pertinence utiles à l'analyse des données. Cet article est donc l'occasion de tester la prise théorique de la sémiotique sur ces objets et de relancer –éventuellement– une sémiotique du «numérique» ou mieux, une socio-sémiotique capable d'analyser les nouvelles formes discursives du (et sur le) monde partagé à l'intérieur d'espaces virtuelles.

2. Le nouveau contexte communicatif de la «Network Society»

Pour commencer, nous voudrions faire le point sur le contexte actuel de la communication ainsi que leurs relatives conséquences au niveau social. Pour cela, nous nous appuyons sur un article de Thorsten Quandt (2012) qui propose une déclinaison de modèles de communication selon l'évolution de la complexité sociale. Nous nous référons plus particulièrement à la dernière des évolutions décrites par Quandt qui détermine le passage des dites «sociétés à haute complexité» à l'actuelle «network society». Selon l'auteur, à un certain moment de l'histoire sociale de la communication, il se serait créé une fracture entre le «public» et les médias «classiques» (presse, radio, télévision etc.) car ces derniers étaient incapables d'offrir des contenus représentatifs pour une société désormais hyper-fragmentée en termes d'identités, de goûts, d'attentes, de temps et de modes d'utilisation. Le concept de «network society» décrit la résolution de cette crise grâce à l'arrivée des «nouveaux médias», des «médias numériques» et des «médias sociaux», outils enfin adéquats pour fragmenter les produits de la communication afin de répondre à cette demande de représentation sociale. De fait, comme nous le savons, l'arrivée de la technologie numérique, la soif du partage de contenus sur les réseaux sociaux et l'intervention des algorithmes permettent, aujourd'hui la «distribution» de contenus personnalisés par rapport au «profil» de chaque spectateur/usager. Par conséquent, le réseau «pêche» et offre un «régime informationnel» entièrement personnalisé, constamment adapté aux «envies» de chacun d'entre eux. Comme il est facile de l'imaginer, ces changements ont été accompagnés d'une hausse exponentielle des processus de communication et l'hybridation de ses formes.

[1] À ce propos voir l'ouvrage récent de Santangelo et Leone (dir.), *Semiotica e Intelligenza Artificiale*, Rome, Aracne, 2023.

3. L'hybridation du numérique

Le scénario communicatif de la «network society» nous amène à repenser les traits, anciens et nouveaux, qui définissent l'existence humaine. Par exemple, il est temps de réviser certains aspects de la définition classique, soutenue par les théories anthropologiques, des êtres humains comme des «organismes informationnels» *(inforg)*, c'est-à-dire des individus dont l'existence se joue à travers des pratiques de relations et de communication sociale, immergés dans un environnement d'informations partagées: la culture[2]. Bien sûr, si ce principe fondamental de l'existence humaine reste inchangé, nous devons nous rendre compte que, à l'époque de la network society, la communication sociale ne se déroule pas seulement entre et par des agents naturels mais, surtout, par des agents artificiels. Il faut souligner notamment la capacité de ces derniers de «penser», au moyen de l'intelligence artificielle, les informations dont ils sont porteurs ou intermédiaires.

Dans cette perspective, nous pensons que le changement le plus important consiste dans le fait que notre existence contemporaine doit désormais être envisagée comme «hybride». L'intervention des technologies numériques, sous forme d'agents artificiels exclut effectivement la possibilité de séparer l'existence *offline* de l'existence *online*. Par conséquent, la vie quotidienne, en utilisant un néologisme utilisé par Luciano Floridi (2015), serait définie comme une existence onlive, où les dynamiques d'interaction réelles et virtuelles s'entremêlent et deviennent indissociables, d'également importance. Ce n'est pas une coïncidence si, ces dernières années, dans ce domaine, des expressions telles qu' «Enfants du numérique» ou «Internet citoyen»[3] ont été inventées.

4. Les identités du numérique et le rôle des IA

Or, en tant que sémioticiens nous soutenons que l'existence humaine, comme expérience «sensée», se fonde sur des processus de construction et de modification d'identités[4]. Ces dernières peuvent être personnelles (concernant la conception du «soi» faite par nous-mêmes) et collective (la description du «soi» faite par les «autres» membres des communautés dont nous faisons partie) dont la construction dépend d'une influence mutuelle. Dans une perspective socio-sémiotique, ou plus généralement en sémiotique de la culture, le concept d'identité concerne des représentations dont les caractéristiques distinctives permettent de trouver un univers de valeurs structurant le sens de soi, des autres et du monde qui l'entoure. En d'autres termes, l'identité décrit les traits pertinents de l'existence sensée des êtres humains, en étant immergés dans un monde déjà doté de sens (une culture) que nous héritons, partageons et que nous négocions socialement.

À ce stade il faut remarquer que, depuis quelque temps déjà, nos identités (personnelles et collectives), faites d'informations, souvenirs, goûts, décisions et d'autres activités quotidiennes, sont construites, partagées et déléguées par le moyen d'agents artificiels. Les raisons sont simples: les machines «améliorent» et «augmentent» nos expériences quotidiennes par rapport au monde et au milieu social dans lesquels nous vivons ou décidons de vivre.

La sémiotique pourrait donc tourner son regard vers ce domaine pour évaluer dans quelle mesure –«comment»– les agents artificiels contribuent à structurer les identités. Si cette idée peut déjà paraître suffisamment ambitieuse, elle ouvre en fait la voie à une nouvelle ligne de recherche concernant l'IA. En fait, si nous nous demandons «comment» les agents artificiels traitent les identités, la réponse ne peut être que: «moyennant l'IA». Et voilà que la capacité des agents artificiels, c'est-à-dire l'IA, à «penser» nos identités en traitant des»profils» devient à la fois objet et un allié pour une explication sémiotique de ses

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[2] À ce propos la référence principale est celle d'*Anthropologie structurale* de Lévi-Strauss (1958) qui en définissant la culture comme communication «croise» inévitablement l'idée de l'*Anthropologie Interprétative* de Geertz (1973) selon laquelle les êtres humains sont immergés dans un réseau signifiant.

[3] Il s'agit d'expressions de la manière dont les nouvelles générations perçoivent «naturellement» l'univers numérique et dont notre existence sociale en tant que «citoyens» se situe dans l'univers de l'internet et des plateformes numériques.

[4] En ce qui concerne la combinaison de l'«identité» et de la «sémiotique», le travail de Floch, (1995) constitue sans doute jusqu'à présent la contribution la plus importante.

mécanismes. En effet, nous pouvons envisager l'IA sous une double perspective: d'un côté elle pourrait intégrer les outils d'analyse de la sémiotique des identités en prêtant sa capacité à présenter les identités sous forme de profils ; de l'autre côté, comme nous l'avons soutenu, elle est aussi l'objet d'étude, c'est-à-dire cet agent artificiel qui influence les identités de notre existence sensée du monde.

5. «Post-vérité» et vérité sémiotique

Or, le contexte des machines dotées d'une IA porte avec soi une image apocalyptique concernant la manipulation de nos vécus à cause de la production de fake-news. A ce propos, déjà depuis plusieurs années, dans l'univers de la circulation numérique des *fake-news*, on parle du fait que nous serions dans l'ère de la post-vérité. Par ce terme, parfois galvaudé, on essaye d'expliquer comment la vérité est un effet de sens qui n'est pas déterminé par une vérification empirique des faits mais plutôt par une prédisposition passionnelle de celui qui la reçoit[5]. Notre impression est que cette idée n'ajoute rien de nouveau à ce que la sémiotique soutient depuis plus de cinquante ans. Le principe de la post-vérité semble plutôt lié aux préoccupations relatives à l'existence *onlive* que nous avons mentionnée précédemment. Notamment, la fusion de ce qui appartient au monde réel et de ce que l'on trouve dans le monde virtuel rendrait difficile toute évaluation empirique de la vraisemblance des contenus que nous rencontrons quotidiennement. Or, en tant que sémioticien, nous pouvons au mieux affirmer que le monde de la communication numérique sous toutes ses formes n'a fait qu'exaspérer ce processus d'évaluation «non factuel» des phénomènes signifiants. C'est pourquoi, à titre d'exemple, nous pouvons citer au moins trois auteurs importants qui, dans le passé, ont expliqué comment ce que nous tenons pour vrai, (ou mieux ce que nous «croyons» être vrai), dépend d'une série d'évaluations par rapport à notre connaissance du monde et ne peut certainement pas être appris entièrement par l'expérience empirique.

Nous faisons référence notamment au travail de Claude Lévi-Strauss (1958) sur l'efficacité symbolique où la croyance dans les bienfaits d'une pratique chamanique résulte de la relation établie entre la narration du chaman et le savoir sur le monde de la part du patient. Citons ensuite le travail de Umberto Eco (1979) maître dans l'art de montrer l'hétérogénéité des compétences encyclopédiques acquises qui déterminent l'interprétation de l'expérience quotidienne. Enfin, certainement celui de Algirdas Greimas (1983) sur les processus de signification et de véridiction déterminés par les influences mutuelles entre le «croire» (c'est-à-dire l'émission d'un jugement épistémique) et le «savoir» (c'est-à-dire l'ensemble des compétences sur le monde dont on dispose). Les trois perspectives, bien que différentes, nous rappellent que l'expérience n'a pas grand-chose à voir avec des faits empiriques mais plutôt avec des constructions discursives et des effets de sens. En d'autres termes, la perception n'est qu'une pratique de «recueil» des événements par laquelle, même lorsqu'un événement se produit sous nos yeux, il est scruté, «élaboré» par notre système de croyances, par les discours sur le monde que nous possédons comme ensemble de compétences culturelles partagées à l'intérieur de notre tissu social[6]. Donc nous pouvons, sans crainte, soutenir que, bien que les expériences quotidiennes soient «hybrides», *onlive*, et contaminées par la présence d'agents virtuels, cependant, le mécanisme qui préside la construction des effets de sens permettant d'évaluer le monde qui nous entoure est celui décrit par la sémiotique et non par l'ère de la post-vérité. La hâte de dénoncer ces (présumés) nouveaux régimes du sens à l'ère de la post-vérité, en réalité, replace au centre de tout, le principe de signification en tant qu'effet de sens, ce qui constitue une nouvelle occasion pour la relance de la compétence sémiotique. Donc, aujourd'hui plus que jamais un regard sémiotique sur les nouveaux régimes de sens est nécessaire. D'ailleurs, comme le souligne Massimo Leone (2022), la sémiotique, historiquement, est probablement la discipline la mieux équipée pour rendre compte des productions «fake» élaborées au moyen de l'IA.

Pour ces raisons, nous proposons de conjuguer au présent de la recherche un concept vieux, archaïque mais toujours capable d'expliquer le processus de construction des identités sociales qui président à notre perception et évaluation des expériences du monde actuel: le totémisme numérique.

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[5] À ce propos voir les travaux de : Lorusso (2018) et Di Caterino (2021).
[6] Sur ce point voir Di Caterino (2020).

6. Identités totémiques

Au carrefour entre l'anthropologie et la sémiotique, nous pouvons soutenir que, grosso modo, il y a du sens là où il y a du savoir partagé à l'intérieur d'une communauté sociale, une sorte de compétence commune qui rend le monde sensé. Personne n'a peut-être mieux résumé ce principe que Clifford Geertz (1973) en affirmant que l'être humain est immergé dans un réseau signifiant qu'il a lui-même tissé. Sans devoir faire appel au principe ontologique de l'anthropologie des dernières années[7], nous défendons une vision où il n'existe pas une seule réalité objective et différents points de vue la percevant plus ou moins de la même manière mais plutôt de multiples réalités. Ces dernières ne sont que les différentes manières dont les cultures ont discursivisé «leur» monde, en construisant des savoirs socialement partagés par différents groupes qui luttent entre eux pour imposer aux autres leur propre identité, leur propre système de valeurs, comme les tribus qui luttent pour imposer leur propre totem, leurs propres croyances sur la nature, ou, plus généralement, sur le monde. Certes, comme nous l'avons dit précédemment, nous devons noter que le réseau signifiant décrit par Geertz est désormais de nature hybride où la transmission, le partage, la conservation du sens se produisent également par le biais d'acteurs artificiels. Cependant, cela ne change pas les principes sémiotiques qui régissent la signification de l'expérience quotidienne mais, plutôt, les multiplie et les pousse à l'extrême. Par conséquent, nous voudrions réutiliser un concept appartenant à la tradition structurale de l'anthropologie, celui de «totémisme» reformulé par Lévi-Strauss (1962), pour essayer d'expliquer, même dans le contexte actuel, les processus de création et de prise en charge des identités qui déterminent les phénomènes de croyance et d'adhésion à l'égard d'une perception particulière du monde élevée au rang de «vrai» par un groupe social.

On sait que le travail Lévi-Strauss, *Le totémisme aujourd'hui* (1962a), constitue une sorte de préambule théorique à *La pensée sauvage* (1962b). Dans les études qui le précèdent, le totémisme indique la descendance d'un clan à partir d'un seul ancêtre, généralement un animal, dont il hérite les caractéristiques identitaires. De cette manière le groupe social en question élabore un sentiment d'appartenance et de distinction entre son clan et les autres groupes, notamment lors des affrontements et des batailles. Autrement dit, le totémisme concerne cette manière particulière de construction d'identités culturales en utilisant les identités différentielles déjà disponibles dans le monde naturel. En fait, ce qui intéresse Lévi-Strauss c'est de montrer l'universalité du mécanisme inconscient qui préside le phénomène identitaire. Le totémisme, de fait, ne constitue qu'une manifestation concrète particulière du processus de»identification» qui met en relation des groupes sociaux avec des espèces animales ou végétales. De plus, Lévi-Strauss, affirme que le totémisme, ne manifeste pas l'interprétation de la culture et de la nature mais, au contraire, la séparation entre les deux ordres. C'est-à-dire, «la perception» des éléments de la nature avec leurs écarts et leurs différences, reste toujours le résultat d'un travail de «pertinentisation» structurale et culturelle de la part de l'intellect à travers la pensée symbolique. Cela signifie qu'on ne peut accéder à la nature qu'à travers une vision culturelle qui a établi ses qualités différentielles[8]. C'est cette logique symbolique qui sous-tend les processus identitaires en imposant des distinctions, assimilations et classifications de ce qui peuple le monde sensible. À ce stade il est important de résumer en disant que le totémisme ne constitue pas, comme le prétend Descola (2005), l'un des moyens adoptés par certaines cultures (dites précisément «totémiques») pour donner du sens à leur univers peuplé d'humains, d'animaux et d'êtres inanimés. Au contraire, le totémisme est un «exemple», c'est-à-dire une manifestation particulière de la façon dont l'univers dans lequel se meuvent les cultures est toujours le fruit d'une construction par un mécanisme unique et général: la pensée symbolique.

À ce stade, notre proposition est d'étudier le phénomène du «totémisme numérique» qui correspondrait grosso modo au mécanisme de construction et de partage du «sens commun» qui se manifeste plus concrètement en identités sociales. L'adjectif «numérique» renvoie au fait que les identités,

[7] Nous nous référons notamment au tournant ontologique de l'anthropologie dont les principaux représentants sont sûrement Viveiros de Castro (2009) et Descola (2005).

[8] À ce propos voir Chatenet et Di Caterino 2020.

comme nous l'avons dit précédemment, sont à envisager comme des entités *onlive*, des univers de valeurs hybrides qui mélangent la vie réelle et la vie virtuelle. Même dans cette perspective la référence au concept de totémisme de Lévi-Strauss nous semble encore valide; il nous permet d'expliquer le fonctionnement cognitif qui préside encore aujourd'hui à la construction de groupes sociaux et leur identification autour des fragments d'un savoir qui est partagé, même de façon hybride (emblèmes, symboles, animaux, objets, figures du monde, thèmes, narrations etc.). D'un point de vue pratique ce projet sur le totémisme numérique, propose d'analyser les discours présents sur les réseaux sociaux afin de pouvoir remonter au mécanisme intrinsèque de production du sens collectif qui se manifeste dans les groupes sociaux. Après tout, il s'agit d'une approche similaire à celle utilisée par les spécialistes des *big data* pour reconstruire nos goûts, nos habitudes, nos envies – en un seul mot: nos identités – en analysant les données que nous produisons nous-mêmes, comme des véritables»textes» ou»discours» traités par des ethnographes et ethnologues.

7. Proposition pour en exemple pratique

Un clair exemple de totémisme numérique est celui des groupes Facebook: des espaces communautaires à l'intérieur desquels on construit les nouvelles identités sociales, les nouveaux collectifs fondés sur le partage et la construction d'un savoir «différentiel», spéculaire par rapport aux autres groupes qui le pensent différemment. Dans ces termes, nous voyons que le monde en ligne est constitué de différents groupes sociaux qui s'auto-identifient en se resserrant autour de leur savoir totémique numérique, compris comme une «langue» (dans sa définition saussurienne), ou mieux, un univers de valeurs partagées qui s'oppose à d'autres univers de valeurs identitaires appartenant à d'autres groupes.

Une étude de cas qui met en évidence ces dynamiques concerne les discours numériques autour de l'épidémie COVID-19[9]. Ce sujet, de fait, propose un bon nombre d'identités sociales déjà présentes dans les réseaux sociaux (en particulier sur FB) sous forme de véritables groupes thématiques auxquels les individus adhèrent librement en se reconnaissant dans l'idéologie culturelle que chaque identité spécifique propose. Dans ces «terrains» nous voyons comment les sociétés et les cultures se sont «appropriées» la COVID-19 en tant que nouvel élément de la nature du monde par la production de narrations, de thèmes et de figures qui se manifestent dans la prolifération numérique des textes et discours transmis et partagés. En outre, l'invisibilité physique du virus et les relatives formes de la contagion sont un exemple parfait de l' «illusion du savoir»[10] dans sa déclinaison purement empirique-perceptive. Au contraire, ce corpus nous montre que la connaissance et la perception de la pandémie COVID-19 a été plutôt déterminée par les différentes formes discursives partagées par les nombreux supports (numériques) de la communication qui narrent les données relatives à l'épidémie. Le rôle des agents artificiels est d'offrir le moyen technique avec lequel ce savoir épidémique se socialise, se distribue, pour être partagé et vécu. À ce stade il est évident que les formes d'intelligence artificielle, comme les algorithmes par exemple, participent à la création de la pensée collective qui, à son tour peut se manifester plus concrètement comme des identités sociales. Toutefois, l'effet polarisant de l'IA est également évident. De fait, les «frontières» des groupes COVID-19 sont fermées aux étrangers, aux appartenant à d'autres «croyances» totémiques (c'est-à-dire à d'autres formes de croyance par rapport à la pandémie). Les dissidents qui tentent de remettre en cause les croyances sur lesquelles se fonde l'existence du groupe sont de courte durée, immédiatement mis en minorité et exclus sans possibilité de recours. C'est (aussi)[11] dans ce sens que les agents virtuels poussent à l'extrême les processus identitaires des réseaux sociaux qui, comme nous le voyons, continuent néanmoins à suivre des dynamiques que les principes de la socio-sémiotique ou de la sémiotique de la culture peuvent expliquer sans problème.

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[9] Voir Di Caterino 2023.

[10] Ce concept a été élaboré par Sloman and Fernbach (2017).

[11] En effet une étude plus centrée sur l'influence des IA et notamment sur les algorithmes devrait essayer d'évaluer le rôle d'actant manipulateur en mesure de faire voir ou de faire croire à un certain monde signifiant.

8. Les tâches d'un projet à réaliser

Il est évident que l'étude sur le totémisme numérique possède une vocation multidisciplinaire qui doit mettre en dialogue les différentes approches théoriques et méthodologiques que nous avons mentionnées. Par exemple le totémisme numérique peut être considéré comme le point de départ pour étudier de quelle manière les plateformes sociales, dotées de IA, influencent ou déterminent la pensée collective et la formation d'identités sociales. À ce sujet il est inévitable de se référer aux apports que l'anthropologie sociale fournit par rapport à ces thématiques. L'idée est, donc, de déplacer le travail des anthropologues sur le terrain de la communication numérique et des interactions virtuelles en établissant un dialogue original avec les modèles qui soutiennent les hypothèses sur l'IA. Même la sémiotique, trouve son application méthodologique dans ce nouveau contexte informatique qu'elle a peu exploré jusqu'à présent. D'un côté on lui confie la tâche de dégager les pertinences permettant de collecter les données utiles sur les identités sociales, de l'autre côté elle sera utilisée comme instrument d'analyse à même d'affiner les données obtenues.

Pour en terminer et résumer brièvement: le projet sur le totémisme s'insère dans le domaine de la sémiotique de la culture. Pour nous il s'agit de reformuler l'ancienne idée d'une «Guérilla Sémiologique» de Eco, qui, dans ce cas, ne dévoilerait pas, par une théorie des codes, l'idéologie cachée des différents phénomènes de la communication, mais qui expliquerait plutôt les «régimes de véridiction et de croyance» au sein de la communication numérique.

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EMOJIS: THE SEMIOTIC BODY OF DIGITAL COMMUNICATION

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1. Writing our bodies on the screen: functional identity between emojis and "paralinguistic clues"

In this paper, I would like to discuss maybe the most familiar aspect of the use of emojis in digital instant messaging applications. If we think about chatting, using apps like *WhatsApp*, *Telegram*, or *Messenger*, emojis are used mainly to represent in writing the "paralinguistic clues" that are so characteristic of face-to-face spoken communication. By the term paralinguistic clues, I mean everything from prosody to gestures, interpersonal space management, and facial expressions[1]. All these elements have an important semantic function in modifying the content of the messages, expressing the emotive tone of the overall conversation, the evaluative intention about the subject of the discourse, and the meaning of the relationship between the speakers. Often it is precisely through these paralinguistic clues that we give a hint of which "language game" (Wittgenstein 1953) we are playing. These important communicative functions are particularly evident in daily communications, related to needs, contingent tasks, and immediate necessities of daily life. Today this very kind of exchange is multiplied and displaced more and more in the digital writing of chats. For this functional analogy, chats tend to reproduce in their writing texts the typical structures of speech, giving rise to a peculiar form of writing. This reproduction of orality in a writing practice (a peculiar form of "secondary orality"[2]) is evident not only in lexical and syntactic structures but also in the reproduction of what we have called paralinguistic clues.

However, from a semiotic point of view, the paralinguistic clues typical of face-to-face communication are difficult phenomena to categorize. As Eco explains, they are situated across the "lower" semiotic threshold (Eco 1975: 19–21). These in fact can be either signifiers, used and interpretable according to cultural codes, or reactions to stimuli and trigger other's bodily responses, i.e. unreflective effects caused in the bodies and minds of communication partners. Here arises the problem I would like to discuss. So, I will try to see how emojis contribute to shaping how we "write", in our daily digital communications, these strange kinds of orality elements called paralinguistic clues.

[1] In the paper that follows, the use of the term "paralinguistic clues" will be extended to the set of signs, characterized by various levels of cultural conventionality, that semiotics has grouped into the three sets of "paralanguage in the narrow sense" (i.e. prosody, intonation, etc.), b) "kinesis" (i.e. the set of bodily dimensions, more or less intentional, of communication) and c) "proxemics" (i.e. the management of space between speakers and the extralinguistic context). For a detailed exposition of these categories see (Poyatos 2002). In an extended and analytical study, each of these non-verbal dimensions of communication and their reciprocal connections should be related to the use of emojis in a given culture. In this article, however, these three subsystems of non-linguistic communication are considered as a whole to discuss the theoretical nodes preliminary to a hypothetical empirical study. Furthermore, it is important to point out that these non-linguistic and non-verbal semiotic substances are only investigated here insofar as they are structurally connected and made functional to the communicative use of verbal language (this does not negate the fact that, from the point of view of the semiotic potential of the substances, the relationships could be reversed, as happens in the communicative practices of deaf communities).

[2] I assume as a general cultural feature and working hypothesis the famous definition of "secondary orality" made by Ong in *Orality and Literacy* ([1982] 2002, pp. 132-134). With the emergence of digital media, to the forms of "secondary orality" generated by radio and television, it is necessary to add the forms of "written orality", that further change the medial logics and the cultural-linguistic relationship between speech and writing. In Italy, the characteristics of this new "digitized Italian" or "graphic speech" have been the subject of interest among linguists and sociolinguists. For a review see Antonelli (2009) and Cerruti (2013).

Before we start, it is important to remember that emojis are not something completely new. Evans (2017) shows how emojis need to be interpreted as a new step in the long history of punctuation marks[3]. This is a history that follows the development of different technological media for written communication and the different uses of writing that these technologies made possible. Indeed, even in the more formal uses made possible by printing, it was necessary to introduce a system of signs to signify different types of pauses, prosodies, or to mark the presence of the "spoken word" (direct speech), etc.

> Emoji is to textspeak what non-verbal cues are to spoken interaction. The primary function of Emoji is not to usurp language, but to provide the non-verbal cues essential to effective communication that are otherwise missing from textspeak. Emoji […] fulfills exactly the same functions that non-verbal cues do in face-to-face linguistic interaction. (Evans 2017: Calibre pos. 10.210)

Thus, Evans asserts a functional identity between emojis and "paralinguistic clues". Emojis are a broader code than punctuation marks to write paralinguistic clues; their success can be explained by the extension of digital writing to areas of interpersonal communication traditionally linked to orality. The closer the writing gets to the thousand forms of informal everyday communication, the more it needs complex semiotic codes to translate its paralinguistic clues. Following the identification of functions asserted by Evans, my purpose will be to question "how" these functions are exercised by emojis, seen as an arbitrary and culturally driven semiotic code. This approach also allows us to show how the emoji code produces a peculiar type of semiotic creativity and along which conceptual lines are possible to draw some important differences between face-to-face and digitally chat-mediated communication.

2. Emojis as an arbitrary system of signs

As has often been noted in the literature, emojis aren't a plain, immediate, or natural "universal language". On the contrary, they are a system of signifiers that have certain meanings/signifies only within the communicative practices of the different communities of speakers/writers that use them. The reason lies not only in the cultural differences through which emojis can be interpreted but before that in their own semiotic nature. It is clear how emojis are not simply iconic reproductions of the paralinguistic elements that accompany speech. If we just consider their visual and two-dimensional modality, the limitations of their iconicity become evident: an emoji can't mean anything just because they look like something else that has some meaning in face-to-face communication. Emojis are not a nomenclature for which each signifier corresponds to an unambiguous signified, on the contrary, they are an arbitrary system of signs[4], open to the most diverse possibilities of cultural interpretation (non-mechanical, non-natural). The very uniformity of the repertoire of emoji proposed by a certain application does not imply the uniqueness of their meanings, but, on the contrary, causes them to vary across the linguistic and cultural diversity of the communities (and micro-communities) that use them (up to and including jargon conventions limited to a single chat group). Only when they are considered in relation to one of the communities using them, identifiable according to the most diverse linguistic, cultural, and social coordinates, do emojis actually "mean something to someone".

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[3] "The function of punctuation in writing systems, including white spaces between words, is a reflex of some of the functions of paralanguage. For instance, the colon and semi-colon indicate how units of text are related semantically and can even change the meaning in the process. In this, they provide an analogous function to prosodic features in speech such as decelerations of different types, and pauses of different lengths, showing how units of speech are related" (Evans 2017: Calibre pos. 11.16).

[4] Following the teaching of Tullio De Mauro (1965; 1982), Saussurean "radical arbitrariness" is considered here an essential characteristic of any sign system. In this theoretical framework, the iconic elements that can connect the signifier to certain physical-perceptual aspects of the signified are not considered to be characteristics opposed to arbitrariness itself. On the contrary, iconicity is one of the resources that sign systems can use to structure themselves according to culturally specific pathways and pre-themes. The opposite of arbitrariness is not iconicity, but necessity, in the sense of a natural imposition, not resulting from a collective or socio-historical process.

Consider, for example, some emojis that could seem easily understandable, like smiles and laughter: 🙂; 😀; 😆; 😂; 🤣. The construction of a paradigm based on their "degree of intensity" would seem obvious, as would the differential traits of their signifiers (based on the position of the mouth, eyes, the presence/absence of tears, and the general spatial orientation) and thus their correspondent "denotative" content (Hjelmslev 1953: 114). This, however, still does not tell us anything about their possibilities of usage and thus about their actual signified in specific communication practices. Many different types of smiles and laughter are culturally encoded, and they differ not only because of their greater or lesser intensity. For example, just think about the cultural difference between "laughing with your interlocutor" and "laughing at your interlocutor". Yet, for both these types of laughter, relying only on the iconic/formal characteristics of signifiers, one could use all these emojis indifferently.

Furthermore, emojis, like every system of signs, are combinable with each other forming syntagms. These syntagms could be structured using "grammatical rules"[5] that aren't can only be inferred and interpreted from the linguistic co-text and pragmatic context. For example, consider this syntagma: 👃💨. It would seem to signify a "sneeze", supposing a nexus of spatial contiguity between the two emojis. It could instead indicate "sniffing something", in a literal or metaphorical sense, if one assumed that the relationship between the two signs is causal. In the last part of this paper, I will return to another possible meaning, in which the iconic elements make sense only with specific cultural knowledge of digital communication.

Before I deal with the heart of the topic, I would like to briefly summarize my theoretical framework. As already mentioned, emojis are a non-autonomous pictographic and logographic writing system. Their main purpose is to integrate alphabetic writing with paralinguistic aspects typical of face-to-face communication. To understand how emojis achieve this goal, we must consider that they do not signify directly an iconic reproduction of facial expressions, gestures, body postures, and so on. On the contrary, to understand how emojis are created, interpreted, and used, we need to look at the many ways in which we can talk about them through verbal languages and cultures. This is why we find so many inter and intra-cultural differences in the interpretation and use of emojis (Abel 2020; Karpinska et al. 2020) and also why expressing and writing our communicative attitudes are two very different things. So, we need to consider emoji code as:

- an arbitrary sub-system of digital writing, using some pictographic and logographical strategies to create its signifiers (Danesi 2017: 7);
- of the paralinguistic aspects of face-to-face communication (expression of emotions, body language, gestures, prosody, pointing, etc.);
- whose interpretation, both by the users and by those who study it, is mediated through a practice of linguistic and cultural reflection[6].

According to Danesi (2017: 97), emojis have (mainly) the pragmatic (and semantic) function to signify how the speaker relates to the content of communication and its addresses. Nevertheless, while in face-to-face communication this is "bodily expressed", in digital communication it is "written": what change occurs from a semiotic point of view?

[5] "Emoji grammar is not just a replica of linguistic grammar with visual symbols; it has its own "syntactics", or system for organizing the emoji to create coherent and meaningful sequences or combinations" (Danesi 2017: 78). For examples of emojis' grammatical rules, from "calquing" to "rebus", see Danesi (2017: 78–92).

[6] In this perspective, the study of a code such as emojis must follow the famous "reversal" of the relationship between linguistics and semiotics proposed by Roland Barthes (1964: 11). According to Barthes, semiotics can only be established as the study of systems of signs through the categories and the lens of the linguistic one. Indeed, language alone can put every other sign system as its own content plane, constituting itself as its metalanguage. Furthermore, in the specific case of emojis, this code is also used precisely to complete and specify verbal communication (even when they are used without words, they are written to elicit a linguistic interpretation of them).

3. The use of emoji as a cultural-encyclopedic practice

In the next paragraphs, we will see how the semiotic general features apply to the emoji code and how they distinguish the emojis from the paralinguistic bodily clues that they try to translate into written communication. We will address the following points:

1. Emojis constitute a code which uses are first of all, like every other sign, optional. We choose to use them thinking about which emoji could work better in each situation for a given purpose and a given addressee. Instead, some sort of paralinguistic clues are always present: they are not only signs.
2. The emojis are the result of an arbitrary discretization made on the continuum of paralinguistic phenomena. Paralinguistic clues, as individual physical phenomena, are continuous. Furthermore, the "iconic" motivation of their signifiers does not determine their meaning.
3. Unlike most paralinguistic clues (which are on a continuum scale of major or minor intentionality), we always use emojis after linguistic reflection and with some strategic communicative purpose. Emojis only simulate bodily spontaneity but are used after reflection.

Firstly, it must be remembered how alphabetic writing can give any emotional or evaluative tone to its contents relying on its own resources, without appearing artificial or unnatural. So, the use of emojis, which, as has been noted by Danesi (2017: 96), connotes a "positive" and "friendly" attitude toward other communication partners, does not imply that their absence automatically means "coldness" or interpersonal "distance". The emoji code is just one possibility to write with an emotional tone and attitude. Indeed, a friendly tone could emerge through strategies within the alphabetic code and the different sociolinguistic varieties it could represent. When we choose to use emojis instead, we choose to exploit the semantic "connotations" (Hjelmslev 1953: 114–125) that the use of emojis has assumed in our culture and their well-known pragmatic implications (speed, informality, graphic appeal, etc.). But the choice of using emojis is a very different choice from the management of the paralinguistic elements of face-to-face communication. Indeed, these are present and impose themselves independently of any communicative will; the speaker must know how to manage them. A voice indeed always has a certain prosody, a face, a certain expression, and so on, while every chat message can be written without emojis without losing communicative efficacy. So, it's impossible to have face-to-face communication without paralinguistic clues, while digital communication can work without emojis. The absence of emoji does not necessarily mean a "cold" or a "serious" tone toward the content and/or the receiver. Alphabetic writing has its own tone resources. The use of emojis is never a fact, but always a semiotic choice. It is a choice that has its own semantic connotations as its own pragmatic aims and rewards.

In semiotic terms, this difference can be explained by referring to the distinction made by Hjelmslev between form, substance, and purport (Hjelmslev 1953: 50–57). What we generally call "paralinguistics-kinesics-proxemics" is the result of the interaction of different semiotic systems, whose signifying substance consists of the bodies of the communicative partners. For this reason, these elements are always active at the same time. So, paralinguistic semantics consists of a simultaneous, multimodal, and global sense effect (De Mauro 1982: 33), in which the different modalities form a coherent sign pattern. It is this pattern that can be integrated with the meaning of the spoken word. However, the speaker's body is only in part actively "used as a sign" by the speaker and "interpreted as a sign" by his partners. Most of the parts of our body simply do not produce sign dynamics and appear as purport, something continuous and semiotically undefined. Other parts of the body simply produce stimulus-response mechanisms, which can only later be interpreted by someone else as signs. So, the body only partially gets access to the socio-cultural, shared, and interpretative dimension of signs; in other respects, it is present only as a natural fact, acting and reacting causally. So, our body also continues to express the "idiosyncratic" dimension of the speaker's unique and individual characteristics, as well as the "universal" dimension of the most natural emotional reactions.

On the contrary, emojis are far from our embodied experience: they consist in a sign system whose signifying substance is a digital graphic system itself. It follows that each emoji is a discrete entity that can be combined linearly with other emojis or with alphabetical signs, according to spatial and temporal relations of the linear sequence. Instead of global, their meaning is the result of signs "articulated" or "combinatory" (De Mauro 1982: 39). The result of this combination will refer to only a few paralinguistic aspects, chosen according to criteria of semantic relevance and pragmatic economy. Moreover, emojis, unlike the facts that constitute paralinguistic clues, have neither universal nor individual features. Emojis lies entirely in the sphere of cultural semiotics. So emojis are a sort of "common" body whose semantic capacity is continually enriched and modified through how they are used by the various linguistic communities.

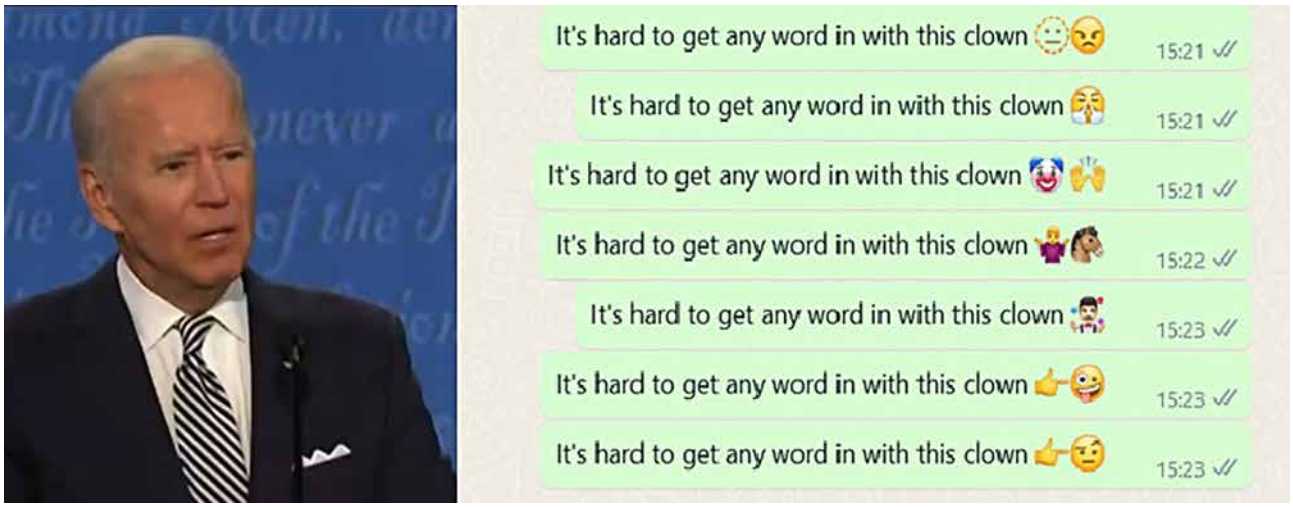

Figure 1. Biden's sarcastic expression and some possible writing translation by emojis.

To stress the encyclopedic competence required for the use of emoji let us turn to consider a famous example like the sarcastic line made by Biden during the first debate for the presidential election in 2020: "it's hard to get any word in with this clown". If we wanted to translate Biden's paralinguistic attitude into a *WhatsApp* message using emojis, we would have an unknowable number of possibilities related to different logical and cultural criteria. The first two translations I have proposed below, for example, try to represent the expressiveness or tone of the speaker. Likewise, the third and fourth use a gesture instead of a facial expression. These are not gestures that Biden made, but they are gestures that, reflecting linguistically, could well portray the meaning of his global attitude. What matters about the choice of emojis is not the likeness to Biden's face or movement, but what matters is the motivation with respect to the semantic content of the speaker's general attitude. In the third and fourth examples, moreover, Biden's expression is reinforced by its connection to a possible Trump connotative description. Particularly, in the fourth example, this description is made through a logographic strategy, representing an Italian idiomatic expression: "being mad as a horse". The sixth message, on the other hand, uses a semantically fuzzy emoji, which could refer as much to Biden's attitude (look at the sarcastic juggler's expression) as to his interlocutor (portrayed in a circus performance). In addition, the last two expressions use the gesture of pointing in different senses; while in the former the finger is pointed at who is being talked about, in the latter the emoji is used to reproduce a gesture easily understood by Italian speakers. Indeed, pointing at one's temple, accompanying the gesture with a puzzled expression, means that someone is "out of his mind". Of course, these proposed translations make sense only because in this context "clown" is broadly synonymous with "madman".

According to this example, to understand how emojis are used, we must relate them not only to words but to the encyclopedic frames (Eco 1979; Fillmore 1982) in which they appear. Emojis do not simply represent "facial expressions" or "things", but the cultural, encyclopedic pathways in which those facial expressions, parts of the body, or things appear and thus could signify. Consequently, it makes no sense to

ask for which expression of a person a particular emoji stands. Instead, it makes sense to ask what aspects of a certain cultural unit can be symbolized through a particular emoji or combination of two or more emojis. For example, the "sardonic laugh" is a complex cultural unit, broadly related to the expression of sarcasm. All these emojis (🙃; 😏; ⍰; 😄) stands, to some extent, for sardonic laugh "bittersweetness": just the usual communication practices and the aim of the single exchange could indicate which would work better. As Eco and Fillmore explain, what motivates the construction and the use of emojis is not their objects, which are human bodies, but the cultural content corresponding to those objects.

4. Emojis are devices for lying: a new kind of written orality

Unlike some aspects of "expression" that are highly spontaneous and natural, emojis constitute an arbitrary network of signs without any inherent or natural meaning. The signifiers of emojis are of course motivated by some cultural aspects of their content. But this motivation, related to the Japanese context in which they were created, in no way determines the actual use of emojis and their evolutions: "emoji alone are unreadable" (Freedman 2020: 45). As we have seen, completely unexpected motivations can be continually found. So, also the motivated signifiers of emojis are "empty": their motivation doesn't give us a "rule" to follow (Wittgenstein 1953), but just an indefinite array of signifying possibilities. Only to the extent that they are used routinely, they can obtain a definite meaning that could be more or less widely spread, more or less dependent on the alphabetic code, more or less related to slang, or even understandable only within very small groups. A certain use of a certain emoji could indeed make sense in some cases, even only within a single group chat: the very fragmentation of the communicative space inherent to digital media drives toward a very wide range of sociolinguistic variation.

So, emojis can carry complex meanings, activating long and nuanced pathways in the speakers' encyclopedia. But, unlike our empirical bodies, emojis cannot express or reveal anything about the real, embodied emotional mood of the speaker. Unsurprisingly, while we can use emojis to lie as much as we want (according to Eco 1975: 6-7 they are an object of semiotic study for this very reason), we can use our body only to lie up to a certain point. Given the presence of elements of universality, spontaneity, and naturalness, in face-to-face communication one can lie "up to a point". In fact, our bodies are only to some extent a sign and not natural objects that, as such, can reveal something about our mood simply by reacting to environmental stimuli. In contrast, with emojis we reflexively and linguistically work on a common, completely semiotic body. No one can tell whether this digital "body" is lying or not. Who can tell what the emotional tone of the people behind this chat is?

It is important to highlight how this applies also to any emojis representing objects. These emojis could be used indeed to evoke entire cultural frames (Siever 2020: 143). For example, in the following message: "come on, let's have a coffee break 🍹🏖", the "cocktail" and the "beach umbrella" emojis are used to indicate the speaker's "summer holiday" attitude (as well as his poor will to work). The "summer holiday" frame implies certain ways of presenting yourself, not directly reducible to a certain set of physical traits, but linguistically definable as being relaxed, slow, calm, and so on. This use of object-related emojis confirms how the encyclopedia and not the iconic relation to face-to-face expressions drive the paralinguistic function of emojis.

In conclusion, we can say that emojis contribute to shaping a "digital" and "calculated" written orality. From a semiotic-cultural point of view, this communicative practice opens up a sophisticated writing habit. Using emojis to signify our emotional attitudes, we embrace a task that, in face-to-face communication, we perform without reflexive efforts and with much more spontaneity. From another point of view, the loss of the "material" and "individual" body as expressive substance, makes communication much safer and more controllable by the writers. In digital communication we do not have to deal with a body that can betray us, producing communicative clues independent of our will and planning.

At this point, we can return to the example from which we started: the meaning of 🙏💨. It is a good example to illustrate one of the many possible ways of semiotic creativity that emojis have opened. To recover something from the lost spontaneity of face-to-face communication, emojis could be used to represent how the body reacts beyond the screen, not how it would have reacted if it had been face-to-face.

For example, our syntagm could stand for what in Internet jargon is called "snoffing"[7]. This word means the reaction of amusement expressed by un uncontrolled exhalation from the nose. This is an unusual reaction in speech but is common when reading funny messages from the screen. So, emoji creativity could be used not just to represent the lost closeness of face-to-face communication and to replace the functions usually carried out by the bodies. They can furthermore signify a "new paralinguistics", native and specifical of digital communication practices.

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[7] For a dictionary definition see https://www.urbandictionary.com/define.php?term=snoffed (accessed: 2 March 2023).

THE CONTRIBUTION OF SEMIOTICS TO UX (USER EXPERIENCE) AND SERVICE DESIGN

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1. Can Semiotics be useful in UX and Service design?

This article is a first attempt to investigate the contribution Semiotics (as Sociology and Anthropology before it) can give to User experience (or UX) and Service design, throughout the design process, from research to implementation. I am persuaded that there is room for semiotics in UX and Service design (at least a little bit) and, if I am right, this would be good news for our community. But we have to understand how large this space is, which branches of UX/Service design can be interested and, above all, which aspects and methods of semiotics can be involved.

I must clarify that I will focus almost all the time on the active and practical role semiotics may have in UX and Service design. In other words, I am not very interested (at least in this article) in semiotics as an external point of view on UX and Service design, as a theoretical and methodological tool to investigate how this field works, its assumptions and its practices. This is of course a relevant topic, but it is not my point. As a semiotician and educator involved in this field, at the moment I do not need to explain to UX and Service designers how their discipline works (they already know it works very well and this is enough for them), but how my discipline can help them. Thus, what I want to investigate is which semiotic tools, theories and methods can be directly or indirectly involved in the practical UX/Service design work.

2. UX and Service design

Before starting, some words about UX and Service design are needed, to rapidly summarize what they are.

User experience (UX) is at the same time a completion and an overcoming of previous approaches such as Human-computer interaction, web design and usability (Islam 2013; Cosenza 2019). UX focusses on users and builds digital products and devices around the experience of the user. In UX everything is about the user, starts from the user needs and is usually done with the user (the so-called co-design). This approach often requires a psychological or socio-humanistic background, rather than an IT one.

Service design is a close friend of UX, and we could consider it its evolution (Stickdorn *et al*. 2018). It is hard to identify a clear boundary between UX and service design. There are usually two (quite different) ways to define this boundary. The first is considering UX more focused on digital products, while Service design would have a larger scope, including physical and hybrid (or better, using a buzzword, *phygital*) services. The second, and in my opinion more accurate, is the one seeing UX as the tip of the Service design iceberg. According to this distinction, UX would be limited to the study and the design of the experience of the user, thus dealing with the touchpoints he/she interacts directly; while Service design would include the study and the design of the structures (personnel, infrastructures, procedures, etc.) supporting the front line, i.e. the direct touchpoints and interactions.

To explore the ways semiotics can interact or support UX and Service design I have decided to follow the steps of the UX/Service design process, which are derived from one of the most used Design Thinking schematizations. According to this model, UX/Service design activity can be articulated in five main phases, which are strongly interconnected: Empathize, Define, Ideate, Prototype and Test.

3. Phase 1: Empathize

The first phase is called *Empathize* and is devoted to research, or, better, to data collection. Two very important clarifications: 1) it is hard to say that in UX/Service design there is a research phase, because research (as test) is an activity that covers the whole process and is cyclically repeated (each time there is a doubt or something has to be furtherly developed, research is needed), but certainly

there is a strong and intensive first phase of research; 2) when we talk about data in UX/Service design we mainly mean qualitative data. Of course, this kind of research involves quantitative data too (such as web analytics and survey results), but the largest part of data collected in UX/Service design is qualitative and comes from interviews, participant and non-participant observation, etc. Indeed, I think that there is no business approach using more qualitative research than UX/Service design at the moment.

As a discipline more inclined to desk than field research, Semiotics is not directly involved in this phase; at least, it is not a central player. Anthropology and sociology, and their methods, are. However, it is true that desk research has anyway a role in this step, and that Semiotics can contribute with a sound approach to corpus selection.

4. Phase 2: Define

Empathize is not the only step devoted to research. Empathize is about collecting data; *Define* is the organization, interpretation and presentation of data. While, as we have seen, Semiotics cannot play a main role in Empathize, there is more room for it in Define. First, we can use a fully semiotic approach with desk research aiming to identity marketing and branding positioning, tones of voices, communication strategies defining the core of the service, etc.

In a more hybrid way, Semiotics can help interpreting data collected during interviews and observations, that is through anthropologic and sociologic methods (what has been called an ethnosemiotic approach; see Marsciani 2016).

Usually, one of the outputs of the Define phase is a set of research artifacts helping designers in ideating and developing their project. Practically, this takes the form of *personas*, sort of Weberian ideal-types which condense in a fictional personal profile a set of qualitative information gathered during the Empathize phase. It must be remembered that UX and Service design are all about users; thus, defining ideal kinds of users for whom you will design is a fundamental activity. Starting from user personas the designers will then define user journeys, i.e. that is the different stages and steps of the experience users will do with or through the product/service, including all the touchpoints they will meet; and service blueprints, i.e. further developments of a user journey, representing all the frontstage and backstage actors and processes needed to support the user experience.

Coming back to Semiotics, we could bring in UX/Service design the lesson learned with the application of the ethnosemiotic approach to urbanistic research (Bianchi et al. 2010). Semiotics helped to clarify the symbolic and syntactic mechanisms shaping the experience of citizens in a public or private space, supporting urban designers in understanding where and how to modify spaces and, consequently, experiences. This approach can be generalized to all kinds of spaces, and it is particularly useful for Service design. In addition, heuristic tools such as the semiotic square could be very useful in identifying user categories and, consequently, in articulating research data, for instance in different personas.

A very important thing that I must clarify is that semiotic tools and categories can be very useful as long as they are not applied in a deductive way. A possible semiotic reflex is that of taking typologies or categorizations which are already there (such as Floch's semiotic squares) and using them, before field research, to place a hypothesis (often, a self-fulfilling one) about existing kinds of users or personas. In UX and Service design this would be called an "assumption based" approach and, while tolerated in a starting phase, it is usually disregarded as a sound method to elaborate data and ideas: everything must be based on actual research with users and be built on the basis of previous observations, as Jean-Marie Floch did in his renown work about Paris tube passengers (Floch 2002). This is a very important point and, as semioticians, we should take this into account.

Finally, I would rapidly remind that in UX and Service design there is a lot of room for storytelling (Cosenza 2019): user stories and user scenarios are fictional (but research based) short stories which describe moments of the journey of a user, adding details and pathemic aspects. I think that a semiotic mindset could help in producing this kind of research artifacts.

5. Phases 3-5: Ideate, Prototype, Test

The third phase, *Ideate*, is the domain of Design thinking. The aim of this phase is starting from research results and producing a product or service idea answering users' needs; the idea will be then developed in the following phases. Creativity is very important here. Sincerely, I do not know if Semiotics can be used to stimulate creativity. Probably some semiotic tools and a generic combinatory approach can help foreseeing future solutions. This may be one of the fields in which Semiotics could be more useful in studying the UX/Service design process or context, more than to support it.

Prototype is the fourth phase and, as can be easily understood, is a central one. In this phase the product/service is created, through a series of prototypes of growing fidelity. In this phase we do many kinds of activities, which have different degrees of "semioticness".

One of these activities is Information Architecture (IA), i.e. the organization and expositions of information (Resmini & Rosati 2011; Rosenfeld et al. 2015). IA covers from the organization of goods in a supermarket to the labeling and distribution of contents throughout a website and its menus and interface. In short, IA is the domain of categorization, which is certainly dealing with semantics. In addition, a delicate phase in IA is labeling, i.e. the creation of short verbal (and less frequently visual) expressions to indicate further contents (menu items, button labels, and so on). It often happens that an ineffective labeling activity is the banana skin making slip a sound IA. In order to create an understandable and organic labeling system it is fundamental to empathize with the user way of interpreting interfaces and labels. In other words, it is very important to create a User Model, as Umberto Eco (1979) would have probably called it.

This point gives me the opportunity to clarify one thing. A semiotic relevance of a practical design activity (for instance, the design of a website Information architecture) does not mean we need a senior semiotician, expert in interpretative and peirceian semiotics to create a well-designed IA system. It rather means that a semiotic background – what we could call semiotic mindset – helps in these activities, because it makes professionals more sensitive towards interaction aspects which are more or less explicitly semiotic. I think that this semiotic relevance should be taken into account in the ideation of educational program in UX/Service design.

Interaction design in another activity held during the prototyping phase. Here I see less room for semiotics. Certainly, we could try an actantial analysis of the interaction between the user and the interface or the device and this work has without doubt a theoretical relevance for semiotics. But I don't know if after Alessandro Zinna's work about digital interfaces (Zinna 2004) we can say much more about it and that this would be useful for the UX/Service design everyday practice.

We can do something more in wireframing and in the final phase of prototyping. Wireframes are skeletal framework of digital interfaces. They are the bridge between Information architecture and implementation and are the first step of a continuous work that, through a series of prototypes which are more and more defined, arrives to a completely browsable prototype. This has must be intended as a set of connected interfaces. In the later phase of coding (which is not part of UX/Service design) developers will replace the artificial connection of interfaces with the logic of a code.

Prototype implementation is a matter of IA, usability and visual design. Here we have two aspects which could be interesting for Semiotics. One is practical, the other more theoretical.

As for the practical aspect, it deals with visual style and what is called *look&feel*, that is the meaning effects deriving from the visual aspects of an interface. Interface visual styles or their history are certainly relevant fields for visual semiotics (Polidoro 2003, 2014).

The theoretical aspect deals with the concept of design systems and with another close concept: atomic design. A design system is a set of graphic and interaction patterns and of rules and practices about pattern connections and evolutions. The aim is to create a coherent language for a brand throughout all its platforms and touchpoints, in order to offer to users a unique and solid experience. From a semiotic point of view, they can be considered as structured systems of signs (made of a visual expression and a functional content) and of syntactic rules, originating an indefinite number of combinations. It's not only about visual, because design systems influence and make possible user interactions. In addition, they

have a relevant role in communication, because through figurative and plastic aspects they represent the values the brand wants to deliver. Besides, they tend to evolve rapidly and thus they must foresee their evolution, possibly already including its seeds.

Atomic design is an expression introduced in the debate by Brad Frost (2016). In atomic design a design system is built starting from elementary components (atoms, such as buttons, labels, forms…), which aggregate in molecules (a search box, made of all the previous elements) and then in organisms (a website header) and complete templates. Atomic design is a system organized in different layers and I think a hjelmslevian interpretation of atomic design can be tried. In general, it is interesting to investigate if semiotics, through a theoretical analysis of these systems, can highlight some of their mechanisms, in order to help understanding them and how they work or could work.

As for the last phase, that of *Testing*, I think that this is more about field and experimental methodology, something – as we know – usually outside semiotic scope. It is true that one of the most successful UX test is the A/B testing, that is nothing but a commutation test. But once we have said this, it is hard to add something really new or interesting about how to conduct an A/B test.

6. Conclusions

Is there room for semiotics in UX and Service design? Yes, certainly. How much? In my opinion there are some aspects of UX and Service design process in which semiotics can be very helpful: a part of the Define activities and a systematic reflection about look&feel. As for the other activities I doubt semiotics can be introduced as a standard tool, but I also think that a generic semiotic mindset can be one of the ideal backgrounds of a UX and Service designer, once soundly supported by technical and IT skills.

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WHAT DO OUR PHENOMENOLOGICAL ACTIVE-PASSIVE SYNTHESES WANT/NOT WANT IN OUR ALGORITHMIC WEB SEMIOSPHERES?

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1. Some introductory remarks. From Edmund Husserl to Stanley Kubrick: reasoning about *passive synthesis*

As we known, *What Algorithms Want* is the title of a famous essay by Ed Finn published in 2017 (Finn 2017). In it, the author reflects on the ways our algorithmic network of online relations determines the modes of *relevance, prevalence, potential news,* and *familiarities* (Strassheim, Nasu 2018) based on how we act online, as if we are nodes in an algorithmic spiderweb that governs us as we actively, but often passively, reproduce and repeat many of our behaviors. Several new semiotic studies have been published in recent years on the topic of the algorithm and its active/passive nature (Danesi 2016; Leone 2020; Biggio, Dos Santos, Giuliana 2020; Meunier 2021). Those studies of the epistemological semiosphere are the focus of this section.

As a way to introduce the questions addressed in this contribution, I will quote Göran Sonesson's theoretical guidelines to deal with issues like those relating to the ways in which we determine whether something is *relevant, irrelevant, familiar, natural,* or *artificial*.

> The term "relevance" to most scholars presently evokes the conception elaborated by Dan Sperber and Deirde Wilson, along the lines of speech act theory, and perhaps the ideas of Paul Grice, as precursor to that theory. According to Grice (1975; 1989), however, relevance is only one of the principles, together with quantity, quality and manner, which have to be observed, if communication is to work fluently, but Sperber/Wilson (1995 [1986]) claims all the Gricean principles can be reduced to the single principle of relevance (Sonesson 2017: 23).

I will not unpack this quote, but rely on Sonesson's claim – which is part of a study that is pivotal to the present discussion – to launch my argument. As will be evident in the following pages, my goal is to recover some distinctive features of an antepredicative phenomenology following the lesson of Edmund Husserl. After laying out my theoretical considerations, I will attempt to combine the Husserlian phenomenology with the quote reported above, in close connection with the teachings of Sperber and Wilson and with those of Paul Grice.

If we tried to conduct an *archaeology* (Foucault 1969) of the World-Wide-Web made of algorithmic knowledge – a web that should be regarded as a particular cognitive *dispositive* (Foucault 2004: 298-329) – we would find some cognitive analogies with the anti-predicative modes of perception of Husserlian phenomenology (Husserl 1970). Although on a substantially different side – an aesthetic one– Husserl's antepredicative aisthesis delineates an open system of *familiarities, relevances, contrasts,* and *adjustments*, and much earlier in a genetic/constitutive order than what happens in active/passive terms when we move into the algorithmic web . If that is the case, we could ask: what is the impact of those antepredicative syntheses on the overall layout of contextual category adjustments, which are themselves at the core of the organization by enunciations of our different semiospheres, on and offline? Certainly, moving from Husserlian antepredicative phenomenology to the algorithmic *order of things* that governs the Web obvious differences emerge, if for no other reason than that we move from an aesthetic semiosphere to a logic inductive-deductive atmosphere. Yet, it is as if this ante-predictive foundation of our online words/worlds continued to carry its weight, as if our aesthetic way of being in the world had stamped its own particular cognitive mark on the skin of our cognitive mind, a mark we cannot erase.

Those familiar with Husserl's phenomenology know that his lectures on passive syntheses are the theoretical beating heart of the last twenty years of his research. A significant part of the philosophical debate that followed in Europe stemmed from that extraordinary intuition. Which strand of the debate? Paradoxically, it was the most anti-subjective one, a *philosophy of objects*, of the *Lifeworld* and the environment, of a non-human *Lebenswelt* (Latour 2012; Han 2022; Peverini 2023). Twine and chasm once wrote. In the 1960s, Maurice Merleau-Ponty (Merleau-Ponty 1964): Lebenswelt, in Husserl's perspective, had already spoken years earlier. In the same years that Merleau-Ponty was writing his *Le Visible et l'invisible* (1964), Michel Foucault would call one of his most famous books *Les mots et les choses*. Today as humans we live for all intents and purposes as if we were at the center of a *système des objets* (Baudrillard 1968): often (if not always) our thoughts and feelings seem to be governed by a dense network of objects-systems-algorithms, which no longer display the human likeness even of those who designed them. They are our *alter-egos* with no *egos*.

Let us now take this line of reasoning step further and take a moment to watch some passages of Stanley Kubrick's *2001: A Space Odyssey*, precisely the scene where the monkeys dance around a monolith and, further ahead, the one of the satellite dancing in space. What do we dance around, today? What mysterious monolith-devices will we dance around? What do the black mirrors (Attimonelli Susca 2020) that populate our lives look like? What do those black mirrors in our net-navigations, net-navigations illuminated by an *electric light* that powers our devices (Eugeni 2021), *the same* navigations that are certainly illuminated, but remain *obscure* with respect to the dynamics that govern them? And today, is the algorithmic *spacecraft* the only protagonist of our *voyage-odyssey* in the World-Wide-Web? Maybe, all our algorithmic devices are the grandchildren of AL, the computer from Kubrick's film that, decades ago, in set its pilots adrift because it no longer responded to human commands. In the movie, AL goes mad. What if today our devices went mad? Would we too, perhaps, be forced to drift away not knowing what to do? Perhaps we would, once again, the way Kubrick imagined it almost sixty years ago.

It is worth stressing again that, today, we are moving from Husserlian *Lebenswelt* to the algorithmic network/code/language/Langue that regulates the ways of everything we encounter and deal with in our lives and online navigations. The journey we made throughout the 20th century goes from Husserl's passive syntheses to the passive/active syntheses of the network/web of our being online. Maybe, it is trivial to remind ourselves that we are *tyrannized* – in active and passive ways – by the algorithms of our onlife (Benasayag 2019), algorithms that are semiological and political *archives* (Foucault 1969) safeguarding what is *relevant* and *irrelevant* often in every sense: semantic, economic, politic, existential, and so on. Faced with this state of affairs, we are left with a political task, an inescapable philosophical task: all these *obviousnesses* must be *immer wieder* (so write/say some German phenomenologists) thematized, because the truth often lies on the surface of our *Lebenswelt* and is often so trivial/superficial that it remains hidden (Bonfantini, Brunetti, Ponzio 2008).

Now let us take a step back, *returning* to Husserl's phenomenology of passive syntheses. In this Husserlian phenomenology, we put aside *time* and its *formal* nature, although we know that all that we go through leaves a mark on us, drifting, through the years, towards a memory that we do not govern (another form-mode of our passive cognitive synthesis). Every day, through all of our cognitive process, we are propelled ahead by a wind that fills the wings of our own Benjaminian *Angelus Novus* (Benjamin 1955). Contextually, each moment of this *time form* is filled with the *contents* that we hear, touch, watch, taste, and listen to.

All those forms and contents are part of an aesthetic semiosphere, as well as of its ensuing logical definition in the typical grammatical structures of a language. Those informed in time contents have a passive *tendency* to *attract* each other in their different cognitive semiospheres, arranging themselves in ever more complex modes, with no control over their dynamics, by which things connect according to relations of *similarity*. Before I make up my mind about what to do and what I would like to think or say, the world has already acquired a complex form (Eco 1997: 43-101; Ferraris 2020). The different relations of similarity between things-phenomena impose themselves on us, due to the bond that holds them together. I am simply summoned to acknowledge that order that does not belong to me: the order of the world, the order of *Lebenswelt*, which is a mode/form of ontology that we cannot bypass. That is s Husserl's lesson (Silvestri 2012).

2. Guidelines for an online semiosis that admits no contingencies

We have reached the end of our journey in time after touching on some aspects of our traditional philosophy and moments of our Western filmography. Let us now try to translate all the phenomenological premises we laid out into a critique of pure, practical, aesthetic algorithmic reason, because it is precisely this new reasoning that holds up our cyberspace. In short, what happens if we attach a string of algorithms to some similarities, this time a part of our semantic web? Further, as we move online, what happens if we calculate the *relations of similarity* (exactly / precisely? Husserl's lesson) between what we think we are doing in our semantic web and what the different (human, not-human) masters of cyberspace can offer us in exchange for our presumed expectations, desires, and needs?

Our different (human, not-human) masters can only carry on in the same online digital algorithmic dynamics by inferring and inducing. In other words, A.I. is unable to do any abductions and rule our existence online. It certainly gauges our behaviours, but lacks the intelligence that would allow it to guess something (precisely Charles Sanders Peirce's lesson) and skip some passages, abducing. We know that on some occasions, something *new* can prove extremely *relevant* and therefore decisive, something new like a strange beast, a *platypus*, or a human being astride a horse (Eco 1997: 43- 102; Violi 1997: 271-302), nothing we have ever seen. Is an online algorithmic I.A. able to manage those changes of direction and recover the difficult sense of an unexpected discovery that redraws maps that have been worn by time (Paolucci 2021: 63-95)?

We know that a large part of the dialectics that regulate what normally has meaning to us happen in the scene of our dialogic exchanges (Todorov 1981). But what kind of dialogue is it when my interlocutor is A.I? Doesn't everything happen in a univocal, unidirectional, and non-human fashion? Any meaningful increase of our supposed conversation is cut off and limited by the boundaries of a process that is pre-established at least from one side, the digital-algorithmic-human-non-human side of the interpretive process. The decisive moves are in the hands of an artificial power-player and, behind it, in the hands of a human ghost (although not always), that leads (although not for sure) the game (Baricco 2020). The human Ego-*Other* that we are ("other" with respect to the other *Other*, the other-ghost-code-algorithm-machine), the Ego-Human-Other adapts itself to this order, an order of things. In the course of these different games, that often are not games, there is no real dialogue.

If that is the case, what then do we take for granted? What is taken for *granted*, most importantly in an economic and semantic sense (Marazzi 2021)? We assume, without questioning, the existence of the algorithmic forms that we accept and barely notice. Do things really change when contexts – the people we speak with – change? Or is everything not part of the same design, planned out to the tiniest detail, almost as if all our moves have been pre-established (Zuboff 2019)?

In our daily life – online / offline / onlife – everything seems extremely regular: everything is regulated in an endless sequence of automatisms made of deductions and inductions that have no real Peircian *unlimited semiosis*. The transition from signs to the interpretation of their meanings encounters no obstacles, or delays. We know that one of the historical questions of the 20th century is summed up in the debate about which and how many the phases that lead to accepting as natural something that is *artificial* are (Chapman 2013: 153–188). Today, the impression is that the transition from what is artificial to its being considered natural happens very quickly, due to the nature of our relations that anticipates our behaviours and triggers them in advance. Online, offline, *onlife*, too much seems "unproblematic" to us (Floridi 2015). And yet, all that seem unproblematic is, in fact, problematic, especially in / from a pragmatic point of view.

But let us return for a moment and once again to the teachings of Husserl, Umberto Eco, and Peirce. Beyond our algorithmic guides that *tyrannize* us (Benasayag 2019), can we find a free phenomenological line that could guide-not-guide us out of those orders of things? And by admitting that free possibility, is it only a question of nuances when we attempt to distinguish *types* from *instances*? Certainly, our actions undergo a process of semantic *abstraction* for their assessment that reduces them to *frameworks* (Haug 2010): in the World-Wide-Web, our lives become only simplified "models" for calculations. The possible exchange of frameworks and themes, whether it is allowed, is decided in advance by the Ghost-Master of

the different algorithmic A.I.s, if those Ghost-Human-Masters still exist. Either way, the political value of all transitions, translations, and possible changes (in a large sense) has always a fundamentally economic calculated reason, and one that is not particularly romantic. The typologies, the "types" that have been gathered, remain in the hands of an A.I. team (and, it is worth repeating, in the hands of their human ghostly masters), which sets the agenda of our projects, plans, based – once more – on what, each time, it deems *relevant*, irrelevant, familiar, normal, and not normal.

3. Algorithmic *Gestalt* and new margins at the edge of *Empire*

In our post-human era, we cannot hide behind our non-responsibilities. What stands before us is not a *Lebenswelt* made up of passive syntheses that we cannot govern, but a complex *semiosphere* consisting mostly of active-syntheses, active from a genetic and cognitive standpoint, that regulate the thoughts and feelings in our lives. And if we fail to read the full package leaflet of our web-algorithmic-medications, we cannot attribute to others the faults and mistakes that we are called on to manage.

The web is a huge *Gestalt* with strong iconic-indexical-symbolic elements. Here, some things are *familiar* to us, while others barely appear, given their problematic "forms," in a particular *context-sensitive grammar* (CSG) (Partee and Wall 2012: 533-551) that lies outside of our conscious reach. We live our online lives by going through mind-independent relations, in full control of others, others that are not human. Of course, it is always a matter of *pertinence*, but all the things that are not considered *useful* in the mainstream-algorithmic-web-semiosphere will not be considered *pertinent* within a right (?) interpretive *due-process*, based on A.I.-reasoning (*Menschliches, Allzumenschliches*: we all know that Nietzsche had some doubts) that sees us as participating only in a marginal fashion. Maybe there are things that could be useful to us from an individual concrete pragmatic point of view, but they do not count, as they fall outside the mainstream-semantic-web.

But at the end of it all, is it true that what is considered *irrelevant* on the mainstream algorithmic scale does not really vanish once and for all, as it can be recovered (Manovich 2020; Latour 2022; Peverini 2023)? And if that is the case, at which conditions and by rule of which *divergent communities* (Laclau 2014) that could make that recovery? And how would those alternative communities form? How could they move freely in the online semiosphere? My impression is that we are always halfway between the *given* and the *new* and we *cannot* really grasp those dynamics from either a cognitive, or a political point of view.

Our World-Wide-Web is a new *Langue* à la Saussure, with some space for evasion for our relatively free *parole*. In our cognitive journey around the world, we move constantly between *types of memory*, between *social relevance systems*, and one might wish for their improved dynamism resulting in effective evolutive processes in the political sphere. The background of a routine experience is crucial to understanding what might be new/old/known in it, but since *retentions* and *protentions* in their full Husserlian *passive* meaning have the upper hand, it is difficult to envision any turnaround.

4. Toward a conclusion. Going to class with Søren Kierkegaard again

Let us imagine that there is, in fact, some space for free action. More than twenty years ago, Michael Hardt and Antonio Negri described the birth and the consolidation of an *Empire* (Hardt and Negri 2000) many of us occupy the margins of. The World-Wide-Web is that empire, which is a semantic empire. Have we a chance to move freely down the multiple streets that design the different maps of this Empire?

Maybe we have that chance. Let us assume that our marginal position is a good observation point. If we are engaging in the mainstream, but on the margin, our position lets us appreciate all the banality of the dynamics that are forced on us as shared. In this state, the boredom we experience as we surf the web is a positive sign, a positive symptom and an excellent starting point, if we wish to see things differently from how they are proposed-imposed. Making a simple example, we experience something akin to a feeling of estrangement and thus of independence, especially when we distractedly scroll through social media, even more so, when we are in a health emergency. Here we could think about the Covid-19 pandemic and how often we did not found what we were looking for, a solution to the emergencies that we had to face.

In all those circumstances, we discovered that the Web was not helping us, precisely due to its mainstream algorithmic statistic configuration. Beyond our status as we are *lost-in-translation* in a digital dimension that is only barely human, we remain *singular/subjective* individuals (Kierkegaard 1941) and our exceptional status leaves us on the margin, but also in a position that allows us to establish new hierarchies to decide what is and is not *relevant*. Kierkegaard taught us almost two hundred years ago that *subjectivity is the truth* (Kierkegaard 1941). At least we do not believe there is any consolation in Hegelian dialectics.

And, however, as we dwell in this phenomenology-non-phenomenology of our *singularities*, does the very opposite, i.e. what Ray Kurzweil argues (Kurzweil 2006), namely that *the singularity of A.I. is upon us*, not apply? At the risk of sounding presumptuous (and hopeful), we would not say so. We cannot rule out the enactivist lesson (Malafouris 2020), because we are part of an *enactive entanglement and chasm* (Merleau-Ponty), where our individual initiatives (including semiotic ones) traverse a *world of life*, which we form, but which also forms us, and in this *journey to the center of the Earth* instances, contingencies, and *platypuses* appear very frequently. All those variables-non-variables cannot be processed-domesticated by an A.I. that would be able to interpret what is *singular* in the semantic web. Algorithms cannot make abductions (until proven otherwise). They cannot jump.

So, if that is the case, then we can rely on the compasses of our network to guide us at best through the rarified atmospheres of our *Filter Bubble* (Pariser 2011). Here I feel Darwin's teachings resurface. If at stake here is the final adoption of pragmatic and enactivist thinking, which claims that sign interpretations first guide our being in the world, and then let us repeat that the map of our world-environment, of the *Lebenswelt* of our interpretations, must be updated constantly. We cannot trust all the *frameworks* and *typologies* that are taken for granted.

The predator – both large and small – constantly roams the edge of the path that we walk on and we should keep our eyes open on the multiple realities (Bența 2014) of our *Lebenswelt* if we want to survive the storm and give ourselves a new chance, for one day at least, the chance to be a little happier , if we still wish to discover something new, if we want ourselves to be different from what we were yesterday.

T*he singularities of our A.I. are* not so *near* (Kurzweil 2006). Of course, we will lose many more chess games with those machines who, lacking the proper organs, cannot look us in the eye. We do not know all the frameworks, *types*, and interpretive trends of today and of the future, but we can turn off our devices, even if only for a moment, and perhaps extend that moment in time. Then we will, if we so wish, look out at the sea. And if it is calm and the wind favorable, we can set sail towards new and happy islands.

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TRANSCODING EMOTIONS: HOW TERTIARY ORALITY CHANGES COMMUNICATION PRACTICES IN RUNET

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In his monograph *The Language of New Media* (2001), Lev Manovich describes five principles inherent in modern digital media: numerical representation, modularity, automation, variability and transcoding.

Transcoding is a technical term meaning the direct translation of one digital format into another. Manovich expands the boundaries of this term from purely technical to cultural categories. Namely, he distinguishes between two basic levels - the computer level and the cultural level - and transcoding here means the mutual influence of these levels, which initially represent two different syntaxes (Manovich 2001: 45-48). In *Software Takes Command* (2013: 32-33), Manovich explains that software, in a broader sense, is our interface with the digital environment, a specific transnational language through which communication takes place.

If V. Ong called the emergence of new electronic means of communication (radio and television) in educated societies «secondary orality» already in 1982 (Ong 1982: 8-12; 78; 81-83; 93-99), in 2008 D. de Kerkhove called it «tertiary orality» (Buffardi 2004: 114): the World Wide Web is an extremely complex and dynamic communicative reality in which transcoding plays a key role. It is a continuous, non-linear, and constantly evolving process that underlies all current communicative practices at different levels.

As A. Ushakov (2010: 170-174) notes, the web is indeed an unprecedented case in the history of mankind, since the basic text of the news is elaborated in written form, but with frequent and decisive interventions of spoken language.

It is a long-distance communication (the interlocutors not only can be from different countries, languages and cultures, but also communicate non-synchronously, as is often the case in forums, blogs or social networks) characterised by:

- a high degree of permeability [i.e. the possibility offered by the medium to any user to enter into a communication already started];
- equivalence of status of all communication participants;
- hypertextuality;
- creolisation [hybridisation between different media languages];
- extensive use of Anglicisms and Latinisms;
- the presence of elements that strongly influence the structural and semantic-pragmatic aspect of communication [short, elliptical sentences, simplified syntax, rhetorical questions and repetitions, exhortative sentences] (Goncharova 2011: 57-59);
- need to develop strategies to compensate for the absence of paraverbal elements [tone of voice, facial expressions and gestures] such as the use of punctuation and emoticons (Goncharova 2011: 60).

Thus, the digital environment, which is expanding its influence, is indeed leading to significant changes in many aspects of communicative behaviour, especially in the manifestation of emotions (Shmakov 2011: 283; Bergel'son 2002: 55-67; Zagoruyko 2011: 128-131). Over the years, internet users in every segment have developed numerous strategies to adapt to the websphere and communicate feelings and moods effectively. Some of these strategies are very similar to each other, while others are more closely related to the historical and cultural context.

In my paper, I will focus on transcoding in order to understand how it has influenced the development of language on the Russian Internet (the so-called Runet) in terms of expressiveness and the transmission of moods, focusing on the manifestations of aggressiveness (Solov'yov 2019: 2)

In the case of Runet, we can observe a linguistic aggressiveness that is deeply rooted and closely related to the development of the Russian web language as a linguistic norm in its own right.

Before we begin the analysis, it is important to first determine which webspaces fall under the Russky Internet label. Runet indeed represents an extremely composite reality. Specifically, it includes:

- all Russian-language websites,
- all Russian-language communication streams on the web;
- all URLs created in the domains .ru, .su, .rf, .rus;
- all users residing in the Russian Federation;
- all Russian-language users in the broader sense.

As already mentioned, the aggressive component of the Runet language has deep roots, which can already be found in the early stages of Runet history. We can roughly divide the development of Runet into three phases.

The first phase (1991-1994), corresponding to the so-called "era of pioneers", sees members of the diaspora as protagonists: Runet was born outside national borders. Russians living abroad saw the Internet as an effective means of virtual reunification and tried to compensate for the feeling of alienation due to their new status (Witte 2005). It should be noted that the pioneer fits a very precise profile: polyglot, with a high level of education, more or less directly linked to the academic and/or journalistic world (Schmidt et al. 2006: 125-128).

The first websites were explicitly dedicated to the Russian world and 'Russianness'. Interestingly, the texts were often written in English to overcome the problem of the lack of Cyrillic encoding on the web, which could not adequately replace the Latin counterpart (Schmidt 2014: 178-180; Mjør 2014: 215-229). Subsequently, the first interactive literary experiments such as the *Burimé* website (1994) and the collective writing experiment *Roman* (1994) emerged, paving the way for the so-called *Seteratura* (Russian web literature) (Gorny 2006: 81; Malyukov 1999: n.p.).

The introduction of Cyrillic coding from 1995 and the transition from static to participatory web also paved the way for the process of "Russification" in Russia, which was to make Runet an integral part of everyday life. Literary initiatives multiplied thanks to the fundamental cooperation between people living in Russia and abroad, for example through web platform *Setevaya Slovesnost'* [1997] (Kuritsyn 2001: n.p.). This phase coincided, among other things, with the years in which the Russian Federation pursued a rather aggressive foreign policy (let us think, for instance, about the war campaigns in Georgia and Ukraine) and regained its national pride (Davydov 2020: 54-55). An aggressiveness that was also reflected to a certain extent in the harsh tones of the discussions on *seteratura* (Teoriya seteratury: Diskussiya… 1997: n.p.). The pioneers had become a kind of digital cultural elite, attempting to guide the tastes of the general public through the perils of the medium's complexity: a decision that to many seemed in stark contrast to the nature of the web itself (Mokroborodova 2018: 358).

But the participatory aspect of Web 2.0 had weakened the unquestionable authority of the professional intellectual by giving space to new communities of amateur writers who published on websites like *stichi.ru* and *proza.ru*, as well as on the platform *udaff.ru*. Times had changed: the "era of the pioneers" was coming to an end, while the *čajniki* (the "newcomers"), the ordinary users, were gaining more and more space.

These communities fought for a "popular culture of resistance": not only against the impositions of censorship that limit the author's expressive power (e.g. the ban on the use of vulgar words, which was considered a real taboo by the organisers of literary competitions), but above all against the morphosyntactic fetters of the mother tongue[1]. Among them was the literary community of the *padonki* (literally: the "bastards"), controversial and irreverent creators of an antinorma, the *padonkaffsky yezyg*. The essence of *padonkaffskyj yezyg* is that it is a phonetically correct but misspelt jargon (Mokroborodova 2018: 357-362). This "anti-norm" is paradoxically based on very strict rules, including:

[1] About the literary competitions see: Pravila konkursa, Teneta, 1994, http://teneta.rinet.ru/1994/rules.html; Zhyuri – 1994, Teneta, 1994, http://teneta.rinet.ru/1994/jury.html; Polozhenie o literaturnom konkurse Teneta-98 – VII Zhyuri i nagradi', Teneta, 1998, http://www.teneta.ru/1998/polozhenie.html#7.

- the use of a instead of unstressed o and vice versa; the interchangeability of и, я and unstressed e;
- цц or ц instead of тс, тьс, дс; жы and шы, чя and щя instead of жи and ши, ча and ща;
- щ instead of сч and vice versa; йа, йо, йу instead of я, ё, ю at the beginning of a word;
- the exchange of deaf and sounding sounds at the end of a word or before deaf sounds (e.e.g. кросафчег / krosafčeg, or красавчик / krasavčik "beautiful, handsome boy"), and, again in the last word ф, фф instead of в.

As can be seen from *Manifesd antigramadnasti/ Anti-literacy Manifesto* (Shelli 1999: n.p.) the programmatic tones of the discussion are quite heated:

> Мы прынцыпиально протиф так называимай "граматнасти" в Сити.
> Мы щитаем что конкурз ЗАЛАТАЯ КЛЯГЗА в сваей аснови пряма ВРИДИТ развитию русква изыка и рускай славеснасти, падвадя саздатилей уебсайтав к НАСИЛАВАНИЮ нашива раднова изыка с помащью спелчекирав и других филтрав убивающих все жывое чиво есть в магучим нашым изыке.
> Мы уверины что ни саздатили уебсайтав палучивших "аттлично" ни сами арганизатары конкурза НИ ЯВЛЯЮЦЦА ГРАМАТНЫМИ людми - проста у них харошие спилчекиры!
> Па мери савиршенства кампютырных спилчекирав руский изык ишо болще патеряит сваих нипасредствиннасти и абаяния.
> Паэтому все художники рускава слова далжны бросить вызав убиванию нашива живова изыка биздушными автаматами! Галавный Принцып нашева великава движения ПОСТ-КИБЕР гаварит: "Настаящие исскувство новава тысичулетия - это то что ни можыт делать кампютыр а можыт делать тока чилавек!!!"
> "Биз грамотичискай ашипки я русскай речи ни люблю!", писал наш лудший паэт Аликсандыр Сиргеич Пушкин.
> Эти слава мы бирем дивизом на наш флак В БАРЬБЕ С ЗАСИЛИЕМ БИЗДУШНАЙ КАМПЬЮТЫРНОЙ ПРАВИЛНАСТИ каторую нам навязывают гацкие робаты-акуппанты!!!!
>
> [We are fundamentally against so-called "literacy" on the internet. We Russians believe that competition ZOLOTAYA KLYAGZA is basically directly harmful to the development of the Russian language and Russian literature, as it tempts the creators of websites to kill off our mother tongue RAPE with the help of spell-checkers and other philtren that kill everything alive in our powerful language.
> We are sure that neither the creators of the websites rated "excellent" nor the organisers of the contest themselves are ARE LITERATE people - they just have good spell-check programmes!
> The more perfect computer spell-checkers become, the more the Russian language will lose its spontaneity and charm. That is why all artists of the Russian word should oppose our living language being killed by soulless automata! The most important principle of our great movement POST-CYBER is: «The true art of the new millennium is something that a computer cannot do, only a human being can!!!». «I do not like a Russian language without grammatical errors!», wrote our best poet Alexander Sergeevich Pushkin. We take these words as a motto for our flag IN THE FIGHT AGAINST THE DOMINANCE OF SOULLESS COMPUTER RULES....!!!!]

Since the beginning of the 2000s, the Russian virtual community has thus transformed into a culturally and socially extremely heterogeneous reality. This heterogeneity is particularly reflected on the pages of *LiveJournal*, the most popular blog provider among Russian internet users, whose name translates simply as *Živoj Žurnal* in Russian.

For users of the Russian version of *LiveJournal* this multilingual platform, which is essentially free, is the ideal place to cultivate free expression: *LiveJournal*'s servers, after all, are located outside the jurisdiction of the Russian Federation. Initially populated by the *intelligentsia*, *Živoj Žurnal* was soon overrun by

followers of Runet's most prominent figures thanks to its user-friendliness and its architecture, which, as E. Gorny notes, favours free expression (Gorny 2004: n.p.).

Over time, *Živoj Žurnal* has become above all a gigantic laboratory for linguistic experimentation, because although the various communities of internet users that have formed on the platform are united in the awareness of being part of a segment of the web that is very different from that of the West, they tend to stand out linguistically, especially in lexical terms.

Thanks to the pages of the *Živoj Žurnal*, the rise of *Olbansky yezyg* to the dominant slang of Runet began. *Olbansky yezyg* is the heir to *Padonkaffsky yezyg* and, like its literary ancestor, is oriented towards the synthetic language of chats and text messages based on short sentences, rapid word changes, abbreviations and abrupt changes in the spelling of words. This inspiration corresponds in o.j. to that process of graphic development which O. Trofimova calls the «vulgarisation of the visual aspect of the Russian word»:

- morphological drawing of the original words [баян/боян = bajan/bojan]
- pronunciation of the words [нравицца/нрацца= nravitstya/nratstsa]
- continuous, hyphenated and hyphenated words [вмемарис/в меморис =vmemaris/v memoris]
- spelling with doubled and redoubled consonants [криатиф/криатифф = kriatif/kriatiff]
- observance of the morphological principle when writing words [падонаг/падонак = padonag/padonak; в Бобруйск/ф Бобруйск= to Bobruysk/ f Bobruysk]
- the presence of [ь/'] after sibilants [жжошь/жжош =zhzhosh'/zhzhosh]
- the presence of the vowels [и] and [ы] after the sibilants [джидай/джыдай =dzhiday/dzhyday]
- the insertion of the semivowel [j] between vowels [жывотное/жывотнайе =zhivotnoe/zhivotnaye] (Guseynov 2005: n.p.)

It is worth emphasising that this graphic crudeness is accompanied by other peculiarities: a sharp irony and, not infrequently, a certain hostility towards non-members of the community.

Padonkaffsky yezyg, in fact, makes it possible to create what G. Guseynov defines it as an «errative»: an errative is a word or expression that is deliberately distorted by the native speaker to give it a particular nuance, understandable only to those who have mastered a certain literary standard (Guseynov 2005: n.p.).

Among them, *nepolitikokorretnye errativy* stand out for their particular aggressiveness and frequency of use, words and expressions that reveal a countercultural discourse or stereotypes associated with certain social groups, most often Jews (*žyd, v gazenwagen, ftopki*) or homosexuals (*pedoras*).

Then there is the so-called *literaturivy*, a typology used to avoid expressing oneself in an overtly vulgar way, a kind of graphic self-censorship (Guseynov 2005a: n.p.):

> [18:48:28] alex says: слонами тобчут (author's note: топчут)
> ["Trampling like elephants"]
> [18:48:57] Alexanda says: заибуцо (author's note: заебутся, т.е.
> не смогут) убивать, мелкота сиамзкайа (author's note: сиамская)
> ["They will not be able to kill them all, little
> Siamese"]

Similarly, *Olbansky yezyg* is conspicuous for the prevalence of ironic tones, the large number of vulgarisms and the tendency to express radical opinions and judgements through the frequent use of expressions of categorical rejection and a syntax that is essentially reduced to subject and predicate, both verbal and nominal (Kudinova 2010: 336-338):

> Аффтар жжот! < Автор зажигает! [The author burns!]
> Убей сибя ап стенку! < Убей себя об стену! [Kill yourself by crashing into a wall!],
> Аффтар, выпий йаду! < Автор, выпей яду! [Author, drink the poison!']

Also noteworthy is the strong presence of onomatopoeic words to which an unusual connotation is attributed: for example, "кисакуку / kisakuku", meaning "неадекватно / neadekvatno" ("insufficient"). "Киса / kisa" is a vulgar expression for female genitalia and in translation for a pretty girl [cfr. "pussy"], kuku or Ku-ku ("cu-cù!") has a reinforcing value to indicate that the person you are addressing is not very smart (Guseynov 2006: 383-405).

As we have seen about *Padonkaffsky yezyg*, also the aggressive component of *Olbansky yezyg* has been present since its beginnings.The name *Olbansky yezyg* is in fact connected with a curious anecdote from 2004, in which some users of *Živoj Žurnal* are involved. An American user, *scottishtiger*, came across a post written in *Padonkaffsky yezyg* and complained about it publicly, asking what language it was written in. At first he was teased and replied that it was «Albansky yazyk» ("Albanian language"). When he asked other users to write in English, they refused and told him to learn Albanian («Uchi albansky!»), orthographically rewritten as "*Olbansky yezyg*".

The discussion soon degenerated into a flash mob of insults against the American people, triggered by the naive(?) arrogance of *scottishtiger*, who went so far as to claim: «being an American means that the rest of the world should have to cater to me. But that's just my point of view…» (scottishtiger 2012: n.p.)

The Russian newly discovered patriotic spirit certainly could not tolerate such an affront.

After this episode, the popularity of *Olbansky yezig* grew exponentially via the portals *fuck.ru* and udaff.com, also thanks to the activity of the founder of the associated community, Petersburg-born Dmitry Sokolovsky.

In 2005, Runet slang even became known in the West when the international popstar Madonna, on the occasion of the release of her latest album, *Confessions on the Dance Floor*, decided to announce the event to Russian fans on her blog *madonnasthoughts.blogspot.com* (now decommissioned). The Russian version of the ad turned out to be a crude machine translation, as it testifies to the presence of trademark errors, among which the word *ventiljator* (eng. "fancoil") for *fanat* o *poklonnik* stands out ("fan, admirer"): «To my Russian fancoils. I would like to welcome you personally to my blog» («Madonna, uchi albansky!» 2005: n.p.)

This error also appears in the message of thanks after the Moscow concert of the same year, among others year: «Many thanks to the 50,000 Russian fancoils who were in ecstasy at my *Confessions' show* in Moscow!". Thus, while Russian fans invited Madonna to "learn Albanian", *ventiljator* became part of the jargon of the Runet users (Madonna poblagodarila 2006: n.p.).

As far as the aspect of aggressiveness in particular is concerned, most linguists point out that *Olbansky yezyg* can in turn be seen as an expression of a "culture of resistance".

According to sociolinguist A. Shakirova, *Olbansky yezyg* is both a form of entertainment, an escape from everyday life, and a protest against the norms of standard language, a virus that, when defeated, strengthens natural language (Shakirova: 173). Similarly, the linguist A. Berdichevsky applies the concept of "anti-language" coined by M. Halliday (Halliday 1976: 570-584) to *Olbansky yezyg*, considering it a genuine expression of the resistance of the users who employ it as a reaction to the constraints imposed by Russian society (Konyaev 2013: n.p.). G. Chazagerov, a scholar of political rhetoric, compares this attitude to that of a wealthy upstart who feels marginalised because of his origins and gives vent to his frustration through linguistic colouring (Yakovleva 2009: n.p.). In fact, it would only be adopted in certain situations as a means of identification among peers and to distinguish between those who do not belong to the same subculture: people would like to use it because they feel they are different, unique.

The sociolinguist I. Aleksandrova, on the other hand, is clearly against this and points out the negative effects of this coarsening of the Russian language on a socio-cultural level. Secondly, she affirms that the often vulgar language that characterises the jargon in question has as its sole aim the humiliation of the interlocutor, his psychological annihilation, the provocation of a conflict (Aleksandrova: 53).

On the other hand, even if we disregard the use of the jargon of the individual network communities, we observe in the linguistic context of Runet the development of various strategies aimed at modulating the aggressiveness and sharp irony that seem to be inherent in the communicative environment.

An example is the use of Anglicisms as euphemisms to convey negative concepts (especially judgements) while avoiding offensive or censurable expressions: for example, in sentences such as "ты чё stupid? / Ty chyo stupid?" ("Are you stupid?") or "ты совсем crazy / ty sovsem crazy" ("You are completely

crazy"). The English terms *stupid* and *crazy* would not be perceived as offensive by the Russian speaker, as would instead be the case when using "дурак / durak" ("stupid", "silly"), "сумасшедший / sumasshedshiy" ("crazy") or, even worse, "псих / psich" ("crazy, nuts"). Thus the anglicisms lead to the phrase being taken jokingly (Paracchini 2015: 50-55; 2018: 280-303; 2019: 389-392; Lasorsa Siedina 2013: 437-449).

In a complex and in some ways lengthy process of adaptation to the digital world, the internet meme probably represents the most extreme form of transcoding, combining multiple languages with an immediacy and effectiveness not accessible to individual codes.

The basis for the functioning of internet memes is humour, which is evoked by various strategies: Comparisons between two or more elements, personification of things and/or animals, exaggeration, puns, sarcasm, use of funny images (silliness), overturning expectations (surprise). These techniques are used in different ways to create different humorous "styles": affiliative, self-reinforcing, aggressive, or self-destructive (Taecharungroj, Nueangjamnong 2015: 288-289).

The most common type is certainly the tekstovy internet-meme (textual internet meme) in Russian, widely used in social networks, which combines verbal and non-verbal information and has a standardised form: picture and text in a square frame.

Runetchiki are not only big producers of internet memes, but are also among the most important exporters worldwide. While it is true that the structure has hardly changed over the years (it is still predominantly *tekstovye memy*), the tone of the content has evolved in line with the volatile moods of the web, revealing an irony that gradually becomes more biting and sarcastic, and which can not infrequently conceal a precise message of political and social protest. However, the aggressiveness of the tones in an internet meme, even if it is very obvious, is usually softened by a funny image.

For instance, the meme *I am bilingual* was created as a joke about the misunderstanding of the term "bilingual":

Many Runetchiki, especially representatives of creative professions and IT specialists, pride themselves on being bilingual, even if they only insert English words into sentences in Russian. The meme appeared due to a speech by blogger NixelPixel (Niki Vodwood), who justified such a manner of speaking and writing by the fact that she is bilingual.

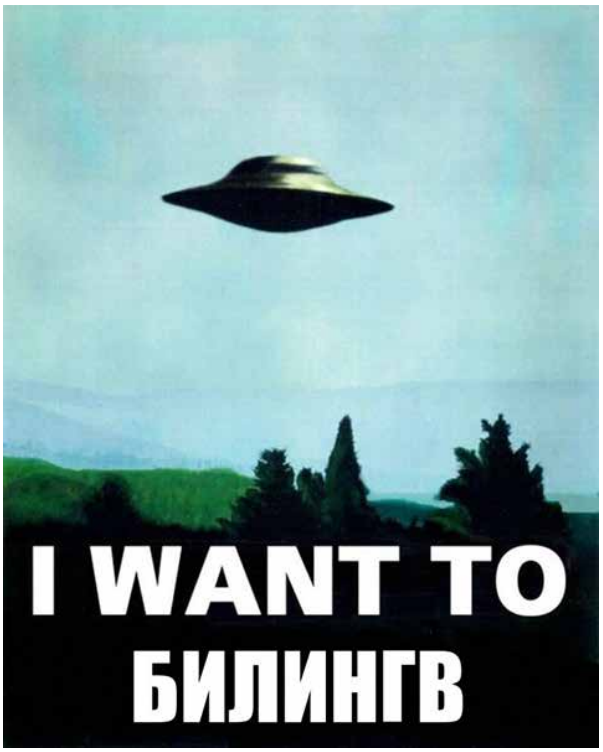

Figure 1. Meme "I'm bilingual".

The mixing of English and Russian in the verbal part of the meme serves precisely to stigmatise this practice in a good-natured way. A similar technique is used in the comments, in parodic phonetics, but the tone sounds decidedly more aggressive:

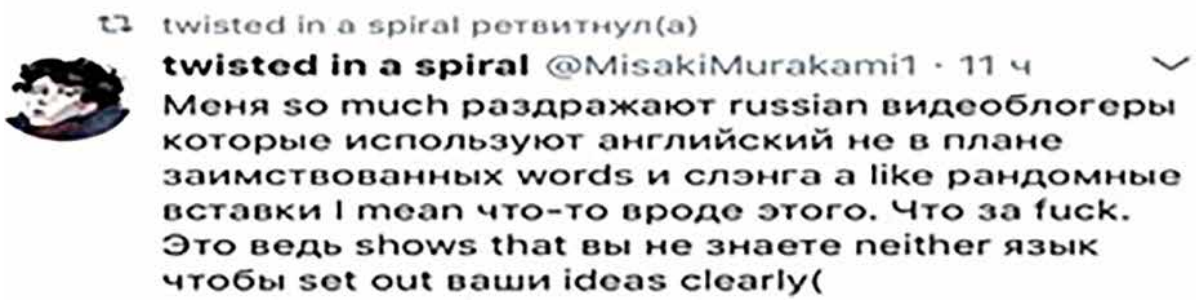

Figure 2. An exemple of ironic "bilingual" comment[2]

In this case, Anglicisms (e.g. in vulgar expressions such as "Что за fuck!/ What the fuck!") lose their function as semantic relief to reinforce the sense of irritation felt by the commentator in the face of a linguistic practise perceived as wrong, ridiculous and harmful.

To sum up, for historical and social reasons, Russian-speaking Internet users seem to be particularly aware of the potential of the medium, especially in terms of content creation, compared to users of other segments. On the other hand, this awareness has not saved them from the linguistic pitfalls of "tertiary orality", to which they have responded with similar strategies as the rest of the web. The aggressiveness expressed in the communicative dynamics seems to be only partly due to the nature of the medium, as it is also strongly linked to the historical and social context in which Runet emerged.

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[2] «This is how Russian video bloggers get on my nerves, spewing out random English or slang words. What the fuck! That only proves that you neither know the language nor are able to express your ideas clearly».

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IX. Spatial Practices

ETUDE MORPHOLOGIQUE ET SEMIOTIQUE DE *ZURKHANEH*: UN ESPACE A VISÉE ÉTHIQUE

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Introduction

Le *Zurkhâneh* —littéralement "maison de la force"— est un lieu consacré à l'exercice de la force physique. On y pratique depuis plusieurs siècles un ensemble d'exercices gymniques et de musculation appelé, depuis 1934, "sport antique", *varzesh-e bâstâni* qui est un art martial iranien qui mêle des éléments de l'islam, du gnosticisme et des croyances antiques. Il désigne un ensemble rituel de mouvements de gymnastique et de callisthénie, accomplis par dix à vingt hommes, réunis en groupe, maniant chacun des instruments inspirés des armes anciennes. Dans ces gymnases, on enseignait surtout l'art de la lutte turco-persane, appelée en Iran lutte *pahlavâni*, en souvenir du titre attribué aux champions de ce sport. Les exercices de la maison de force constituent un sport collectif qui comportent des rituels spécifiques, des épreuves et le respect de certaines règles morales et étiques. Ajoutons que *Zurkhâneh* est un édifice sacré surmonté d'un dôme qui comprend une arène octogonale dominée par une ou plusieurs rangées circulaires de gradins pour le public. *Le Morsched* (maître), qui dirige le rituel, récite des poèmes épiques et gnostiques qui contiennent des enseignements éthiques et sociaux et font partie de la littérature du *Zurkhâneh*.

D'après l'Unesco, on dénombre actuellement 500 *Zurkhâneh* en Iran, chacun regroupant des praticiens, des fondateurs et plusieurs "pīshkesvats". L'appellation actuelle de ce sport est due à ce que celui-ci a sept cents ans d'ancienneté et considéré, par l'Unesco comme un patrimoine culturel immatériel, depuis 2010[2].

Cet espace n'est pas un contenant neutre, un simple cadre ou un pur support matériel à l'intérieur duquel les sportifs font des exercices, les hommes se déplacent et les événements se produisent, mais – à l'instar de tous les autres éléments constitutifs (temporalité, sportifs, points de vue, focalisations, instances énonciatives, etc.) – il doit être conçu comme un élément qui contribue à construire la signification à tous ses niveaux.

En effet, l'espace se comporte, à un niveau fondamental, comme une instance sémiotique potentielle, attirant des valeurs décisives et aboutissant à la création d'un modèle homogène. La composition spatiale initiale correspond alors un certain modèle structural valorisé, antérieur à la manifestation discursive qui lui est liée. Nous allons voir que la structure spatiale apparaît comme l'organisation première de la syntaxe narrative. En ce sens, on peut avancer l'idée selon laquelle la distribution des espaces, et de fait les parcours réalisés au sein d'un *continuum spatial*, est la partie émergente du sens. Dans l'ensemble, l'espace intérieur et l'architecture de *Zurkhâneh* sont plein de symboles directs et indirects qui ont été guidée par un objectif clair.

Cet article se propose de montrer, à travers l'analyse morphologique de *Zurkhâneh*, comment l'explication de la production du sens dans cet espace échappe aux seuls fondements théoriques de la sémiotique classique. Il y a deux espaces qui apparaissent, l'un physique et l'autre social. Notre hypothèse est que cet espace prend sens plutôt dans un processus interactionnel avec les sujets, les objets et les mouvements du corps. Il s'agira donc d'explorer les relations entre espace, sujet et valeurs afin de dégager les principes structuraux d'une véritable *schématique spatiale* : qui repose en effet dans son intégralité sur un dispositif topographique où se réalise le parcours cognitif et transformatif du sujet-sportif, et s'impose à nous de fait comme lieu d'investigation privilégié.

[1] Je remercie l'organisation INFS (Iran National Science Foundation) pour supporter le projet n° 97025277 : *Héritage culturel immatériel et le développement durable*, le cas : *Zurkhâneh*.

[2] Ce terme est introduit en 2003 par l'Unesco. La notion du patrimoine culturel immatériel, souvent abrégée en PCI, élargit le périmètre traditionnel du patrimoine pour y inclure rituels, jeux, savoir-faire artisanaux, espaces de sociabilité, pratiques alimentaires ou arts du spectacle.

1. Différence entre espace et lieu

Le terme espace revêt différentes acceptions en sémiotique. Dans une célèbre analyse concernant les «pratiques de l'espace», Michel de Certeau soutenait qu'il existe une différence importante entre le lieu et l'espace proprement dit (De Certeau 1990). Le lieu est pour de Certeau une entité statique où les éléments pris en compte sont configurés suivant des relations de "coexistence". Les choses ou les sujets distribués dans un lieu se trouvent l'un à côté de l'autre, en position de contiguïté physique, sans jamais se superposer: en définitive, chaque élément trouve, dans le lieu, une localisation qui lui est propre et qui ne peut pas être occupée par aucun autre élément. En revanche de Certeau définit l'espace comme une entité dynamique qui se métamorphose selon des variantes telles que la direction, la vitesse, la temporalité et la mobilité des éléments qui se croisent. L'espace est, en somme, le résultat des opérations qui donnent au lieu une orientation, le situent et le définissent, le temporalisent et qui font en sorte que les programmes conflictuels et les programmes contractuels se réalisent. L'espace représente donc l'instance qui développe concrètement et dans une articulation temporelle la spatialité, l'espace est un élément pratiqué par l'homme et susceptible de transformation un *continuum* amorphe qui a été actualisé au cours d'une certaine pratique plutôt que d'une autre. C'est grâce à la manière de vivre l'espace que se construit et se met en forme le sujet et sa manière d'interagir avec le monde. L'espace matériel permet d'identifier un certain nombre de phénomènes spatiaux sous la forme de différents éléments. Cette définition de De Certeau s'approche à celle de Greimas et Courtés.

Dans *Sémiotique, dictionnaire raisonné de la théorie du langage* de A. J. Greimas et de J. Courtés (1993: 132-134), l'espace est considéré de manière objective, comme un "objet construit" qui comporte des éléments discontinus. Cet objet est envisagé du point de vue de la géométrie, de la psychologie - comme émergence progressive des qualités spatiales à partir de la confusion originelle-, et du point de vue socio-culturel, comme l'organisation culturelle de la nature. Dans la sémiotique, le sujet est considéré comme producteur et consommateur de l'espace en général, considéré dans tous les sens, qui a toutes les qualités visuelles, tactiles, acoustiques, etc. La question de l'espace est en relation avec la sémiotique du monde naturel qui traite non seulement des significations du monde, mais aussi de celles qui se rapportent aux comportements somatiques de l'homme. Et la définition de l'espace est la construction explicite de la sémiotique du monde naturel. Nous avons besoin de l'espace matériel et l'architecture pour comprendre l'espace social et culturel créé par *Zurkhâneh*.

2. Les principaux éléments de l'architecture de *Zurkhâneh*: une étude morphologique

En architecture et en urbanisme, l'approche morphologique débouché sur un type de recherche dont le point de départ est le bâtiment ou la ville en tant qu'objet physique et spatial, nécessitant l'analyse et la compréhension. Quelle est l'architecture de *Zurkhâneh* ? D'abord disons que le Zurkhâne, avec la mosquée, le hammam et le café, constituait l'un des espaces de sociabilité des quartiers traditionnels iraniens et il n'était donc pas uniquement le lieu éminemment fermé et décrié que l'on dépeint souvent. L'architecture de *Zurkhâneh* est similaire aux *Tekiyehs*[3] qui sont en soi similaires aux *Khanqahs*[4] ressemblant aux anciens temples du feu de l'Iran. Cette similitude d'apparence peut être due aux similitudes des rites et rituels exercés par le mysticisme et les adeptes de l'école *Fotowwat* (bienveillance et générosité) avec ceux exercés par les athlètes dans les *Zurkhânehs* qui sont tous produits par la pensée iranienne et découlent des propriétés de l'ancienne culture iranienne. Semblable aux anciens bains, il y a généralement quatre perrons autour. Le plafond de *Zurkhâneh* est circulaire avec une hauteur atteignant 10 mètres. Quels sont les éléments importants ?

[3] Couvent des derviches, lieu où on se rassemble.
[4] C'est un bâtiment conçu spécifiquement pour les rassemblements des soufies et est un lieu de retraite spirituelle.

2.1. **La porte d'entrée**

Le premier élément de *Zurkhâneh* est la porte d'entrée. "Les anciens *Zurkhânehs* avaient généralement deux portes. L'un d'eux était ouvert sur l'extérieur environnement et une ruelle et l'autre se terminait par un petit couloir ouvert sur le *Zurkhâneh*. La première porte était haute et la seconde était courte de sorte que les athlètes étaient obligés de baisser la tête avant d'entrer *Zurkhâneh* " (Ensafpour 2007: 232). Certains croient que la porte est courte pour la suppression de l'arrogance chez les athlètes. En effet, l'exécution du championnat et les opérations héroïques pourraient créer l'égoïsme en eux (Tehranchi 2009: 62). Il y a une autre raison, surtout pendant la période des Arabes, l'athlétisme était interdit, c'est pourquoi ils se cachaient aux yeux des agents gouvernementaux (en raison de leur opposition à de telles structures).

2.2. **La fosse (*Gowd*)**

La fosse est une cavité pentagonale, hexagonale ou octogonale mais principalement octogonale, d'environ 70 cm à 100 cm de profondeur, avec d'un diamètre de presque 12 m, en proportion avec l'étendue de l'espace de *Zurkhâneh*, "il peut être compris de l'ancienne peinture ainsi que les images dans les anciens rideaux et manuscrits que les Iraniens utilisaient pour afficher des actions, la guerre et la lutte dans les points bas afin que les gens puissent regarder les incidents de la scène depuis le sol surélevé en périphérie" (Ensafpour 2007: 284).

La fosse a souvent été construite avec six côtés pour illustrer la tombe hexagonale de l'Imam Hussein et il a également été parfois réalisé en forme octogonale ou même sous une forme circulaire (Ensafpour 2007: 284-286). L'octogone est la limite médiane dans le processus de transformer un carré (symbolisant la terre) en cercle (symbolisant le ciel). Les huit cieux, huit rangées du paradis, huit portes du paradis et la huitième, la masse continentale indique la sainteté du nombre "huit" (Mohebbi et Ashouri 2005: 47-51). Depuis "le rang le plus supérieur des hiérarchies des voyages religieux et le but ultime du croyant est la paradis" (Roshan et Sheibani, 2015, p. 161), la fosse a été construite sous une forme octogonale pour rappeler le paradis, elle est plus basse que le sol, pour que les athlètes se mettent plus bas que les autres, elle éloigne l'arrogance et la vantardise des individus et rappelle le jihad pour Dieu et servir la justice.

2.3. **Le dôme**

Dans le *Zurkhâneh*, deux types de toits étaient utilisés: toits de différentes hauteurs et toits voûtés. Le toit au-dessus de la fosse est généralement plus élevé et en forme de dôme. En plus de posséder des caractéristiques architecturales, le dôme des *Zurkhânehs*, sanctuaires sacrés et mausolées ont également une valeur spirituelle. Cette croyance découle des périodes avant l'avènement de l'Islam parce que de tels toits ont été réalisés comme symboles de la force éthérée et la relation avec le monde supérieur. Ainsi, "la rotation des athlètes sous le dôme est une sorte de relation spirituelle et métaphysique avec la rotation du monde de la création" (Tehranchi 2009: 62). La forme de dôme signifie le paradis dans l'esprit des observateurs. C'est pourquoi faire une attention particulière aux formes de dôme fait non seulement servir la satisfaction des besoins techniques, "il est plutôt fait conformément à la rencontre avec le spirituel et les attentes psychologiques" (Farshad 1983: 302). Selon certaines analyses, " le dôme est un symbole du cheminement de l'ego vers le ciel en raison de sa forme concave et la forme intérieure" (Noghreh-Kar 2008: 520). Le dôme est considéré également comme le signe extérieur de la fosse et souligne le rôle important de la fosse. Le toit de la voûte (au-dessus de podium) a soit 8 trous, soit ils ont été construits par des étoiles à huit branches avec des verres épais qui symbolisent le ciel et le paradis.

2.4. **Un Podium ou un Plate-forme**

A côté de l'entrée de *Zurkhâneh*, il y avait le " sardam" (lieu du chanteur). Ainsi, le mentor pourrait surveiller l'entrée et la sortie des athlètes. Devant, il y a un échafaudage ou quelque chose comme cela pour accrocher la cloche. D'autres objets tels que des épées, casque, poignards, chaînes, peau de léopard, armure, boucliers et des plumes de cygne y étaient accrochées. Il y a un podium autour de la fosse avec la hauteur d'un mètre pour le maître (Morshed) pour s'asseoir qui est appelé Sardam. Il signifie également le chanteur principal et le lieu pour chanter. Dans *le Dictionnaire Amid*, cela signifie *Khanqah* et le lieu de rassemblement des derviches. En persan, c'est la forme abrégée de "Sarir-e-Dam Bar Aavardan" signifiant "le siège du chef chanteur" (Tehranchi 2009: 69). La racine du terme peut être recherchée dans la dynastie des Derviches *Khaksariyeh*. Cette dynastie a établi le groupe de porteurs d'eau et, parce qu'ils avaient l'habitude de chanter lors de la distribution d'eau, la maison des porteurs d'eau construit pour leur oraison; ce lieu a été aménagé avec des manifestations de pauvreté et un échantillon d'instruments pour les emplois attribués à la vie indigente et, puisque ce centre était le siège de leur chants et récitations, cela s'appelait Sardam [chant lieu] qui a été progressivement modifié dans sa signification à la plate-forme. Ainsi, " Sardam était un lieu saint dans les coutumes des classes susmentionnées ; le maître est assis dessus avec un pur corps et il est considéré comme égal en valeur à la tribune dans les mosquées» (Tehranchi 2009: 70). Par conséquent, il a des racines et des messages de l'enseignement de la magnanimité dans la société. L'image des saints comme celle de l'Imam Ali (AS) a été placée au-dessus du sardame. A l'époque safavide, le sardame était également utilisé pour s'asseoir et réciter les poèmes pour des saints comme Imam Hussain (AS). De telles cérémonies ont encore lieu dans de nombreux gymnases traditionnels.

Ajoutons que la cloche est un objet important dans ce lieu. La cloche existe également dans les temples bouddhistes que les pèlerins sonnent en y entrant. Elle était le symbole de la sagesse et du savoir. La cloche était importante même dans les temples du feu du culte de Mitra. Le son de la cloche avertit les athlètes dans le *Zurkhâneh* pour qu'ils commencent leur exercice.

Nous voyons que les éléments d'espace physique et de l'architecture ne sont pas un simple décor mais ils fonctionnent comme signes qui présentent les idées culturelles, des valeurs psychiques et morales qui portent en soi le message de la réunion, l'harmonie, et le retour à l'origine des sujets. Ce sont les formes d'expression qui contiennent des formes du contenu en relation avec la culture et les valeurs de la société iranienne. Autrement dit, différentes formes de l'expression forment un système qui est en relation avec des valeurs au niveau du contenu, et permettent d'identifier les lieux (porte, fosse, podium) comme servant aux rites d'une invitation morale ou sociale. Rappelons que *l'espace n'est pas considéré uniquement pour lui-même*, et qu'il sert à véhiculer un contenu différent de lui-même, pour démontrer que le Contenu d'une Expression spatiale ne se restreint pas à des contenus d'ordre spatial. Les valeurs éthiques, esthétiques, morales recevraient plus d'attention au niveau du Contenu et ne seraient pas restreintes au niveau de l'Expression.

3. Topos: Espace, Homme, Action

On peut diviser l'espace physique en topos signifiant. Selon Manar Hammad "Le Topos, c'est la portion signifiante d'espace" (2013). Pour *Zurkhâneh*, il faut considérer le topos de l'extérieur et de l'intérieur. De l'extérieur, parce que dans l'architecture, on comprend les valeurs symboliques, le lieu a déjà une visée éthique, de l'intérieur, l'exercice des athlètes est en harmonie avec cette visée éthique. D'où les trois composants de base qu'explique M. Hammad: Espace, Action, Homme. Quelles sont les actions ?

Les athlètes font des exercices avec des outils ou sans outils. Les outils de musculation que retient la tradition actuelle sont au nombre de quatre: des quilles en bois appelées mil ("massue indienne»), qui se manient par paire ; des arcs de fer, les *kabbâde* que l'on agite alternativement de gauche à droite au-dessus de la tête ; des panneaux de bois, les sang, que l'on manie également par paire, couché sur le dos; une petite planchette de bois munie de pieds, le *takht-e shenâ*, sur laquelle l'athlète effectue avec les bras divers exercices de tractions. D'autres mouvements d'assouplissement et d'endurance sont accomplis sans l'aide d'aucun instrument, tels les impressionnants exercices giratoires auxquels les athlètes tentent de se livrer les uns après les autres, selon un ordre hiérarchique qui va des débutants aux vétérans. (Ph. Rochard, 2002)

Donc, en voyant les exercices des actions, on comprend un programme narratif:

Les athlètes exécutent leurs exercices par groupe de dix ou quinze dans une fosse d'exercice octogonale, le *gowd*, au rythme du chant d'un maître de musique, le *morshed*. Lorsqu'ils se réunissent, ils forment un cercle à l'intérieur de la fosse, selon une organisation hiérarchique fondée sur l'ancienneté. Les vétérans occupent les places d'honneur —les plus proches du maître de musique— à l'intérieur du cercle, les débutants sont les plus éloignés du podium du *morshed*. Les regards des athlètes convergent vers le maître de la séance, le *miyândâr*, qui se trouve au centre de la fosse. Pour les grandes occasions —ou les compétitions—, les athlètes revêtent le *tonbân*, pour leurs exercices quotidiens, ils portent un carré de tissu de couleur rouge noué à la taille, le *long*.

Ce que l'on fait de l'espace, ce programme narratif, la circulation syntaxique est important dans ce topos. Comme affirme M. Hammad (2013): "en définissant le Topos comme une portion d'espace identifiable par une action qui s'y accomplit, cette perspective *donne à l'action le rôle principal*, et au composant spatial une *priorité* sur le composant humain. En l'occurrence l'action sert de critère de définition, l'espace joue un rôle de référence dominant, l'homme est positionné dans l'espace. "

Il faut ajouter que le *Topos* définit l'unité de l'Expression spatiale, et l'action correspondante lui est associée comme unité de Contenu. L'observation directe de l'action équivaut à une reconnaissance d'un sens interne à l'espace, puisque l'action-sens s'y déroule. Ce sens intrinsèque à l'espace semblait légitime, adéquat, puisqu'il *n'était pas projeté de l'extérieur par l'observateur*.

Nous voyons qu'il y a un autre espace qui est en train de se produire, un espace culturel ou social. Comme dit M. Hammad (2013):

> L'espace social est une construction mentale, inspirée de la manière qu'ont les mathématiciens de parler d'espace à propos de toute collection complexe d'éléments. En l'occurrence, c'est un ensemble dont les éléments sont des hommes et des structures sociales, entre lesquels on peut reconnaître des relations et des opérations. La société est, d'une certaine manière, un espace dans lequel circulent des objets et des personnes.

Si l'on reprend les données obtenues par l'architecture de *Zurkhâneh*, on peut dire qu'il y a un *continuum spatial* qui se comporte comme un tout structurel au sein duquel s'opèrent des changements de position et des mouvements. Il s'agit toujours de rapports de programmations de parcours spatiaux. En effet, chaque culture crée un espace, un topos où émergent les valeurs. On peut dire que c'est l'expression spatiale au niveau de l'énonciation. Voilà c'est la première nouveauté apportée

par l'espace qui est celle de le considérer comme porteur de sens et non comme simple circonstant de l'action. "La projection du sens sur l'espace résulte de l'interaction entre usagers et observateurs. La circulation des hommes parmi les espaces physiques *correspond, en symétrie formelle totale, la* circulation d'un topos au sein de l'espace social." (Hammad 2013). Ce qui fait apparaître, de manière formelle et non métaphorique, un *Espace Social*, formé par un ensemble de personnes entre lesquelles existe un réseau de relations et parmi lesquelles se réalisent un certain nombre de transformations, dont la circulation d'un topos.

4. Les sujets et l'espace

Nous avons vu que l'espace est comme un dispositif sémiotique dans *Zurkhâneh*. Il y a un programme narratif dans l'espace-objet, les sujets (les athlètes, les sportifs) passent par la porte d'entrée arrive sur le podium et la fosse et font des exercices et les spectateurs, installés sur le stand du podium, les regardent. Ainsi, les sujets parcourent (et, par conséquent, "narrativise') l'espace à travers leur exercice, de lui donner une organisation cohérente et orientée (exercices avec la musique de Maître) et de lui assigner une valeur spécifique.

Il faut ajouter que l'on enseigne dans les *Zurkhânehs* une philosophie de la vie qui trouve son origine dans une vieille tradition morale et spirituelle, la *javânmardi*, la chevalerie mystique islamique. Exclusivement réservé aux hommes pour d'évidentes raisons de pudeur, le *Zurkhâneh* constitue un espace où sont surtout exaltées les qualités de l'identité masculine traditionnelle (la mardânegi), pré-requis de la *javânmardi* mais que beaucoup confondent avec l'idéal de la javânmardi elle-même. C'est ainsi que la séance fournit l'occasion de rappeler les devoirs des uns et des autres: devoirs de générosité, d'entraide (il s'exprime encore aujourd'hui par des fêtes de solidarité (*gol-rizân*)), de courage, de fidélité, de respect des aînés et de la parole donnée.

> Autant de moments de prises de paroles valorisantes impliquant athlètes et spectateurs, pendant lesquels des groupes d'amis soudés ont le plaisir de célébrer les valeurs qui les fédèrent. Moments où tout un chacun peut trouver le réconfort d'une vraie solidarité pour peu qu'il en soit jugé digne. Le *zurkhâne* est donc un lieu d'intégration et de distinction sociale où peuvent s'affirmer certains liens sociaux et qui permet d'exercer son corps. (Rochard, 2002).

Donc, l'espace configuré par les exercices des athlètes coïncide avec le modèle d'un monde donné en le considérant justement comme un ensemble structuré et signifiant qui contribue à l'organisation de la signification générale de l'espace physique. On peut dire que les catégories spatiales jouent le rôle d'espace cible que viendrait *traverser* une série de valeurs abstraites.

Le parcours spatial (traverser des topos avec leur valeur) déterminé est alors en adéquation avec le parcours cognitif du sujet dans la mesure où celui-ci, pour le dire simplement, doit se conformer aux valeurs. Comme on l'a vu, ce parcours spatial est programmé à l'intérieur d'une zone spatiale homogène, le déplacement s'effectuant d'un topos à un autre, cet espace est devenu un simple *continuum* expérientiel de forme valorisée et symbolique qui est son plan de l'expression. Mais il est devenu tout au long du temps un contenu dynamique parce que cette forme figée englobe beaucoup de sens avec les exercices des athlètes. En effet, aux espaces valorisés tendent bien à correspondre des états cognitifs.

L'espace est donc comme un système signifiant. Il ne pend sens qu'en fonction de l'usage qui en est fait. Au niveau du contenu, nous avons la présence des personnes qui font du sport dans l'espace de l'environnement. Les personnes jouent un rôle important dans cet espace. Nous l'appellerons *l'espace conventionnel de la circulation des valeurs*, comme Landowski (2010) nomme dans son article et on peut montrer par le tableau suivant:

Elément de l'architecture	Signes	Sens et valeurs des signes	Comportement découlant du sens et des valeurs
Fosse	Fosse	Tradition des derviches Khsariyeh	Modestie, évitement de l'arrogance et du snobisme
		Paradis, fosse d'abattage et conteneur cordé utilisé par Khaksariyeh, Derviches pour le transport de l'eau	Piété et religiosité
	Non décoration	Simplicité, humilité, pauvreté	Vie simple et pureté Vénération des anciens et ponctualité
	Hiérarchie	Ordre et organisation	Piété et vertu
	Sama (tourner)	*Sama* des Derviches tourneurs Préparation de l'âme pour le voyage spirituel	
Dôme	Dôme	Ciel et des affaires spirituelles, toit des temples de Mitraïsme	Relation avec Dieu
Sardam (Podium)	Podium	La hauteur du podium est un symbole de la la hauteur de la position de l'individu et rang	Vénération des anciens
		Les dix-sept dynasties de Indigence	Éviter le luxe, la simplicité, faire attention aux couches sociales inférieures
	Cloche	Rites des derviches de Khaksariyeh	Éloge des Imams immaculés
	Chaîne dans l'arc en fer et pour fixation de la cloche	Puissance, élégance et capacité	Recherche et compétition pour les vertus
	Maître	Solidarité et justice	Ordre et justice
	Stand	Ainé, chef, Derviche	Vénération du guide et chef
		Stand Étagère et anciens étals, traditionalisme	Hospitalité, attention à la tradition
Porte d'entrée	Peu d' hauteur, courte	Le mithraïsme initial, les grottes du temple, cachette abaissement de la tête et flexion	Humilité

Conclusions

Nous avons observé que dans la pratique intérieure que dans la focalisation extérieure, le sens est le résultat de l'interaction entre espace et sujet, le sujet intervient dans la construction de l'espace, l'espace intervient dans la configuration des valeurs. Cet espace créé par *Zurkhâneh* est lié à un grand espace transcendantal expliqué par la culture et la société iranienne. Nous avons constaté que l'espace est compris comme un système et comme le processus de la signification et qu'il constitue une subjectivité collective et non pas individuelle. Il est collectif, social et intersubjectif. Ces deux espaces créés par *Zurkhâneh*, à la fois transcendantal et immanentiste, expliquent bien le sens. Grâce à cet espace, diverses formes d'exercices existent ainsi que des valeurs qui y sont sous-jacentes. Et puisqu'il s'agit d'une expérience vécue, c'est la sémiosphère qui peut bien expliquer cet espace.

Dans l'ensemble, nous considérons deux espaces: au niveau énoncif, on trouve un espace physique, microstructural, borné et limité, lequel se comprend par les éléments de l'architecture ainsi qu'un espace des relations spatiales et des opérations subjectives, au niveau énonciatif, lequel est macrostructural, lié à la société et à la culture. Le premier espace est englobé par le deuxième. Ils sont superposés. L'espace physique est sous l'influence et la dépendance de l'espace social et culturel, un espace continu et abstrait où se situent les actants qui caractérisent des rapports de solidarité. Les exercices des athlètes se comprennent dans cet espace macrostructural, dynamique et continu. Dans l'espace culturel et social qui constitue la sémiosphère, il y a des sources énonciatives propres à chaque culture, où se créent les images au niveau iconique ou symbolique. Cet espace est hors de la structure immanente, parce qu'il est créé par la culture et possède ses propres valeurs.

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NARRATIVE PARADISE IN ARAB-MUSLIM TRADITION AND THE CONFLICT BETWEEN TEMPORALITY AND ETERNITY

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The representation of the body in paradise is doubly problematic, first because it implies an eternal and sacred body without breakdown, pain, frustration or disease, in short an immortal body, but which remains unintelligible without the reference to the body here below which a mortal but sensitive body. Sensitivity is here of a great and pardoxical interest. Indeed what characterizes the Muslim paradise, is the immediate satisfaction of desires and the promise of bodily pleasures in their various forms, led by the supreme pleasure of contemplating the divine face.

As we know, the body in heaven is symptomatic of the desires and frustrations of the body here below. Paradise is a place that crystallizes everything that one could not have or dream of having in the sensory world, but it engages at the same time the sacred and the eternity. Paradise in this sense postulates a real body, a model body in relation to its anti-body, that of the material world. But at the same time the attraction of paradise cannot work with that perfect body when it comes to describing the pleasures and rewards promised ; it is obliged to refer to the mortal body and to sketch narratives that implies action, temporality and consuming ; thus the construction of paradise and the body of paradise pose narrative and philosophical problems relating essentially to temporality and responsibility. This also poses difficulties at the level of the logical and ontological status of those bodies in relation to our current world. Those are questions that arise with more force, since, unlike other religions which have considered the location of paradise on earth, Islam is the only religion which has located it exclusively in the beyond, that is to say in a possible world to come, without negating, in other contexts, that that same paradise already exists and that it is even open or functional.

Our purpose here is to investigate those questions through the haddiths of the prophet selected by Al-Tirmidî in his summation entitled al-Jâmii Al-Sahîh. We will adopt the following plan: after having explained and glossed the haddiths chosen by al-Tirmidi, we will focus on the narrative and discursive construction of the body of paradise. Our purpose is first to question the narrative program set up by the texts, more particularly the strategies intended to bypass the sequences of states, the transformations to be accomplished by the subject of the state, as well as the modalities necessary to do so, (virtualizing modalities: duty and will) or (actualising ones: power and knowledge). Thus the primary challenge that the narrative construction of the subject of paradise must take up is that of narrating without letting the marks of temporality settle in and corrupt, so to speak, the initial project, that of the narrative of an eternal body, that is to say, the narrative of stagnation. But before that we will summarisze the principal themes in the sayying of prophet about paradise.

1. A Privileged content, the perfect body of paradise

When we consult the sayings of the prophet on paradise, we immediately notice that the main characteristic of paradise is the shadow. But, It is an extraordinarily extensive shadow and its extent is not given by distance or any unit of spatial measurement, but, as was customary at the time, by a unit of temporal measurement . He quotes in this regard:

> Kutaiba told us, al-Laith told, according to Said bnu Abi Said al-Khudrī, according to his father, according to abu Huraira, according to the prophet who said: there is in paradise a tree whose shadow rider parcourtou traverse for a hundred years without exhausting it (Al-Tirmidi 1962: 3/671).

Many exegetes explain here that the hundred years are not to be understood literally, it is a metaphor which wants to express here the permanence of the shade and the permanent protection assured for a body which has surely suffered from the sun in an anterior lifetime.

If the main characteristic in paradise space is the shade, the interior offers a feature radically opposed to the interior here below. The places that shelter this body in paradise have the main characteristic of being transparent on all sides: the four walls, the floor and the ceiling, everything is transparent. In such a spatial configuration, the interior/exterior dichotomy is fully exploited since both emotions and feelings relating to interior and exterior are experienced at the same time: being inside and outside, protected and exposed, present and absent, etc.

The bodies of paradise, however, are not all treated the same; there is a hierarchy, although in other hadiths that we will see later, it is specified that the feeling of hierarchy does not exist, since there is no frustration or jealousy.

Paradise in fact is not one, and according to another hadith (Al-Tirmidi 1962: 3/274), there are several paradises including that of Aden; in any case, in all those paradises, there are several floors or several degrees. What is decisive in the attribution of the highest degrees is the good deed, al-Tirmidi quotes this hadith:

> Kutaiba and Ahmed Ibn Ubda al-Dobbei told us: Abdul Aziz Ibn Muhammad according to Zeid Bnu Aslam, according to Attae Ibn Yassar according to Muaad Ibn Jabal that the prophet said: the one who fasts Ramadan and makes the prayers and makes the pilgrimage - and I don' t know if he mentioned zakat - can only be forgiven by God, whether he emigrated or stayed at home. Muaâd said to him: do I warn people? And the prophet to say: Let people act, because in paradise there are a hundred floors; between each two floors, there is the distance between heaven and earth, and firdaus is the highest floor and to the south above sits the merciful and it is from there that the rivers of paradise start, so if you pray to God, ask him for Firdaus (Al-Tirmidi 1962: 3/275).

The words of the prophet leave the question of the hierarchy hanging on the pious actions of people. In other contexts, the reward of bodies does not refer to their piety, but to the bodies of the poor opposed to those of tyrants, here holiness and poverty are correlated:

> Abou Kouraib told us, Abdatu Ibn Souleyman told us, according to Mohamad Ibn Amer, according to Abou Salama, according to Abou Houreira who said, the prophet said, paradise and hell protested, heaven said: I welcome the weak and the poor and hell said: I welcome the tyrants and the proud, and God said to hell: you are my punishment, I take revenge through you for whoever I want, and said in paradise: you are my mercy: You are my grace and through you I give thanks to whomever I want (al-Tirmidi 1962: 694).

This egalitarian and restorative concern where access to paradise is linked to the social class expresses a subject dear to Islam since its birth, that of rehabilitating the poor and fighting against tyrants through the defense of a certain equality of bodies, not vis-à-vis each other, but before God - the nuance is important. In many hadiths, there is this constant ambivalence between equal bodies and hierarchical bodies which finely express the embarrassment, even the impossibility of affirming one without recognizing the other and *vice versa.* Affirming that all bodies are equal in paradise goes against the criterion of merit and does not constitute, so to speak, an effective means of creating an emulation capable of pushing the bodies of the living to observe the precepts of the new religion; to assert the opposite, i.e. the hierarchy of bodies, goes against the revolutionary and social message of Islam where all human beings are equal before God.

In the haddiths selected by Al-Tirmisi, there are many other topics but those who are closley linked to ou probelamtic are the ones related to women and men bodies. As regrading the former, the woman' s body is part of the rewards promised to men. As we will see, the construction of that characaters is very carefull and prudent. Most hadiths mention exceptional female characters close in many aspects to the *Hor-ein* (creatures offered as a reward to men) mentioned by the *Koran*. It is not known if they are resurrected believers or specific creatures in paradise, forming part, so to speak, of the wonders of this place, even if the dictionary can lead us to think that they are fantastic creatures. Let us recall here that *Hour* is the plural of *Houria.* Texts use not to specify or precise the true nature of those houris and their bodies, human, superhuman, angel, fairy, etc. The most important thing here is that they are presented as a reward to the faithful who live without jealousy or any kind of conflict linked to any seduction. Emily Savage-smith has given a dettailled portarit of that creatures based on the tradition; she precises:

> The Qur'anic description of these companions, the houris (hûr, plural of houri), whom neither man nor Jinn will have touched (55-56, 55-74), prompted endless commentaries. The later traditions described many physical and sensual joys that the elect –presumably male elect– would derive, as well as adding other details: their eyebrows are black lines; their forehead is a crescent moon, and their shining faces reflect the divine light. Their flesh is so delicate that the marrow of their shank bones can be seen, even though seventy silken garments. They dwell in pavilions or castles hollow out of a single enormous pearl and furnished with seventy sumptuous beds and seventy couches of ruby covered with seventy rugs, and they are surrounded by 70,000 maids-of honor. Their age equals that of their husband in paradise (i.e., 33, the age of Jesus). Their virginity is perpetually renewed. Some elects, such as Jesus, will have a hundred hours at their disposal and will be able to have intercourse with each of them as many times as he has fasted during the days of Ramadan and performed good works (Savage-Smith 2016: 234).

As for the body of men, one of the primary qualities acquired by each of those bodies in paradise is the vigor of a hundred men (al-Tirmidi 1962: 3/677). The detail is eloquent and invites us to meditate on its symptomatic value in relation to the frustrations and illusions of the body here below, that is to say the current body. To avoid the risk of contradiction of a powerful body running in a sure and certain way to its loss, another hadith gives us more details on the a-biological functioning of this body:

> Souayed Ibn Nasr told us. Abdullah Ibn Almubarak told us. Mamer told us from Hammâm Ibn Munabih from Abu Hurayra who said, the prophet said: the first believers who reach paradise have a face that looks like the moon, they don' t spit, they don' t defecate; their dishes are of gold, their combs are of gold and silver, their brazier is of sandalwood and their perfume is of musk, each has two wives whose legs are transparent with beauty, they neither quarrel nor are they jealous, their hearts are one and they pray to God morning and evening (al-Tirmidi 1962: 3/678).

The hadith presents an a-biological body, devoid of secretions, a body which does not live as the bodies live here below, but whose performative quality and vigor are confirmed by the presence of the two or more women attributed to each. The hadith does not give details on this exceptional body, but emphasizes the absence of dispute or any conflicting relationship.

But the singularity of the body of paradise is that it speaks of the pleasure of the senses without ever risking to describe them, there is a red line not to be crossed in the majority of hadiths. The body of paradise does not allow the sense organs to be seen too much, no doubt to suggest that this body has nothing to do with the material and sensitive one, because the sensitivity in paradise and the sensations have nothing to do with those on earth. And when it happens to be mentioned, it is to fulfill a function and a role that is somehow extraordinary. The eyes of the faithful are mentioned for the first time by al-Tirmidi (1962: 687 and 688) to evoke a most extraordinary activity and pleasure of the body in this place, that of looking at and contemplating God. The eye is here a means of enjoyment, but also of spiritual knowledge.

The question of the reproduction of bodies in paradise is the subject of the same caution. This is a complex question that has divided many scholars because it has implications that can substantially undermine the sanctity of the body of paradise. In fact, this hadith of the prophet which caused too much commentaries consists in affirming that in paradise, the believer, if he wishes to have children, can do so in one hour (al-Tirmidi 1962: 695). For many exegetes, this hadith is true and it is also true that the believer, if he wishes to have a child, does so in an hour, but does not. And that' s all. The exegetes do not explain why he does not do this. No doubt because several of them have repeatedly warned believers not to ask such questions and that it is enough to believe them as they are. As we notice, some haddiths try to prevent certain contradictions, but how to react in front of the intrinsically consuming logic of signified and meaning? This is what we will see in the second part.

2. The narrative construction of the body of paradise

The narrative program of the body of paradise and the transformations to be accomplished remain simple and predictable, because, as we have specified at the beginning, they are part of a logic of gift and obligation. The body is postulated in an indeterminate but safe future, without enemy, without conflict.

Among the narrative manifestations of this simplicity, the subject is given in bulk, it is not built up gradually; as we have seen, he has no enemy and develops neither strategy nor tactics. But it is possible in narrative? Let us recall here the importance of these two categories and it is worth recalling it here:

> Strategies and tactics multiply the narrative actants, increasing the importance of the cognitive dimension of meaning. Contrary to the traditional hypothesis which considers the narrative as a series of actions more or less governed by logical and temporal criteria, the idea of narrativity thus lead, alongside action, to cognition and passion. No action is possible without a double interface, on the one hand with knowledge, and on the other with affectivity. The strategist is the one who poses the problem of the confrontation of his own narrative program with that of the enemy, or better: with that one he attributes to the enemy (Marrone 2016 58).

The problem is that the subject of paradise develops neither strategy nor tactics. Why ? because he is from the start deprived of the skills necessary to perform any action; these skills as we know are the modalities of power and knowledge. He is there to enjoy what he wants. He cannot do otherwise, he is obliged to submit to the logic of paradise, which is in a way the logic of gift and obligation. The latter attributes the will to the subject via the authority of the religious text and inscribes the subject of paradise in a duty-willingness from which he can no longer escape.

Another element of explanation of this singular situation of the body in such space resides in the constitution of values that suffer from the absence of dialectics, an element that is nevertheless crucial in the determination of meaning. Heaven is the place where death was slain and where there is only eternal life. This life/death dialectic is not the only one to be sacrificed, one can even say without exaggeration that all the other dialectics are narcotized, in particular one, corollary to the first, the desire/anxiety dialectic. We know that when one desires something, a good part of the pleasure of desiring it is nourished by the anguish born of the improbability of obtaining it, of this conflicting internal and pendulum movement between the delight of having the thing and worry about not having it or losing it. Because we also know that the same movement continues and changes only very slightly. The pleasure of possessing and the anxiety of losing determine and nourish each other. And as we know, the more precious the object is, the more intense the pleasure of having it or the anxiety of losing it is two. Now the system of values of paradise is without anxiety; it offers pure and continuous pleasure, as long as everything is achievable. At the same time that system of values operates a leveling where all objects are equal. Some haddiths seem to have anticipated this as we have seen with a certain hierarchy of paradise and of course pleasures. This gives at the level of the subject which interests us, a zero degree of narrativity where the obstacles, the adventures and consequently the enemies, the spies and the double agnets are completely sacrificed.

It is because eternity has an exorbitant semiotic cost; the challenge of the narratology of a specific space such as paradise is to tell the life of believers in that place without the consumption of bodies, that is to say without the marks of the passage of time, determined by the mechanism of narration itself which is a mechanism essentially conflicting. I am simply recalling with Marrone that: "No thing, object or person can acquire meaning if it is not in some way compared to what it was before, to what it could become and to something else that could be in its place. Meaning is, even before being signified, conceptual, direction, process, change. No signified, no narrative is given in absolute stagnation. (Marrone 2016: 32)

How do the texts resolve that paradox? To answer, let' s first start by looking at the main characters, namely the faithful and their main characteristics.

The characters in paradise are predictable; in this they resemble mythical personages, but there the comparison ends; they have no adversary and therefore no project or development. And even when there is an action, each haddith presents it and immediately resolves the emerging narrative or conflictual knot without leaving any residue, so to speak. The character of paradise undertakes nothing; he does not commit any act that could be part of his past or weigh on his future, taking a step towards death. This is what gives rise to partial and resolute actions opening the way to a continuous and immobile present; what these haddiths therefore present are partial actions referring to an immobile present: calls the extended shadow. (Al-Tirmidi 1962: 671).

The question of temporality is one of the thorny questions posed to these texts by semiotics, but also globally by philosophy. We know from Aristotle that time is "the number of movements according to before and after" which *ipso facto* links it to the question of causality or the order of causal chains; the before determines the after and the choice is sometimes not easy to make, beacause this engages the responsibility of this same being and becomes often a source of worry and anxiety. Umberto Eco, in his luminous study on Superman, reminds us of the intrinsic link between temporality and the responsibility of being:

> (...) the fact that I am placed in a time dimension makes me aware of the seriousness and the difficulty of my decisions, but also of the fact that I have to decide, that it is I who must decide and that my decision is linked to an indefinite series of having to decide which involves all other men (Eco 1978, 143).

If the texts prevent the temporality inherent in the responsibility of being by presenting, so to speak, irresponsible and therefore conflict-free beings, how do they avoid the implications of the temporality inherent in the narrative itself?

In the haddiths, the time that is put in crisis is the time of the story, the notion of time linking one story to another. The character inside the haddith is a character without responsibility, he lives or accomplishes something and the story ends. There is no continuation or revival, because if we resume, the character would certainly take a step towards death.

The subject of paradise is a celibate subject, but who lives surrounded by women, houris; the haddiths speak neither of marriage nor of any type of liaison which would imply a couple and therefore inevitably the question of responsibility. But this body has no responsibility towards the others, because the story gives no idea of the relationship or the link between this body and the other bodies; he is therefore in no way committed to them and is not called upon to decide and initiate actions that would involve others. The subject is given in bulk because the marks and the intersubjective interactions, in short the conflicts, are completely narcotized or maintained in their superficial aspect. In short, who says responsibility says duty and necessarily conflict between what we want and what we owe. Umberto Eco summarizes this dialectic between freedom and responsibility and temporality as follows:

> If, as Sartre says, the past is the ever-increasing totality of the in-itself that we are, if, when I want to project myself towards a possible future, I must be this past and I can not be, my possibilities of choosing or not choosing a future depend, in any case, on the gestures that I

> have made and which have constituted me as a starting point for my possible decisions. And my decision, which constitutes itself in the past as soon as it has been formed, modifies who I am and offers another platform for the following projects. If there is any meaning whatever in posing in philosophical terms the problem of the freedom and responsibility of our decisions, the basis of argument, the starting point of a phenomenology of those acts is always the structure of temporality (Eco 2008, 235-236).

To ensure this immobility, the iterative scheme plays an essential role. The hadiths always tell the same story. The happiness of a body in paradise, people therefore know in advance what we are going to say; but predictability does not detract from the pleasure of listening to hadiths on paradise. The pleasure of the story about paradise comes from the pleasure of iteration. Here, enjoyment comes from the reiteration of the basic scheme, from the narrativity of redundancy; it is a psychological and emotional pattern to which the human being is very sensitive due to his reality of being doomed to finitude; the mainspring of staticity are partial actions maintained as such and offered as intrigues whose nascent conflicts are resolved or prevented at birth: *the rider traversing the shade of the tree of paradise without exhausting it*. This is why we have sketches of narration that are quickly abandoned before even signifying or informing anything about their spatio-temporal framework and the passage of time. The literary form of the hadith and its legal status allow this. Let's start with the first. The haddith has an often brief form and like any religious word, it is incomplete and can be guessed.

How the subject of this is constructed? what strategy to know? what communication pact?

The subject as we have seen is given in bulk; it is an expectant subject, reduced to waiting for the promised reward without expressing the slightest knowledge. The latter is reserved for God and his prophet. It is a subject that poses a problem from a semiotic point of view, because it runs the risk of becoming a non-subject. Knowledge is non-existent here, because there is no illocutionary objective, nor any instruction leading to a practice. The pact of reading that those texts stipulate is the following: bringing into play two skills, that of the énonciateur who knows and who offers or rewards and that of the énonciataire who knows what he knows from God but who is is reduced to imagining and representing to himself what it is being told about. The texts of paradise are made up of a battery of adjectives intended to paint in various quantitative and qualitative forms objects and places that the believer must represent to himself throughout his life. As such, their function is twofold, to arouse a continuous semiotic activity and to support the vagaries of the present body implicitly considered as a false one.

The consequences of such a vision deserve to be mentionned for conclusing. Among those consequences, we find an implicit axiology of waiting where the latter ends up being considered as an action and where knowledge even when delegated to God, the only one who knows, ends up becoming that of man: the man knows that only God knows and this knowledge is supposed to compensate for his non-knowledge which in turn is considered as knowledge.

The implications for the constitution of the subject are also worth mentioning, for as one can guess, the subject of paradise makes and unmakes itself in the texts, exploiting and exploring to the point of vertigo the uncertainty in which is put the addressee: paradise will or will not be for you, because it is God who finally decides since he is the only one to be endowed with the knowledge-power modalities and that the addressee is endowed only with a singular modality , that of the duty-to-will.

The stories of paradise are the demostration by reducing to absurd the importance of the conflict, in the construction of the responsible subject and of a narration. Conflict is the mainspring of meaning insofar as, as semiotics teaches us, each entity, each word, each action, each subject maintains a polemical relationship with its opposite. It is from that polemical relationship that actions are generated and meaning is born. Otherwise, the subject risq to become a pseudo-subject, with pseudo-action, no responsability, no freedom nor duties. Brief it takes a clolossal semiotic and ethic cost.

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LIVING SPACE, LEAVING SPACE: AN ESSAY ON ANIMATION SHORT "FROM THE BALCONY", 2020*

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1. FEATURING: LINA

In the "Balcony" the narrator, a young woman named Stella, introduces us, in voice over, to her neighborhood. Stella tells the story of her fellow citizens and emphasizes on Lina, a middle aged lady, living on the last floor of the opposite building. There is a problem with that lady: everybody in the neighborhood seems to believe she is nosy and tactless, as she lays on her balcony, smoking and staring at other people in their apartments across the street, sometimes even interfering in their discussions. She has an unemployed son, Stamatis, with addiction issues, to whom she often lends her car. Stella is angry with Mrs. Lina due to her intrusive character and tries to give the viewer examples of her interfering behavior.

Image 1. Stella (still from film).

Image 2. Lina (still from film).

In the course of the film the viewer goes through different stages of emotional involvement, following the narrator's annoyance: it begins with distress for the lady's violation of privacy. Then, as incidents are described, the indiscreetness is not so obvious, on the contrary, the viewer tends to balance on both sides and even lean towards Lina's point of view as she seems to want to offer help, rather than gossip, at the main culmination scene, the viewer is led to feel full sympathy and even admire Lina: the middle aged nosy lady has managed to help police arrest two burglars on the small house right across the street. Towards the end, at the last seconds of the short, we as viewers are found on the other side of the emotional spectrum: Lina loses her son in a car accident after having used drugs. The balcony is now empty, the shutters closed. Stella describes/admits how she misses Lina's gaze on everybody's life.

2. SLICE OF LIFE or how the first sequence becomes an unintentional sociological study of the refugee issue

Image 3, 4. Stills from film's 1st sequence.

The beginning of the film is a long pan shot of the Nea Philadelphia terraces on one of which a folk wedding is taking place, sound of panegyric music. View of the National Road and the near buildings as seen from a balcony. Voice over of Stella explaining the surroundings in an ironic mood and introduction of the main characters: zoom in at Mrs. Lina. This first sequence has a frantic rhythm of drawings and speech and it is the point that the viewer's attention is fully caught.

The narrator, Stella, begins to gossip about small incidents of indiscreetness in which Lina is the protagonist. Every little story introduces us to a new person from the neighborhood: On each incident, Lina seems to be interfering in someone's life. Either is watching Stella and her boyfriend kissing, later she helps Vlassis to park his car or calls from the balcony at someone's flat to announce that his clothes are on the street blown by the wind.

This method of displaying examples of intrusiveness achieves two things:

- On one side the storyteller, Stella rather than Lina, is herself entering the gossip mode while talking to us viewers.
- Meanwhile, the viewer is acquainted with a panorama of various familiar types of people. The stereotype of the nosy (female) neighbor is now collapsing in front of the magnitude of giant stereotypes of familiar Greek types: the macho aggressive type, the indifferent pretentious guy, the cool though coward boyfriend, the mommy's boy etc.

Image 5, 6. Stella, her fiancé and some of the main stereotypic characters (stills from film).

The intention for Kaplanidis and Roumeliotis, the animators, is, on a first level, to offer comic elements and, secondary, to show that people should be seen in a tender mode. In their own words:

> "We are trying to look with sympathy even the negative elements of our heroes. We start with caricature but if you go deeply into the history of each person you start to see the reality of him/her, where he is coming from or where is he going. It stands for all that, potentially, things could be different. In all the things we do we are interested in shortsightedness: the way we see others and the way they see us." [1]

3. ON CARICATURE

According to Susan Brennan's definition, a caricature is: "a graphical coding of facial features that seeks paradoxically to be more like a face than the face itself […]. The resulting distortion satisfies the beholder's mental model of what is unique about a particular face" [2].

The procedure of creating a caricature serves the familiar face recognition, assists categorization. Caricature can help face recognition more than a faithful/identical portrait: caricature isolates and highlights those facial features that make someone special, it enhances uniqueness.

"Caricaturing maximizes the distinctiveness and thus minimizes any perceptual or representational confusion" (Medley and Mutard 2017:253) so it can also be a tool of recognition systems and a guide for the design of signals. Despite the belief that it can be a medium of stultification, under certain circumstances, it's a more fair way of drawing – it offers the unique vision of the artist and praises those imperfections that make each human a respectable creature. In animated film "From the Balcony" the extensive use of caricature drawing of persons and environments leads to coding: there is an exaggeration in depiction as well as a reduction in drawn information to limit so much as signal systems assign.

4. ON DRAWING

There is a paradox in this film: while the drawings seem incomplete and somehow imperfect it is this very imperfection that is interesting and offers uniqueness compared to other animated films. But what is meant by imperfection here? One could say it's a representation of familiar persons in the simplest possible way. In their own words whenever the drawings of silhouettes and environments tended to become more elaborate or detailed then they would have to simplify them.[3] Their aim was to create something that is visually pleasant and comic/funny in its perception. They needed something that most of all would please them as animators (which is an identity they did not adopt before the balcony, they were cinematographers in their sense) and become a pleasant hobby after 'real' work. These drawings had to make them laugh as caricatures of familiar neighbors and themselves and had to bring to audience a vague sense of familiarity. The interpolation of animated drawings offers to the audience the lack of relating to certain faces, certain actors. This was though the original intention of Kaplanidis and Roumeliotis, to make a short live action film, soon to be changed due to the suggestions of most producers during pitching process at Drama Short Film Festival.

From the balcony becomes then a 12 minute animated film, with lower hence affordable budget and this turns into a benefit. As seen in certain studies, children (and then adult audiences) associate better with animated characters instead of real actors in movies: Images become signs in film- "in animated film the character is like a mask -we do not see the creator behind the character- in live action the characters are inseparable from the personalities of their performers" (Pikkov 2010:154) The face becomes the mask on which we project one's own stories. Animation can be an artistic façade from which the ugly truth lies behind. Animation serves the storytelling with grace and glorifies triviality.

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[1] https://flix.gr/articles/aris-kaplanidis-ilias-roumeliotis-interview.html
[2] Brennan, Susan Elise. 1982. *Caricature generator*. Massachusetts Institute of Technology, PhD dissertation. p.170
[3] https://flix.gr/articles/aris-kaplanidis-ilias-roumeliotis-interview.html

5. THE COMIC ELEMENT

Part of the comic element emerges from the script and the witty, dense, punch-like dialogues. Another part comes from the music choices- the songs selected, all associated with certain subcultures, add information to the script and arise political correlations (the viewer is led to connect a trap song to working class young mobs, for example). Then another element which provokes comic reactions is the imperfect drawing itself: Kaplanidis and Roumeliotis seem to have been/could have been influenced by American satiric strips such as MAD or the French comic artist Jean Marc Reiser. Like Reiser's heroes, the drawings are rough, ugly, reflecting a repulsive inner self that avoids self critic yet he is easily carried away on condemning the nosy neighbor's staring gaze. It's a sense of an adult sketch prone to parody which, by 'unleashing' only essential information, implies disrespect for the perfection and professionalism that American or French animation industry seek for.

The animators of the balcony were meant to be filmmakers and amateurs in lumpen satire as they used to have a music and film group called Tripa Crew (Hole Crew). There is a long prehistory of short gangs and satirical films made by the crew members that became the fertile soil for this script. Although this film ends in a bitter and sad way the whole process runs in laughter and irony based in these 3 axes mentioned: 1. strong and well based script -2. multilayered sound design – 3. roughly drawn silhouettes and environments.

6. FOUR LAYERS OF SOUND DESIGN IN SCENE 1

6.1. The voice over of Stella explaining the surroundings: familiar reassuring person's voice on top layer, reminiscent of Greek habit of small talk.

6.2. Music of belly dance Tsifteteli: a sound of panegyri, familiar to all Greeks, reminiscent of the country's eastern tradition mingled with machismo and objectification of women, the 1st scene is a miniature description of Greek idiosyncrasy: east and west in conflict, family over common good, feelings over logic, as quoted from the Greek philosopher Stelios Ramfos.[4]

6.3. Dialogues betweeen Stella and main characters: fast punchy lines, filled with slung of the undermined neighborhood and sprinkled with filthy language.

6.4. Street noise: from the heavy noise of traffic on the National Road that affects most part of Nea Philadelphia to small episodes like someone yelling at a thief in the first sequence, the background soundscape operates as a reminder of the demeaning of the specific suburb. It is a subtext that is detected throughout the animation short.

7. NEA PHILADELPHIA

Nea Philadelphia was born as an Athenian suburb in 1922. Before that date it was an agricultural area next to Athens long river of Kifisos which today is almost entirely covered and transformed as A1, part of E75, National Road from Athens to Thessaloniki.

The area was selected to receive Greek refugees from the city of Philadelphia and around in Asia Minor, right after the Greek-Turkish War. part of them built their new homes in N.Ph. next to the smaller river of Podoniftis. These refugees had an experience in fabric making and found their land and work there as, at about the same time, the local industry of cashmere was starting to flourish. It was then that the English cashmere brand Brittania created a large factory using the river water and at least 300 people from the area1, mostly women, were recruited to work in making the excellent fabric.[5]

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[4] https://booksjournal.gr/kritikes/filosofia/3272-stavronontas-ti-thalassa [crucifying-the-sea] (accessed 15 August 2022). "The problem of emotion has an orthodox origin. We Greeks are an emotional people because we live in memory. We always dig in the past and sometimes we even reach a point of constructing false memories. Remembrance of the past creates emotion – consciousness of the present produces logic. Our national traumas are long-lasting, experiences deeply engraved in collective memory. In this respect the martyred past is recruited as guardian angel for the future as well." (translation: Maria Krigka).

[5] https://www.monumenta.org/article.php?IssueID=5&lang=gr&CategoryID=3&ArticleID=469 Accessed 18 August 2022.

Image 7. ©A.E. BRITANNIA - Ο "Δρόμος" του Κασμιριού προς την Πτώση. [BRITANNIA factory – The cashmere 'path' towards the fall]. https://www.youtube.com/watch?v=AW7vkRdZdrE&t=306s&ab_channel=CHRIS.P-LifeAfterGravity
Image 8. Nea Philadelphia in 1937 ©https://www.filadelfia-xalkidona.gr/2018/02/1937-nea-filadelfeia-apo-psila/

The factory closed in 2007 leaving behind an important building of the greek industrial era, unexploited and collapsing. The river still runs there, creating a dense vegetation yet full of garbage. Next to that scenery landed the new stadium of AEK, the Athletic Union of Konstantinople, in a brutalistic architectural manner. The stadium is the suburb's proud arrival although it seems to have devoured the immigrant stratification spirit and to have transgressed the small scale of the surrounding buildings.

Image 9. The new AEK (Athletic Union of Constantinople) Stadium in Nea Philadelphia © Maria Krigka.

This is the place where the animators live: a place that balances between homogenization with the rest of Athens and the uniqueness of a municipality full of history and mild development. There is no visible effort on behalf of the animators to stress this uniqueness still some hidden information is offered to the careful viewer. A t-shirt of AEK, the famous team, a mention to the National Road and its constant noise as the background of their life, some tagging on the walls that one cannot read due to fast frame rate etc leave a trace of internalized localism.

8. HIDDEN ELEMENTS OF BITTERNESS

Which are the elements from the common space of social fermentation that these 2 animators collect discreetly but persistently? Details like a street sign that has stickers of both the extreme left party and the fascist party or a padlock, hardly distinguished, on a shop window reminding of the vast unemployment issue. It is everywhere in the film, a bitter sense of the undermining of the place they grew up and love, a sense of being left out of the progress.

Image 10. In front of unemployment office (Still from film).

Image 11. View of the neighborhood (Still from film).

Going further on that train of thought a question arises on whether it's the artists that decide to choose to pick this specific and familiar theme of the short – life in common spaces- or is it that something familiar comes to meet the animators minds as open receivers on that very moment? Are these floating ideas[6] lurking in those insignificant details of life which the artist conceives unconsciously at first and shaping a form later? Thoughts and minor judgements creating fragmented images at the beginning, solid and definite opinions later? And then, after having created a work of art they can go back and reflect on those vague ideas that became an entity and give this entity a name?

9. CHARACTER DEVELOPMENT OF LINA

Lina is drawn in a simple and raw way, the emphasis given on blue eyes and (complementary as well as attention-seeking paletye) the characteristic orange dress/robe. Her voice, given by the talented actor Maria Diakopanagiotou, is a heavy abrasive cigarette voice, with a sense of humor, silences full of meaning, the voice of a working class woman. Her relation to her son Stamatis is that of the typical Greek mother: overprotective, unquestionably offering everything, spoiling – resulting at the end of the film in disaster. Stamatis, an unemployed young man with addiction issues, is sketched to be the victim of the Greek family and the economic crisis, a typical sample of a destroyed generation. Lina seems indeed to

[6] https://journals.sagepub.com/doi/full/10.1177/1746847719831398
Roberts, Spencer. Animate Semiotics: Virtuality and Deleuzian Illusion(s) of Life:
"That is to say, Bergson, attempting to walk a line between materialism and idealism, had proposed a metaphysics in which the world was ultimately constituted not by rigid and unyielding material objects, nor by overly ethereal or ephemeral ideas, but by a plethora of flowing and interacting 'material-images'. For Deleuze – who both inherited and developed many of Bergson's ideas – this would seem to be the very thing that the cinema of his own time, was able to provide".

be watching other people's lives, slightly smiling, always smoking. The body, slightly heavy, leans on the balcony with a touch of nostalgia. Although our guide, young Stella, gives us numerous examples of her thrilled indiscreetness, in fact what we as audience see is a person helpful, caring, loving her son and her neighborhood, never gossiping (as proven from the scene of Lina and her husband always silently dining on their balcony). This contradiction between words spoken and facts seen in the camera is the main antithesis, the axis of the animation.

Image 12, 13. Stamatis, the son. Lina. (Stills from film).

10. POLYSEMIA IN REALISM

The everyday routine becomes an expressionistic depiction of the urban misery and alienation. There is no intention for symbolism or underlying meaning on behalf of the animators: "the more we stayed on the surface of things, the deeper we discovered who these persons were".[7]

Andrei Tarkowski writes in his memoirs: "I am an enemy of symbols. It's a very narrow sense, meaning that a symbol exists because it needs to be decoded. Rain in Solaris doesn't symbolize anything, it just expresses. It's an artistic sequence of images. (..) The polysemous image depends on its quality" (Tarkovsky [1991] 2019:131) "From the Balcony" could be categorized as a realistic film according to Stephen Rowley's[8] approach in the sense that it avoids to be anything else: it escapes of any ambition for artistic oeuvre yet it achieves to retract flowing emotional attachment from the spectator.

11. RELATING MEANS LEAVING SPACE

In the terrain of social behavior the main axis of the film is probably the Vital Space: the coexistence – coinherence. This lack of space in combination with the suffocating social control in small and densely populated neighborhoods can be an extremely urgent issue. So can be the social pressure for indicated behavior. In this film, the lack of privacy is the factor for feeling anger and pressure. As Varlaam Salamov, the writer and prisoner of the Siberia Gulag, stated, the lack of privacy is probably the worst of all consequences of confinement. The staring eyes of Lina are the enemy of freedom. Yet it's Stella that admits in the end that it is that very gaze that is missing from her life, as Lina has withdrawn, devastated from her son's death. How can one exist without the notion that his/her life is followed? How can a life be fortified/noticed if not liked/tagged/forwarded etc.? Surveillance may be utterly undesirable, though it is strongly pursued to be watched and even admired.

[7] https://flix.gr/articles/aris-kaplanidis-ilias-roumeliotis-interview.html

[8] (Pikkov 2010:100) "According to Rowley one should observe: visual realism, aural realism, realism of motion, narrative and character realism, social realism. Additionally, he indicates that the examination of realism in animation should proceed, not from physical features, but rather from experiences of the spectators. Or in other words, it is not important how closely an animated film resembles the physical parameters existing in the real world, but how faithful to reality it seems to the spectators (Rowley 2005: 70)".

Kaplanidis and Roumeliotis do not crave for more privacy – instead, they seem to admire the small scale community and its benefits, Nea Philadelphia as it is, a cute and manageable place. Vital Space will be provided through coinherence and perichoresis when people behave more like Lina probably. And when this gaze is absent comes the realization of the lack of being needed - the solitude is worse than coexisting.

Image 14. Nea Philadelphia as seen from the National Road. Still from Video Essay ©Maria Krigka.

*The text, only slightly different, was read as a video essay, accompanying a 12 minute- video in the 15th World Congress of Semiotics: Semiotics in the Lifeworld. 30 August-3 September 2022. Thessaloniki, Greece.

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SPACE GAMES: VARIOUS APPROACHES TO CULTURAL LANDSCAPE STUDIES[1]

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Introduction

The problem of culture and space interaction has been a focus for researchers in both humanities and sciences for more than a century. Territorial human communities inevitably create a system of beliefs, stereotypes, and symbols that are closely related to their corresponding environments. Over the course of time, this reflection becomes part of space. Certain mixture of matter, information and "human culture energy" (Vernadsky 1991: 126) is formed. This mixture is generally known as cultural landscape and is often viewed as a separate object of study and analysis. XXth century philosophy provides strong basis for theoretical speculations on the topic. The noosphere ideas by Vladimir Vernadsky and Teilhard de Chardin, as well as Pavel Florensky's idea of pneumatosphere, and Yury Lotman's idea of semiosphere make up a universal frame for studies of links between humans and geography. Noosphere implies the unity of nature, culture and culture-generated information. Pneumatosphere represents the ubiquitous spirit of matter, which humans had to come across. Semiosphere stands for universality and omnitude of semiotic processes. According to the latest developments of the above studies, cultural landscape is a structural unit of noosphere and vice versa, it is structural likeness; for its structure is similar to that of a fractal. Cultural landscape possesses all the elements – from geological and natural substrate, as well as 'second nature', to abstract ideas linked to this place via the creator of the said ideas, or via their partial representation in human creations. Kaliningrad, therefore, is invisibly linked to Kant's philosophy, while Barcelona – to modernist ideas imprinted in Gaudi's works.

1. Semiotic systems and space

Correspondingly, these ideas allow us to speak of substantiality of images and semiotic systems linked with space. This link enables 'catching' signs and meaning into the material web – once tied to a space, they inevitably become its part. Just a century ago, O. Schluter (1920), a German geographer who built fundamentals of the 'cultural landscape' idea, provided a detailed description of the way the nature-culture territorial unity is perceived. Over the course of time, this problem became progressively more relevant to many researchers. The problem of cultural re-structuring of space has been discussed and debated numerous times. R.D. Sack (1986) stated that in human geography geographical structures are subjective. Here one can observe correlation with quantum physics' statement of observer affecting the system, altering its quality and structure. Russian scholars Dmitry Zamyatin and Olga Lavrenova address the consistent patterns of appearance and existence of spatial images. The opposite process of creative thinking could be observed as well – that of attempting to structure works of fiction by means of spatial categories, thus forming the textual landscape (philosopher Vladimir Podoroga). These studies, while seemingly representing a different sphere of knowledge, are also of considerable interest. They interpret space and landscape as an intellectual frame, thus emphasizing their structural characteristics. As a result, those, which fit such interpretations, come out as significant enough from cultural perspective, as well as the most sought-after point of 'meaning increments'. When dealing with spatial perceptions and their interpretations, one should find a definition of culture as source of given interpretations. The most fitting understanding of culture is the one frequently used in modern anthropology, where culture is viewed as a means of generating meanings, significations, and symbols, as well as their distribution and imprinting

[1] This publication is a modification of the article: LAVRENOVA, Olga. 2021. Igry s prostranstvom [Space Games]. *Epistemology & Philosophy of Science* 58 (1), 178–196. https://doi.org/10.5840/eps202158117 (In Russian).

(Geerz 1973). Constant reproduction of meanings occurs according to a script that had previously been tested within a culture. In order for the script to change, certain changes in the cultural mentality have to take place in course with sequence of historical eras or academic paradigms. Studies of this process could also be likened to a way of generating new interpretations and semiosis. Re-structuring of cultural space is sometimes drastic and spasmodic, while at other times consequent and gradual, depending on the speed and nature of some cultural processes. When approaching this sphere of knowledge from the perspective of cultural philosophy, one clearly sees the speculative nature of many constructions generated by scholars, philosophers and thinkers. Culture is treated as 'signification factory' – a subject of space-linked semiosis. Significations generated by culture become involved in the process of secondary reflection that deals with cultural space and landscape. Academic knowledge is also perceived as an element of culture capable of generating new significations. This is a kind of 'squared reflection', a mind game that, on the one hand, enables better understanding of the object, while on the other hand setting its own rules, subjecting the reality and correcting it to the point where it is subjected to mind – that is, in the sphere of signifiers and images. Such variability of interpretation contains an element of game. It is a construction necessity where whole picture is built on information clusters, and where without the generating power of intellect information pieces would remain sporadic. However, depending on the 'rules of the game' – that is, methodology, approach, and conceptual settings – the picture keeps re-generating. Such 'space games', generating a multitude of discourses are in themselves of great interest. This multitude could serve as a subject of study with cultural landscape remaining the object. Several major fields of interpretation are known. They play an important part in structuring our perceptions of space. New paragraph: use this style when you need to begin a new paragraph.

2. Space, structure and time

2.1. **Range games**

One of such fields is range games. This is the most "geographic" of the existing approaches. Range of vision and details of depiction alter significantly when changing the "altitude" of virtual outlook on the Earth's surface. The outlook is virtual since the real-life footage of terrain made from the orbit is known for its level of detail. During satellite footage, the terrain is shot in squares with maximum resolution. Later electronic maps are built that enable maximum approximation to the object of interest as well as viewing all the details. This is also basis for modern geo-data systems that allow to 'play' with ranges without any information loss. In case the viewed spatial images are built via various means, from cartographic and schematic, to cross-cultural and regional descriptions, range functions as definitive meaning for dialing and structuring the information. Depending on the changes of range settings implied by the study – from sphere to locality – absolutely different objects and meanings are specified. It is not even always about generalization when reduction of small and less-significant objects takes place. At times, a change of range settings significantly alters semiotic system, where its reference value changes depending on the system. At times, objects of seemingly local significance may become important for a country or a region depending on the context and criteria set. For instance the Church of the Intercession on the river Nerl, a model piece of Russian architecture of Vladimir-Suzdal school, will be interpreted as a significant object within different-scale geographical maps of Russian art. Palmira, nearly obliterated because of its destruction in 2015, for several weeks had become the center of political world map due to the irretrievable nature of the loss in the context of world cultural heritage. Range games is a social practice as well as it is discursive. The process of scaling becomes constantly renewed in daily social practices, and vice versa, the structuring of social processes occurs via scaling (Brenner 2001: 604). Change in ranges brings about the morphology of cultural space: linear and occasional objects 'appear' and 'disappear'; aerial objects integrate and enlarge or split into multitudes. It is also clear that they preserve their location on the terrain and each of them is permanently embedded in the context of nearest objects, and has informational, economic and cultural ties with far objects and regions. However, not only reference meanings, but also correlation of morphological elements is prone to change depending on researcher's outlook. The change in latter is important not only for

construction of landscape-semiotic system, but also for the perception of space in different variations of structure. Morphological structure in itself becomes a signification within which the correlation of elements 'speaks' for itself. It 'tells' which element is primary, secondary, marginal, or what the nature of depiction is: whether it is centred, stretched along the rivers or coast, or diffused with heaths.

2.2. **Geographical modelling game**

Geographical modelling game is also capable of generating new significations. Maps, schemes, models built when studying cultural space present a single symbolic layer. Within this layer, depending on the method of analysis and picture, not only meanings, but also links between objects become significant. Models can be 'material' and 'ideal'. 'Material' is not the perfect term for maps, models and global maps which represent and reflect terrain via iconic and non-iconic signs. 'Ideal' are the ones that while reflecting and depicting geographical processes and phenomena, are also built outside of the Earth depictions. Ideal models have various stages of formalization – from non-formalized (conceptual models) which will not be considered within the scope of the given study, to partially and completely formalized (mathematical models). Classic cartography employs a specifically developed language of the map – complex and multi-level semiotic system that is uniquely capable of compact information transition. Hence, in order to present the volume of data 'packed' on a single map sheet one would have to write several books. Certain sizes of pictures within certain geographical interpretations acquire characteristics of meanings and vice versa. This is particularly visible in the case of anamorphoses where quantitative or conceptual characteristics influence the size of the territory to be depicted. Anamorphic maps may enlarge of minimize the size of represented territory while preserving its shape. They may keep the territory unaltered while visually 'inflating' objects on its surface according to their quantitative characteristics or significance. Such conceptual distortions of known geographical depictions form a new – conceptual – aesthetics of depicted space. Within this aesthetic distortions are seen as a new measure of space that influences the perception of actual cultural space and construction of its images. Mathematical modelling of the processes is represented by formatisation of geographical problem and its depiction as functions and relations. There are many variations of mathematical modelling including static and dynamic ones. Static models represent a momentary cross-section of reality, while dynamic ones represent a developing phenomenon. Dynamic models are more effective when studying the inter-relation of culture and space, for they correlate with dynamic characteristics of this interaction. Theoretical geography models (in Russia this field is being developed by Boris Rodoman) are aimed at showing an ideal scheme of ideal geographical processes within an ideal space. They explain some logics of economic, social and cultural space with the geographical space itself, as well as its physical-geographic characteristics and heterogeneity being eliminated. Within the game of interpretation, these schemes largely remain a theoretical veil thrown upon the mosaic picture of the world. The schemes help to understand, for instance, the existence of 'gravitational attraction' areas between the centers and that of geoinformation stress-free peripheries, as well as some other patterns. In the field of humanitaristics both models and schemes may be not linked openly to the geographical basis. For example, Dmitry Zamyatin works according to this principle when trying to show the internal conceptual, historical, and connotative structure of geographic image, as well as its link and relations with images of nearby objects. Abstract geometrical figures denoting certain historical and cultural connotations or *personalia (genius loci)* are interconnected with conventional lines showing both logical and genetic inter-connection. Such symbolic form represents the conceptual element of a location's image in no way visually linked to the location itself.

2.3. **The game of structures**

The game of structures is a particular case of modelling marked by an independent signification in the context of perceiving a culture-geographic reality. It implies construction of various hypotheses dealing with internal patterns of cultural space. The most common of these models are web and hierarchic structures of space. Web structure is constituted by an endless branching of structures and significations with zero priority of one over other (rhizome). Rhizomatic model is particularly popular in the sphere

of humanities, while sciences give preference to hierarchic model. The latter originates from physical geography that implies the co-existence of units variously ranged from the viewpoint of taxonomy within single geographical space. Landscape as a unity consists of facies and commons. Both (given their functional in-equivalence) follow the same logic of the unity. Moreover, functioning of the unity stems from interaction and mutual conformity of its parts. Hierarchic structure is closely linked to demarcation – the principles of singling out elements that are functionally different and somewhat internally homogenous. Demarcation, resulting from the analysis of a phenomenon spread over the terrain, implies internal conformity of the parts. Contrarily, subareas are united into areas and other larger unities. The pinnacle of territorial hierarchy principle is compound administrative and territorial division – a space-fixed way of social (self) organization, which in itself impacts the quality of space. In Russia, for instance, one may observe drastic deterioration of the roads near administrative borders as a result of them having fallen into the multi-agency 'marginal sub-space'. Of no less interest is vertical model of 'layered' cultural landscape, developed within the field of cultural geography. At least two layers are implied to exist: natural and cultural. A number of models break cultural layer into subdominant ones: economic, social, informational, and spiritual. It is postulated that they are interconnected, rendering it impossible to analyse them independently. This pattern has mostly been developed by geographers with representatives of geo-ecological school considering cultural landscape as a part of natural landscape. Many modern representatives of humanitarian geography view natural component of cultural landscape as secondary (or even subordinate) element due to it being merely a cultural component. Depending on the approach, one can single out layers of material and non-material culture that is closely linked to the problem of study and preservation of both cultural and natural heritage. This approach correlates with the ideas of cultural mentality taking in the primary layers of cultural landscape as its components.

Temporal component could be included into all the models. When the memory of an object triggers its recreation, temporal component shows how centres, peripheries and borders drift within horizontal models, as well as the way the elements of material component flow into informational one and vice versa.

2.4. **Games of time**

Time and space are inter-related not only physically, but also socially. Space has always been measured in terms of time. In ancient Egypt, for example, a piece of land was measured by length of time required to plough it (Piaget 1964). This tendency prevails even now, when we, for instance, say it takes 'two hours drive' from one place to another. Geographical models accounting for the temporal development of processes are one of the few options of perceiving space in temporal context. These models originate from Hagerstrand's studies, particularly, his theory of spatial diffusion of innovations. Later 'time geography' came into being, concentrating on the analysis of diffusion processes in space. Time in space is analysed from various perspectives. Ontological and anthropological ones interpret human sedentism as times invading space (Sloterdijk 2011), where home (location of temporal processes) is rooted in landscape. Time could be laid over map in the form of isochrones – lines connecting dots simultaneously with occurrence of an event (ice break-up, snowmelt and others). Time is more prominently present in the studies focusing on temporal spatial processes. Such, for instance, is the study of drifting borders that shows how one social and geographic shape changes into another. Other example would be westbound drift of the North-American 'frontier'. Analysing history of the way national borders drift is an important political study, which implies international law aspect as well as time and space.

Depending on the scope of time under analysis, different objectives are set – from temporal fluctuation of regional space formation to maritime transgressions/regressions or drifting lithosphere plates. Objects of study range from geological time measured in periods and eras and lasting for millions of years, to social-geographic time that is swift and capable of completely changing the reality within single day (the way it happened after the collapse of the USSR). Analysis of historical processes in space form a single discipline – historical geography that is equally developed by both historians and geographers. Geography is particularly important in this respect. According to a number of theories, it determines

the very course of geographical processes. This approach known as geographic determinism implies a well-founded outlook of an area's geographical characteristics as a 'time bomb' hidden amidst the historical time. It inevitably 'blows up' directing the course of events, or historical time itself. Separate sub-division of historical geography is represented by the changing world's image across centuries. This process focuses on geographic discoveries, the way civilizations interact, and changing methods of cartographic depictions.

3. Significances

3.1. **Games of signification**

Games signification is represented by the practices of perceiving cultural landscape as a semiotic system. Semiotics of cultural landscape is a system of significations built on toponyms, hydronyms, oronyms, and generalized idea of shapes and elements, which comprise geographical envelope. This approach shifts cultural landscape into a different realm where geographic space is subordinate to signs and each of its elements becomes no more than a shape, a hieroglyph implying a meaning. This system changes depending on the intellectual inquiry made by an observer and researcher. It follows all the rules of semiotics; it comprises syntax, semantics, and pragmatics as the basis for relation between the signs. Semantics also implies practices of landscape marking by local communities, manifesting itself through placards regulating some rules of conduct in public spaces, posters, ads, graffiti and others. Similar to the way animals mark their territory with scents, humans leave their marks in the form of signs aimed at making an outsider uncomfortable in marked areas. Semiotics of cultural landscape presents an extraordinarily interesting problem that could be viewed from different angles and principles of semiotics. Landscape could be presented as a metaphor, and as a metaphoric cluster; as an utterance; as a text; and as intertextual. 'Text' originates form the word meaning 'fabric', which rather aptly conveys the processes of meanings interweaving with one another. This 'fabric' is capable of having 'knots' and 'holes' – other spaces, or the so-called heterotopies, generically different in their meaning and usage. In relation to landscape, modern theory of metaphor enables one to consider it as both an objective and a source of cognitive processes taking place within culture, where one notion allows to embrace another more fully. The subjects of analysis here are elements like toponymy in cultural context – set expressions, legends, and modern interpretations. They show the capability of both to structure a landscape after a cultural phenomenon, and, contrarily, building a notion and a phenomenon after a landscape's structure. Perceiving landscape as a text in its various guises (under the wider cultural interpretation) implies viewing it as a system of utterances marked by its own, even if a non-linear, logics. Depending on the key used, it could be read as a cultural manuscript, or as a colonization wave, frozen in space, or as a tale of conflicts, both great and local, as well as other historical events. As an intertextual, a cultural landscape is not only available for reading, but also for constant re-phrasing created by culture as it evolves. Buildings are re-constructed, land tenure systems change, as well as evaluation categories. The latter may end up with contrasting perceptions of one geographical object. White Sea Canal, for instance, transformed from the symbol of grandiose construction to that of gulag. At times meanings change more swiftly due to shifts in political power or extremists threats. History is constantly re-written, which brings about changes in underlying interpretations of both landscape and universal space.

3.2. **Game of emotions**

Game of emotions is playing with one's feelings. Any event is capable of invoking an emotional response and landscape is not beyond it. Even cosmic or abstract space may become a source of admiration or horror, like in the famos poem by Mikhail Lomonosov: "Before us gapes a well of stars - Stars infinite, well fathomless". When applied to a place or a landscape the realm of emotions came to be known as 'topophobia' and 'topophilia' (terms by Yi-Fu Tuan (1990)). These emotions imply a whole set of incoming conditions, from visual conventions to cultural and religious stereotypes capable of causing awe when one encounters a temple or a rock that bears an imprint of an outstanding individual. These notions are

linked to one of fundamental cultural oppositions – that of 'us / them'. Each of the elements is emotionally charged and thus perfectly applicable to spatial phenomenon, which inevitably have 'our' commonality/territory as opposed to that of 'theirs'. This division may vary depending on the range and scope – from the opposition of neighbouring settlement to ethnocentric worldview. In contemporary context this oppositions is increasingly expressed via media opposition of one's nation and the world. Patriotism could be viewed as one of the variants of topophilia. This emotion is regularly used as a manipulation tool for heroes, politicians and regional officials. Patriotism by definitions is feeling of affection for one's birthplace, which could be interpreted to various scopes. It is in fact a social emotion, where locality, area, or nation could play an important part. A number of current territorial identity and vernacular areas' studies focus on this emotion. The way individuals define their belonging to a local birthplace or place of residence forms structures of cultural landscape linked to territorial human communities. Local and regional patriotism forms the basis on which (strange as it may appear) national identity as a whole is built. The media constantly feed regionalism and patriotism. Then they become fixed within landscape via slogans, national and/or religious symbols mounted on buildings and other objects. The effectiveness of such information in forming local and regional identity is often arguable. It is easier to believe that affection for a place is caused by some latent factors – familiar form of construction, details of landscape architecture (certain shape of benches, types of trees in parks), smell of fallen leaves or sagebrush, chirping of crickets, cooing of turtle-doves and other fragments. Informational layer is also of great importance, for it is closely linked to the history and mythology of place. Places, rich in memory (heroic or tragic) are capable of transmitting it to new generations. The feeling of belonging to great past is transmitted geographically rather than genetically; otherwise the newcomers would not be able to adjust to local communities and feel at home. In most cases, it is a natural process (like Saint-Petersburg or Sebastopol). In some cases, it intensifies via museumification of more significant spaces and events. For instance, preservation of Khatyn and other spaces linked to tragedies of the Great Patriotic War contributes to building the national mentality of Soviet and Belorussian people. This is not a coincidence that any deliberate attempts of forcefully re-constructing a national mentality (due to political/power shifts) often begin with deconstruction or defilement of monuments.

3.3. **Game of institutionalisation**

Game of institutionalisation grows progressively more popular when one studies the cultural landscape. This tendency is due to mutual interest expressed by humanities and sciences in respect to one another's problems and methods. On the one hand, the so-called 'space turn' in the field of humanities becomes more and more prominent, and on the other – there exists a similarly tangible shift towards humanities in the sphere of geographic studies, particularly in its social, political and cultural branches. These shifts are quite grounded, since the primary element of these fields is comprised of society, its culture and mentality. Correspondingly, any reflections upon landscape and space inevitably contain philosophical, cultural, anthropological, linguistic, environmental and geographical discourses. While being visibly drawn to one another, each of these discourses preserves its own uniqueness, mainly in the form of methodology. Humanitaristics largely dwells upon the phenomenal-cultural approach to cultural landscape and space. This approach presents a fusion of heuristic methods, including that of object re-construction (go method followed by reinterpretation). Thus, cultural landscape's informational element undergoes a new, subjective, and auctorial re-formatting. Subjective factor generally did not affect the interpretation system of sciences to equal degree. This is because scientists have long been relying on a set of classic and long-adjusted methods of information representation.

Within this field of study, functional approach prevails. Landscapes are thus analysed in the context of their respective social and economic functions. Also significant here are degree and quality of they undergo on the part of humans. Modern cultural geography, the ideas of which approach humanities, widely employs informational-axiological approach introduced by Yury Vedenin (1992; 1997), as well as such approaches as phenomenological (hermeneutical), ethnocultural, systematic, and geo-ecological.

Conclusion

All these variants of points of view on geographical space enrich both the viewer and the space itself, since ontologically information, symbols, signs are part of the noosphere and cultural landscapes. The already developed and established system of views is a structural 'grid', a 'framework' on which the holistic vision of our planet and its individual regions and loci, which is basic for most cultures, is built.

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THE CONNOTATION OF THE PUBLIC SQUARE IN THE FOOD CODE: A SEMIOTIC ANALYSIS OF FAMOUS COFFEE ADS

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1. Introduction

Each city is a world-marked environment, a "semiosphere" with an autonomous semantic background, but, simultaneously, it is a set of many different spheres, identities that coexist and interact (Pezzini 2009: 1-2). A sub-sphere of the city is the square, which is part of the social and spatial aspect of the city. As Guido Ceronetti (1996) claims, when sitting in a square, it seems as if one was connected to the umbilical cord of the city and its deeper social and cultural identity and history (Levy 2012).

According to Lotman, food practices are part and parcel of a semiosphere and actively intervene in shaping and reflecting the cultural identity of a city (Danesi 2006). Coffee, being part of food, is included, according to Danesi (2017), in a social code which defines how people prepare their food, where, how and when they eat and what the meanings behind specific eating habits are (Danesi 2017).

2. Public square theory

Human constructions emphasize man's presence in the natural environment. The initial efforts were aimed at quickly satisfying basic biological needs. The built environment constructed by man accumulated, marked and organized the evolutionary, symbolic and dynamic form of human society. Thus, the built environment became a human space in which productive relations interact with the culture of each society. Within the built space, man needs some points of reference as a kind of microcosm in which he identifies. In this microcosm, human activities within the spatial fabric acquire social significance (Nikolaidou 1976).

Thus, the space becomes a field of social interaction between the people who come into communication and contact with each other. Part of the spatial fabric involves human activity, which acquires social significance within the spatial structures. Thus, man is integrated into a system of social relations that constitutes the background of the anthropological view of space. Within this anthropological view, individual points in the urban fabric become points of reference and symbolism between the practical level and the symbolic of public spaces (Nikolaidou 1993). The public space is the preeminent social space where the social relations of the social group as a whole develop. The square is part of the public space. The most important social activities of the population take place in the square. Its free space is delimited both by other free spaces and by the built mainly private space, taking on corresponding shapes. Its forms vary from closed (static) to open (mobile) such as squares on commercial streets, open air markets, etc. (Nikolaidou 1976).

3. Language and code of nutrition

An important point that should be studied is the parameter of nutrition which can be regarded as a kind of language. Nutrition is not the same as language; however there is a communication code in it that is very often communicated more flexibly than a linguistic code (Varvounis et al. 2017).

Nutrition through cooking is considered a symbolic code that encompasses various dynamics and activates feelings, memories and is a means of expression among past and present experiences (Varvounis et al. 2017).

According to Raymond Firth (1973) food is the most basic of all social codes, which do not have the same meaning as language, but their study serves as a metaphor for the study of other codes and they remain the basic codes with the concept of pure survival utility. Humans use language for their psychological well-being but they need nourishment for their biological existence and development. Douglas

and Wilfrid (1976) posit that food functions as a cross-cultural subject of study because of its characteristic of being a common human requirement. While worldwide food exchange is generally difficult to find within societies, it nevertheless takes on a universal meaning at the level of friendship within communities, because all people need food. However, there is a distinction between need and preference (Leeds-Hurwitz 1993).

According to Martellotti (2001), the study of the language of food cannot be omitted, considering that food produced, cooked, eaten, shared, exchanged, named, etc., it is in effect an organized language according to codes capable to communicate differently from language itself. Processed foods and dishes have value in themselves, like the ingredients and techniques used to prepare them. At the same time, there is, also, value in the purpose for which they are intended, namely the ability to be points that communicate with something other than themselves, that other is the human communities that use these foods and give them meaning. There is a difference between the nutritional power of food and its non-purely nutritional function since the symbolic value of nutrition, and its symbolic associations attributed to the vital function that it has in different cultures or subcultures, is focused not on its biological sense but on its spiritual one (Guerci 1999).

Nutrition has been included within a social code that determines how people prepare their food, how they eat, and when they eat. The food combinations, the way of serving it at the table and even the topic of conversation during the meal are based on a nutritional code (Danesi 2017).

4. Nutrition and advertising codes

According to Barthes (1961) the meanings of food revolve around the intention not only of social appearance but of a more general set of situations. As he himself writes, in "food the world is invested, as a significant thing". A field where this cultural investment of the meanings of the food code can be found concentrated is the advertising of food products (Braudel and Matthaiou 1998: 150).

Advertising is understood by examining the set of codes involved that allows multiple messages to co-exist. Advertisements do not contain all codes but they contain every possible code, and the ones that predominate are the linguistic and the visual (Dyer 2004). In order to isolate this issue of the situation, the medium of advertising related to nutrition is used. According to the sociological positioning of mass media, advertising projects reality. The large amount of information, although it comes from a technical point of view from the group of creators, usually expresses the collective psychology of the audience rather than shapes it.

Three groups of themes can be found in nutrition advertising. Although Barthes speaks of French society and advertising within it, the first group gives food a kind of function that revokes memory to a certain extent, thus allowing the individual to integrate it into their daily life as a national past. In the second food group there is a situation from the anthropological point of view of the modern consumer. There is a feeling of inferiority attached to certain foods and people reject them and do not consume them, like masculine and feminine food categories. Moreover, some foods as graphic advertising allowed, through the plasticity of the images, refer to a denatured sexuality, that is, in a sense, through advertising, an erotic quality is transmitted to the product which mutates its nutritional consciousness and connects it to a new field of situations through a pseudo-causal relationship. Finally, in the third food group there is a combination of ambiguous physical and spiritual values. In an idealized almost mythical way, health through food relates body and soul and evokes an alibi that food in essence offers through its matter an order of immaterial values. Health is not experienced through food but through the mood, skill which food causes in the body and treats it as a social situation. For example, sugar has been associated with energy, margarine tones muscles and coffee "dispels fatigue". Food keeps its normal function, gives the body energy and strength, but at the same time transforms them into a social situation, providing a new value, a new kind of psycho-social function of nutrition, which could be called nutritional consciousness. Food in modern society becomes an object of thought by the masses of individuals, creating a mythical dimension through a set of representations (Braudel and Matthaiou 1998).

5. Historical review of coffee advertising

The introduction of coffee into everyday life and society was not particularly successful at first. Coffee was counterattacked in the form of its cereal substitute and negative advertising began, creating a threat that would urge into prejudice and affect even those who reasoned that drinking coffee would not be good for them. The first manuscript in 1587 that can rightly be called the first coffee advertisement is the manuscript of the lawyer and theologian Abd-al-Kadir, a follower of the prophet Muhammad. With this manuscript he eagerly wanted to convince his contemporaries that coffee was not incompatible with the law of his prophet. In 1652 a propaganda text appeared by Pasqua Rosèe, creator of the first coffee house in London. Pasqua Rosèe creates a text in the form of a handbill of his shop, highlighting all the positive elements of coffee, which is characterized as the first printed advertisement for coffee in England. Because the word propaganda is often alarmist with its presence, a brief explanation will be given at this point. As O'Shaughnessy states, the definition of propaganda is an issue and as he characteristically says "defining propaganda is like stepping lightly through a conceptual minefield", from this it is understood that a definition of propaganda is ambiguous. A widely shared definition is by Jowett and O'Donnell, according to whom propaganda is a deliberate and systematic process to create perceptions and guide behavior (Jowett and O'Donnell 1999: 6).

Propaganda, in order to achieve its goals, relies on symbols to manipulate collective attitudes. In other words, according to the definition, propaganda creates a field of communication, between a transmitter that transmits information to a receiver, with the aim of influencing his attitude and behavior in a direction (Alvanos 2008: 50).

Continuing with the first text, Pasqua Rosèe, glorified coffee for the way it was prepared until it reached the point of consumption as a beverage. The remarkable thing about this advertisement is that compared with some corresponding text in modern society it is certainly of higher value. Although advertising was in its early stages and did not exist as an industry, this particular text had the necessary qualities and the basic conditions for success according to modern and experienced advertisers.

Pasqua Rosée had no knowledge of advertising and no one to advise him and of course no precedent to follow. His idea, of course, was to know his target audience so he could highlight the product's qualities in the advertisement so as to attract their attention and stimulate their interest. His advertising had an almost irresistible appeal uninfluenced by advertising fetishes to warp the judgment of the public. His text, with a simple narrative, created the belief of the true positive characteristics attributed to coffee. In fact, in his historic advertisement Pasqua Rosée set an example and established a pattern of copy that had a very beneficial effect on all coffee advertisements of that early era.

In 1911, a newspaper in New York demanded justice for the misleading traits attributed to coffee. The reactions paid off and coffee began to regain its first positive impressions. This was, also, supported by the advertisements of the misleading statements of the coffee substitutes that are not equal to its taste. In the United States, coffee advertisements reached high levels of excellence. However, competition sometimes tried to destroy public confidence in coffee by citing its harmful and useless ingredients. From 1919 National Coffee Roasters started a major propaganda campaign for the coffee trade. In the propaganda there was also research that included the proper grinding and preparation of coffee. The campaign, also, included information in education such as schools and colleges. This campaign was, also, the first advertising campaign, emphasizing both the hot and the cold coffee drink, as well as emphasizing its correct preparation, its filtering and the correct brewing temperature.

6. Semiotic analysis of Lavazza advertisement with Andree Agassi

According to Pezzini, every city is a global semiotic environment, a *semiosphere* with an autonomous semantic background, but, at the same time, it is also a set made up of many different semiospheres, which coexist and interact (Pezzini 2009: 1-2).

The public square is a semiosphere of the city which is, accordingly, part of the social and spatial aspect of the city. Thus, the Piazza del Comune is transformed into a semiosphere that has a multifaceted

identity with codes that coexist and interact with each other. According to Nikolaidou, the identity of the space is transformed into a method of understanding needs and desires, so that the weight shifts from function to communication. The space is identified with a system of reference points, the reading of which becomes the main purpose. (Nikolaidou 1993) In advertising, the function of the space is shifted to communication so that the reading of the signs coexists with the commercial identity, as the shopkeeper places some of the products he sells outside his shop. The need is interpreted with the basic purpose of survival. The desire is interpreted with the central protagonist of the ad, Agassi, sitting in a cafe in the square to enjoy his coffee as well as the desire and habit of the little boy who went to the square on his bicycle in a movement around the fountain. Thus, the function within the semiotic system of reference creates a mutual communicative interaction between the dominant spatial code of the square and the food code that the specific analysis focuses on.

According to Lagopoulos, in the practice of urban planning, the city is approached as an external object, as a "space", semiotics is not interested in its "objective" description, but in the meaning given to it, that is, it turns towards the "place". As Pellegrino and Janneret (2006) mentions, the semiotics of space is a semiotopia. It is a semiotics of spatial forms given to the material reality of the artificial world we build and live in.

Part of the city, the square participates and connects in the advertisement for the meaning given to it through its symbolic and connotative role with the coffee drink interacting through the fusion that exists between them.

So if the languages are divided within the complex of the semiosphere of the square they coexist within the same semiotic system, the language of the city. According to Barthes: "While space retains its symbolic interpretation, what should emerge from the metaphorical meaning is the expression the language of the city". In other words, it is about the semiotic system of space as formulated by Lagopoulos, when the signifier is no longer linguistic, but spatial, the connotations continue to correspond to the linguistic ones (Lagopoulos 2017: 160-161).

Thus, in advertising there is a kind of communicative diffusion between the language of the city and by extension the square as part of the city and the language of food.

According to Martellotti when we study the language of food we cannot fail to consider that the food produced, cooked, eaten, shared, exchanged, named, etc. is itself a language organized according to codes capable of communicating something other than itself (Guerci 1999).

Thus, the Piazza del Comune, despite not being located in the spatial center of the city, is a symbolic center with the fountain and the Clock Tower as a point of reference, creating a coupling of mobility and communication between the space and its inhabitants. According to Lynch one of the dominant characteristic elements of the *center* is the attraction it causes to its residents. The Piazza del Comune of Sutri has always been the social center of the city; it is located on the site where the Roman city forum once stood. The location of the square continues to be an important spatial point, as it is located right at the junction of the main road that cuts the historic center in two. In this symbolic center of the square Agassi is placed drinking his coffee, himself becoming part of the semiosphere of the square. The nutrition system is understood in terms of the semiosphere (foodosphere), in which the relationship between peripheral spaces may contain new elements embedded in the dynamics of signified and central zones but instead located in dominant semiotic systems that are constantly negotiated. Nutrition, like other elements of culture, can be perceived as a system of interconnected semiospheres, each of which creates processes of dialogue and translation with the other systems with which it comes into contact as part of the semiosphere, and at the same time is structured as a space of dialogue and translation within itself, as a whole semiosphere in itself (Stano 2015, 19-20: 17).

Thus the "coffee in the square" is structured as a space of dialogue and translation within them, as a semiosphere as a whole, so that between the frames of this dialogue the spatial code of the square and the food code of the coffee are interconnected, creating a kind of social fabric of a more internalized communication between its participants. Thus, in the advertisement, the coffee becomes both transmitter and receiver of the message it emits through the urban space of the square, at the same time it is connected to it in a relationship of interdependence and interaction.

7. Semiotic Analysis of Illy advertising with Andrea Bocelli

According to Giannitrapani, space is associated with subjectivity and is occupied by objects and people who shape and distort it in relation to their needs. Space becomes an important structure capable of speaking about a multitude of aspects of social life, (Giannitrapani 2017). As Marrone puts it, from a semiotic point of view the city is not a thing, a more or less objective reality, a constructed part of space where a powerful concentration of people live and work, but a relationship. It is actually a reciprocal relationship between two levels, an interdependence between something that emerges as an expression and something else that is its content, so that one cannot exist without the other and vice versa, (Marrone 2009).

In the advertisement, the relationship exists not only in the general field of the city but also in the individual parts of its spatial planning, such as the square. Thus, the food code of the coffee creates a relationship of interaction within the spatial framework of the square as an extension of the wider communication, interaction and interdependence created in the advertisement between the protagonist of the advertisement Bocelli and the occupants of the square. Reciprocity in advertising seeks to achieve the connection of simple and spontaneous actions, such as that of Bocelli who, at the end of the performance, goes to the Piazza Anfiteatro or Piazza dell'Anfiteatro with the characteristic closed circular shape. The square was built on the ruins of the ancient Roman amphitheater which in turn was built in the 1st or 2nd century AD. Closed squares enable greater mobility among the residents of the surrounding buildings, intensify the feeling of privacy, and contribute to the formation of a special microclimate. They also contribute to the development of the feeling of security and protection of the members of the social group and especially those who are in its immediate environment, but at the same time intensify the feeling of isolation from the activities of the wider space.

Thus, within this special microclimate of the night atmosphere in the square, a kind of communication bond is created between Bocelli and residents of the surrounding areas of the square, a reciprocal relationship between its spatial code and food code of the coffee.

The scene in the square with Bocelli singing the song, "Qualcosa più dell'Oro", causes a kind of call to the residents who are looking to find out where this tune is from and at the same time preparing to drink coffee with the new coffee capsules by Illy. Little by little the square is filled with people forming a circle like the shape of the square around Bocelli which looks like a hug that surrounds him.

According to Jung and Franz, (1964) the circle symbolically represents the creation or birth of unity (Nikolaidou 1976).[1] The people in this way show the unity they have among themselves, towards Bocelli and with an additional thing that unites them and that is the common drinking of Illy coffee. Thus, through the advertisement Illy coffee becomes a common code between the participants, as if it is a kind of norm between communicating individuals. Within this communication the connotative use of the square is not only a space, but acquires the role as the symbolic center of the city. As Ceronetti (1996) writes, when one sits in a square, it is as if one is connected to the umbilical cord of the city and its deeper social and cultural identity and history. Within the cultural and historical identity of the city, in the Anfiteatro square, Bocelli wanted to share his song with the residents of the surrounding houses while drinking illy coffee (Levy 2012: 156-163).

[1] The symbolism involved in the founding process of Rome shows precisely the important role that the figure of the circle has played in human constructions [...] Romulus asked architects from Etruria who taught him the sacred customs and written rules related to the rituals of worship just as in the sacraments. At first, they dug a round trench, where the parliament is located. In this trench they threw symbolic offerings of fruits of the earth. Then each took a handful of soil of his homeland and threw it into the trench. This moat was called mundus [...] Around it, Romulus drew the boundaries of the city with a plough drawn by a bull and a cow. Where the gates would be built, they lifted the ploughshare and carried the plough there. The city founded by such a celebratory ceremony had a circular form. However, Rome, with all the famous ancient description, is the Urbs quadrata, the square city. According to one theory, the word square means "quadrilateral", i.e. the circular city was divided into four parts by two main arteries going from north to south and from east to west. The point of the cross-section fell at the mundus point mentioned by Plutarch. According to another theory, the contradiction is but a symbol, that is, the visual representation of the unsolved mathematical problem of squaring the circle that had occupied the Greeks extensively and would play such a big role in alchemy. It is quite strange that Plutarch, before describing the ceremony of drawing the circle at the foundation of Rome, speaks of a Roma quadrata, therefore a square city. Rome for him was both a circle and a square.

8. Conclusion

The square as an individual semiosphere of the city functions as a dynamic point in a non-inert environment which changes connects and adjusts its spatial meaning according to the respective environments that interact and participate with it.

Through the advertisement the matter of the coffee transforms, connects and interacts with the square as a point in a relationship between the food code and the spatial code of the square. Just like words, codes can be declarative or connotative. With reference to space, declarative codes refer to its immediate meaning. Thus, the declarative space of the square is a point of the city as part of its spatial planning, just as coffee is a beverage that is simply consumed as a simple habit. Connotatively these two codes change and connect with each other as a communication system creating a web of dialogue and a symbolic relation of interaction re-signifying the connotative use of the square and establishing new ties between them. Thus, the food code of the coffee and the spatial code of the square all become transmitters and receivers of the message emitted by the urban space of the square as a kind of code that must be decoded by its present occupants.

The coffee itself has basically its material existence, that is, it is a material element, but its connection with the spatial and cultural element of the square transforms it and makes it a social point. The signs convey through a system contrasts which determine the transmission of meaning. As they operate within a system of meaning, displacing the meaning already known and creating a new one (Dyer, 2004). The square as a part of the city is isolated from any commercial and consumer relationship, it is transformed into a field of interaction between those present as a call for direct social coexistence and communication and what interacts is only the social space together with the accompaniment of coffee.

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SEMIOTIC LIMINALITY IN MEANING-MAKING AND INTERPRETATION OF INTER-RELIGIOUS COLOURS: REGIONALISM IN CHURCH ARCHITECTURE AND ORNAMENTATION, INDONESIA

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1. Introduction

> Regionalism looks for sustaining spiritual forces and refuses to accept that a tradition is a fixed set of devices and images… It…deals with climate, local materials and geography in epochs before the arrival of Islam. The aim is to unravel the layers, to see how indigenous archetypes have been transformed by invading forms, and in turn to see how foreign imports have been adapted to the cultural soil… Beyond the particular, the regionalist tries to see the type, the general law, the originating principle. (Curtis 1988: 74)

One of the many factors creating regionalism in Indonesia was the attitude of the local people. They were able to accept changes through careful selection, reflection, and modification without discarding their rich cultural traditions. Living in a spirit of tolerance, flexibility, and openness, they witnessed Hindu-Buddhist, Chinese, Islamic and western cultures, which had a profound impact on their lifestyle (Yatim 2005). Mosque buildings were constructed in a vernacular style with a Hindu-Buddhist multi-tiered roof, using mostly wood to accommodate local conditions until the late nineteenth century. The persistence of indigenous buildings had to take into account the profusion of natural resources and variable climates and resulted in exuberant and diverse architectural styles. Multi-tiered roofs are the most suitable for tropical weather against heavy rain and humidity; soko guru (four master columns) supports the uppermost roof, separating it from the double-layered outer roof, to admit light and to allow ventilation of the prayer hall (O'Neill 1994).

Despite the influence of pre-Islamic beliefs and art forms on the life pattern, a bond between Islam and local culture persisted, because the existing heritage encouraged local people to accept Islamic ideologies and develop regional art. As a syncretic culture, the Malay concept of Godliness and their primary aesthetics of cosmological belief penetrated Islamic belief (Yatim 2005).

Moreover, Islamic art reconciled the ambivalent relationship between the Hindu-Buddhist and Islamic faiths rather than discarding living representation prohibited by hadith (the Prophet's sayings). Combining the Hindu god Ganesha with Koranic calligraphy was a way of presenting non-Islamic images in an aesthetic manner that was acceptable to Islamic orthodoxy. In its cultural and religious liminality, it suggests transformative possibilities. Chinese roles in creating an Islamic aesthetic are also evident in works of art. In Sumatra where many Chinese settled and adopted Islam, lacquer-making was developed as an art form (Bennett 2005).

Leur (1955) argues that Indonesian history must be understood in its terms. The Islamic cultural heritage reflects unity in diversity in this archipelago, and multicultural societies have created a rich culture by integrating tradition, ethnicity, geography, and belief. It was the inspiration of the Malay people that shaped regional Islamic culture and identity (Bennett 2005). Then, what about the arrival of Christianity from India to Sumatra in northern Indonesia?

2. The Graha Maria Annai Velangkanni (2005)

In the late nineteenth century, for their plantations in Deli Serdang on the outskirts of Medan, some of the French and Dutch plantation companies had brought migrant workers from Pondichery and other parts of Tamil Nadu in India. Among those Indians were several Catholic families; thus, as part of their spiritual care, the company had provided a chapel where the Catholic families could meet and have their religious services operated in their mother tongue on Sundays.

The priests' occasional visits from Pondichery to celebrate Holy Mass in Tamil gave the immigrants great joy. In 1879, at the inception of the Cathedral Church of Medan as a place of worship, the majority of

Catholics were ethnic Tamil Indians and the Dutch. And missionaries arriving from the Netherlands were asked to look after the religious needs of the Tamil community. In 1912, Father van Loon was appointed parish priest for the Tamil Catholics scattered in the plantations. He bought a piece of land where Tamil families were settled and a chapel in honour of Mother Mary and St. Anthony was erected. This village was known as "Kampong Kristen (Christian village)". In 1915, a semi-permanent primary school provided education to 52 Tamil children and the church liturgy until a new church was built. However, due to the increasing number of Indian Catholics, six Dutch sisters arrived in Medan to assist in missionary work in 1931.

Until the Second World War, the small mission station was thriving, and Tamil culture and traditions were visible during celebrations and Masses. The mission's popularity encouraged a growing number of families from other ethnic groups to move into this area, necessitating a parish. In 1935, a new St. Anthony's Church was built. During the Second World War, the Dutch priests and sisters were put in jail; thus, the Tamil community took care of their church. After the War, the ill health of Father van Loon forced him to return to his country. After his death (1947) and the multi-ethnic increase in Medan, the Tamil Catholic community withdrew from parish life. Lack of leadership and the prevalence of poverty, illiteracy and unemployment turned the village into a ghetto where alcoholism and crime prevailed.

Twenty years later, Father James, a Tamil Jesuit, learned about the archdiocese of Medan and Indian migrants. He wished to educate the children, clear the ghetto, and relocate the families for a better life. The scattered Tamil Community also longed for togetherness and fellowship which had been absent since they had left the village. In 1991, they formed a Basic Christian Community under the name of "the Great Family of Tamil Catholics of St. Bonaventure". In 1998, they appealed to the Archbishop of Medan to build a community hall for education and community activities.

Father James dreamed of a Marian church for evangelization and devotion to Mother Mary. He wanted a unique church where Catholics could reinforce their faith and non-Catholics could experience an environment where their faith is represented. The solution was an Indo-Mughal style which reflects a church, a temple, and a mosque all in one. Through its architectural form, symbolism, ornaments, sculptures, and paintings, the church seeks to teach humanity and the salvation of mankind through the Bible and its teachings. The church is conceived to be a place where heaven and earth come together. God and the Trinity of the Christian faith would meet human beings of goodwill to let them sense the divine.

3. Forms and expressions of the church building

The Tamil Catholic community of Medan had a deep devotion and honour for Blessed Mother Mary of Velangkanni. Her church is known worldwide for its miraculous help and protection. No matter their religious beliefs, Tamils crowd into churches dedicated to her. For Tamils, a Catholic church means the church of Mother Mary.

The name "Annai Velangkanni" is derived from "Annai" (Mother in the Tamil language) and "Velankanni" (a village in coastal Tamil Nadu, South India), where people believed in the Virgin Mary's appearance. The Church of Annai Velankanni (Figure 1) in Tamil Nadu was built in the Gothic style and its founding was attributed to her apparitions twice in the sixteenth century.[1] This was followed by the rescue of Portuguese sailors from a tempest in the Bay of Bengal in the late seventeenth century. The shrine was modified by the Portuguese and then expanded later due to the influx of pilgrims. It was upgraded to a basilica in 1962 by Pope John XXIII. As one of the country's biggest Catholic pilgrimage centres, Our Lady of Good Health is known as the "Lourdes of the East"[2]. Accordingly, in Indonesia, the idea of a pilgrimage church to tribute Annai Velangkanni to the population of the Medan archdiocese was supported by the Archbishop of Medan.

[1] (First) She asked a delivery boy for milk for her baby. Later, the Hindu boy found the same amount. (Second) She asked the crippled boy seller for buttermilk. He realized his feet had healed on the way. (Third) She helped Portuguese sailors escape from a tempest and land in Velankanni. https://trip101.com/article/annai-velangkanni-medan-one-of-the-most-unique-churches-in-the-world (accessed 15 January 2023).

[2] Hindus join in India's Marian pilgrimage. *Catholic World News*. 3 September 2007 (accessed 15 January 2023).

Figure 1. Our Lady of Good Health, Velankanni, Tamil Nadu, India (Image: Matthew T Rader); the church during festival times (Image: Tiven Gonsalves).

The Annai Velangkanni was erected on land in Tanjung Selamat and its construction took about four years (2001-2005). Father James enlisted the help of amateurs, sought funding from donors, and worked with patience, diligent work, and courage to complete the project. On the 1st of October, 2005, the Graha Maria Annai Velangkanni was inaugurated. More than 3,000 people from several ethnic groups and pilgrims from Malaysia, Singapore and India attended the ceremony.

Figure 2. Graha Maria Annai Velangkanni 2005 (Image: velangkanni.com).

With two floors high, the church has an Indo-Mughal style, yet the small seven-story tower is local Indonesian in design (Figure 2). The building rests on twelve columns, which represent the symbol of Christ's Church built on the foundation of the twelve apostles (Figure 3). On each column, the statue of one of the apostles stands as a church guardian. The Bible says that the twelve foundations of the wall of the New Jerusalem will bear the names of the twelve apostles. God attached importance to the twelve men who followed Jesus. Revelation 21:14 says that "The wall of the city had twelve foundations, and on them were the names of the twelve apostles of the Lamb".

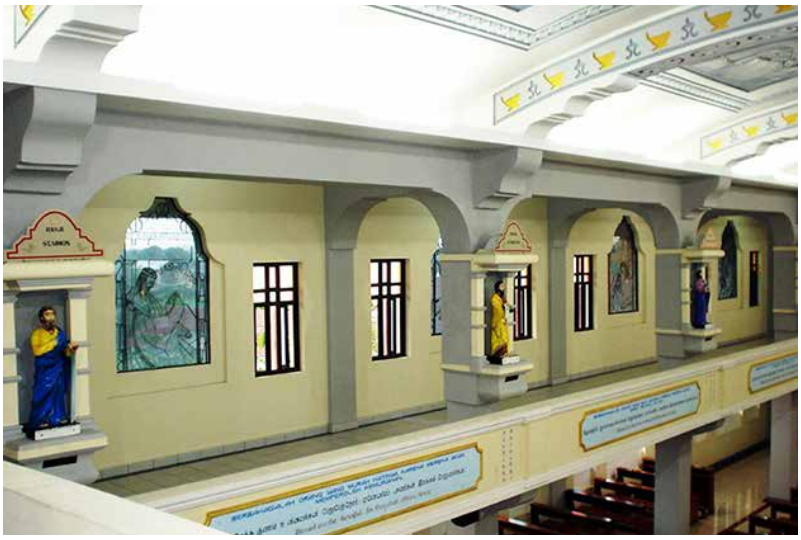

Figure 3. Interior pillars with twelve apostles (Image: velangkanni.com).

At the church entrance on the upper floor, two statues of St. Paul and St. Francis Xavier are also called "Apostles" in a special sense for their apostolic achievements in history. St. Paul is the Apostle of the Gentiles. The Spaniard St. Francis Xavier, a co-founder of the Jesuit Order, worked in the Indonesian islands from 1546 to 1547 and baptized several thousand locals on Ambon, Ternate and Morotai islands. He is honoured with the title "Apostle of Asia". On the ceiling of the interior, there are paintings of the seven sacraments. These represent the Catholic doctrine of baptism, reconciliation, confirmation, marriage, the anointing of the sick, the priesthood, and the Eucharist. However, the sacrament of the Eucharist does not appear on the ceiling; instead, it is displayed as the background of the altar. On the ceiling, there are also pictures of miracles in Velankanni, Tamil Nadu, India.

Figure 4. Exterior stained glass (Image: velangkanni.com).

On both sides of the church along the balcony, stained glass windows depict the mysteries of the Rosary - the powerful prayer of the Blessed Virgin who has joyful, glorious, sorrowful and luminous mysteries (Figure 4). And the fourteen stations of the Cross are depicted in a wire mesh above the stained glass, illuminating Jesus' sufferings to achieve salvation for mankind.

Figure 5. Our Lady of Velangkanni holding the Child Jesus (Image: velangkanni.com).

On the third floor of the building, a statue of Our Lady of Velangkanni holds the Child Jesus as she appeared in India (Figure 5). She is dressed in an Indian Sari; her eight-foot-high statue is a work of artistic excellence revered and inspired by the faithful. While considered one of the representations of the Virgin, it is distinct and unique. Mary, Mother of God is the mother of all generations and embraces everyone regardless of caste, creed, religion, or language.

4. The rainbow colours of the church

The interior colours of the building mirror the colours of stained-glass patterns. They often represent liturgical traditions and Christian doctrines. Violet-blue shades evoke royalty and remind worshippers of the kingly office of Christ. Red denotes the presence of the Holy Spirit and is the most traditional colour of the church. Representing the renewal of life, olive green is neutral, while bright green produces a feeling of warmth and welcome. It accentuates different focal points such as the altar backdrop, the altar dome, the ceiling and the stained glass window. The effect is an overall sense of brightness and peacefulness in the space.

A combination of Indo-Mughal architecture, religious symbols, and biblical contents with the harmony of its rainbow colours renders Graha Maria Annai Velangkanni a splendid sight. The purpose of multicoloured paintings is to attract passers-by, and the real architect of the church is God who seems to have chosen the seven colours of the rainbow. In the Bible, the rainbow was the sign of God's covenant with Noah that he would not destroy the world anymore with flood waters. As a sign of hope, God had arranged it in ascending order to reveal His plan of salvation for the human race. Through its seven rainbow colours, the church could proclaim the message of the Gospel that true repentance can inherit God's divine life and His eternal glory.

Genesis 9:13 relates that "I have set my rainbow in the clouds, and it will be the sign of the covenant between me and the earth". In Ezekiel 1:28, the colours of the rainbow are compared to the glory of God: "Like the appearance of a rainbow in the clouds on a rainy day, so was the radiance around him. This was the appearance of the likeness of the glory of the LORD. When I saw it, I fell facedown, and I heard the voice of one speaking". In Revelation 10:1, the Apostle John analogizes the rainbow colours to the glory or power of God. Noah teaches mankind the seven basic rules to conform to the seven colours of the rainbow: "Then I saw another mighty angel coming down from heaven. He was robed in a cloud, with a rainbow above his head; his face was like the sun, and his legs were like fiery pillars".[3]

Through the rainbow colours, Graha Maria Annai Velangkanni reminds all faithful that all living beings are created for the glory of God.

[3] https://www.colour-meanings.com/colours-of-the-rainbow-and-their-meanings/ (accessed 15 January 2023).

5. Colour symbolism

> Colour on colour from background cleareth
> Where flower and fruit with trembling pearls are freighted
> And all around a paradise appeareth
> (Goethe: *Faust*, part 2, act 1)

Colour evokes the highest emotional response, suggesting mood and depth of experience. It is both art and science. Physicists discuss abstract theories of colour concerning light and optical principles involved in colour sensation; chemists formulate rules for blending colours; psychologists are concerned with emotional responses to colours. Colours have two primary meanings. Objectively and psychophysically, they explain the characteristics of light (wavelength, luminance, purity). Subjectively and psychologically, they are objects derived from one's perceptions (hue, lightness, and saturation).

Colour symbolism refers to the use of colour as a symbol, but one colour may perform different symbolic functions in the same place as well as cross-cultural diversity across time and space. However, the connection between symbolism and religion is apparent. In Mayan culture, the cycles of creation bear five colours (red: blood/birth, yellow: the nourishing corn, blue-green: water/fertility, black: death, white: mutation). The Chinese corresponded five primary colours to the five basic elements, the five directions, and the four seasons (blue/green: spring, wood, east, red: summer, fire, south, white: autumn, metal, west, black: winter, water, north, yellow: earth, centre).

Contradictory meanings in colours are caused by:
(i) Cultural associations such as the colour of traditions, celebrations or geography;
(ii) Political and historical associations such as the colour of political parties or royalty;
(iii) Religious and mythical associations such as the colours of spiritual or magical beliefs;
(iv) Linguistic associations such as colour terminology within individual languages;
(v) Contemporary usage - objects generated by modern conventions and trends.

Each colour has a history and meaning in physics and emotions. Red is the warmest colour with the longest wavelength, attracting attention and creating excitement. As a bright and deep colour, it is a sacred religious colour in many cultures. Red strikes a chord with more cultures than other colours due to its intensity, passion and invocation of an inherent physiological response positively and negatively. Yellow is an intense, bright colour and is expansive and stimulating. It has the highest reflective level of all colours and is an echo of the dual nature of red. Despite feelings of cheerfulness and happiness, people become annoyed or even angry when subjected to an excess of colour. Yellow ribbons were worn as a sign of hope as women waited for their men to return during the war.

Black absorbs the most light of any colour and is opaque. It is a multi-dimensional colour that can mean classic or futuristic. Western cultures use it to symbolize death at funerals because of its ominous nature. It has an air of intelligence, marked by rebellion, shrouded in mystery. White reflects the most light of any colour, often associated with cleanliness or sterility. Doctors wear white to convey these attributes. The colour is also associated with neutrality - a white flag stands for surrender. A Western bride traditionally wears white, a custom that dates back to ancient Greece. The temple for the goddess Athena was made of white marble, linking the colour to virginity.

6.1. **Colours in Christianity**

In the Western church, the application of colours to differentiate liturgical seasons became a common practice around the fourth century. Usages were varied but by the twelfth century, Pope Innocent III systematized the use of five colours (violet, white, black, red, and green). During the twentieth century, the Ecumenical Liturgical Movement prompted the rediscovery of ancient Christian rituals including the traditional colours of the Western church. To these, the two colours of blue and gold were added due to their use in some rites before the twelfth century. All colours express emotions and ideas associated with each of the seasons of the liturgical year.

White and gold symbolize the brightness of the day. It is the liturgical colour of Christmas and Easter, associated with purity, virginity, innocence, and birth. Black is the traditional colour of mourning in some cultures. Red evokes the colour of blood, associated with martyrs and Christ's death on the Cross. It also symbolizes fire, becoming the colour of the Holy Spirit. Brown is symbolic of the earth and is often the colour of a monk's robe, signifying humility and God's connection with the commonplace and the ordinary.

Green is the colour of growth. Blue stands for the sky and that air that gives us life, and it is also the colour of hope or good health. It is an alternate colour for the Advent season. Some rites honour Mary. Blue vestments are often worn as reminders of the emotional focus of the seasons. Purple speaks of fasting, faith, patience and trust. It is the liturgical colour used during the seasons of penance, Advent and Lent. Violet is a symbol of the sovereignty of Christ as the ancient royal colour. It is also associated with repentance from sin.

6.2. **Colours in Hinduism**

For Hindus, colours play a role in religion and culture beyond their decorative values. Red is a sign of sensuality and purity, used for significant occasions such as weddings, births and festivals. Brides wear red saris and put red powder on their hair. At death, a woman's body is wrapped in red cloth for cremation. During prayers, red powder is tossed upon sacred statues of deities and phallic symbols. Charitable, brave, and protective deities are dressed in red to destroy evil spirits. Saffron, the burnt-orange hue of the precious spice, is a sacred colour. It represents fire which burns away impurities to denote purity, and religious abstinence, the colour of holy men and ascetics who have renounced the world. Wearing this colour signifies the quest for light. Yellow is the colour of knowledge and learning, competence and mental development. It is associated with spring, activating the mind. Lord Vishnu and Ganesha are dressed in yellow, illuminating their representation of knowledge.

Green symbolizes peace and happiness, stabilizing the mind and soothing the eyes. It represents nature. Blue connects with nature. The colour denotes a deity who has qualities of bravery, manliness, determination, the ability to handle difficult situations, stability of mind and depth of character. Lord Rama and Krishna spent their lives protecting humanity and destroying evil; they are often shown wearing blue and having bluish faces. White is a mixture of seven different colours, expressing each of them. It indicates purity, cleanliness, peace and knowledge. Saraswati, the goddess of knowledge wears a white dress, sitting on a white lotus.

7. Comparisons of colour symbolism

Symbolic associations of colours with different religions are explored to identify similarities between the Graha Maria Annai Velangkanni (2005) and other religious colour systems with a few suppositions. Geographically, the Catholic Tamil community in Medan, Sumatra were immigrants from Tamil Nadu in South India. Historically, India is a country of Hinduism; thus, Tamils could have been Hindu before converting to Christianity or had contacts with Hindus nearby. *Catholic World News News Feature* (3 September 2007) reported by Vatican Radio with the title "Hindus join in India's Marian pilgrimage" could be evidence. About three million people visited the Marian shrine from August 29 to September 8, and only about half are Catholics.

On the other hand, Sumatra in Indonesia is the place where animism, Buddhism, Islam, and Christianity co-exist. The Batak people believed in animism before their conversion to Christianity, as seen in their church architecture and ornamentation. Chinese businesses flourished here after their settlement. Islam has been dominant since the fall of the Sriwijaya Buddhist kingdom (c.671-1288). European exploration sought spice in the fifteenth century, and colonization followed in the next century. Four languages (Bahasa Indonesia, English, Tamil, and Mandarin) served at the Graha Maria Annai Velangkanni can testify to this.

It was at the end of 2011, almost seven years after the original painting of the colourful church. Father James discovered a deep meaning of the colours applied to the church building and their significance in the journey of man from darkness to the glory of God. He created a hierarchical colour scheme to demonstrate a passage from earth to heaven (Figure 6), starting from (1) black (2) grey (3) white (4) red (5) green (6) blue to (7) yellow.

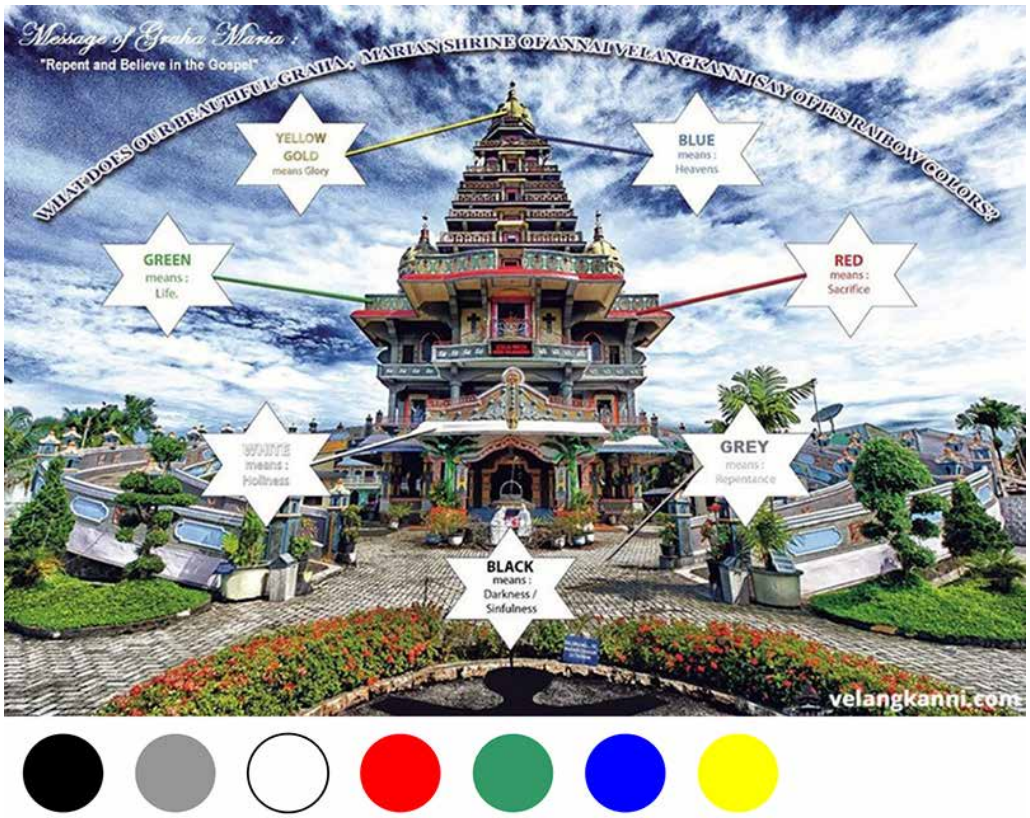

Figure 6. A hierarchical colour scheme ranging from earth to heaven: (1) black (2) grey (3) white (4) red (5) green (6) blue (7) yellow (Image: velangkanni.com; a colour chart: the author)

Graha Maria (GM), Christianity (C), Hinduism (H)
YELLOW (+GOLD): GM (the glory of God), H (knowledge/ learning/ competence/ mind activation)
BLUE: GM (heaven), C (hope/ health/ truth/ heaven/ Advent), H (bravery/ manliness/ determination/ a table mind/ destroy evil)
GREEN: GM (God's life), C (growth/ life triumph/ Trinity/ Epiphany/ heaven), H (peace/ happiness/ mind stabilizing)
RED: GM (sacrifice), C (Christ's death/ Holy Spirit/ blood/ Pentecost/ martyr), H (sensuality/ purity/ marriage/ festivity/ death/ deities/ destroy evil)
WHITE: GM (holy), C (purity/ virginity/ innocence/ birth/ holiness/ Christmas/ Easter), H (purity/ cleanliness/ peace/ knowledge)
GREY: GM (repentance)
BLACK: GM (darkness), C (mourning/ sin/ death/ Good Friday)

Black (1) is the asphalt road at the entrance that represents man's sinfulness, ignorance, and search for God's glory. White (2) reminds us that man should be holy if he seeks God's glory. It represents holiness. Grey (3) is the predominant colour to signify "repentance". To be and remain holy, man must repent and surrender to God. Red (4) means that man must make "sacrifices" to repent - get rid of sins and other misgivings. Green (5) represents "God's life", which is filled when man repents and sacrifices. Blue (6) signifies the seven skies - heaven with God's life in man. The doors of heaven are opened and the seven stories are in blue. Yellow/gold (7) signifies the glory of God in the heavens.

Favouring red and blue is common in all religions. Based on Lotman's semiosphere, the symbolism of each colour has been communicated across history, geography, cultures, traditions, and the spectator's viewpoint. Sometimes colours become the centre; sometimes they are alien in their meaning-making. The semiosphere is a place where all colours have similar metaphoric meanings related to human cognition and understanding. Christian Tamils are universal yet unique through their colours in Medan.

Conclusive thought: Lotman's semiosphere?

As a cultural landscape, architecture is subjective and perceivable, composed of symbols, meanings, and understandings. It is immaterial as it relies on context and culture. One person might be different from another. A way of describing a building landscape is to see it as a mental layer of human knowledge laid over the physical surface. It is a memory and bears a set of narratives transmitted through generations.

Bringing this into a sign system, Augustine (354–430) in *De Doctrina Christiana (On Christian Teaching)* claims that a sign is something which, offering itself to the senses, conveys something other to the intellect. He attributes an epistemic function to the sign, arguing that "all instruction is either about things or signs; but things are learnt through signs" (Augustine 1995). The borderline between things and signs and thus the sign itself is defined functionally rather than ontologically: signs are things used to signify something. He was interested in the signifying capacity of words and spoke of signs communicated to the eye, including pictorial representations among the non-verbal signs to set up the meaning of words. Augustine's doctrine of a sign embraces both the natural indexical sign and the conventional linguistic sign as species of an all-embracing generic notion of sign. It marked a turning point in medieval semiotics history.

Returning to the Graha Maria Annai Velangkanni, local traditions were used by the semiosphere to engage in dialogues with incoming cultures and doctrines of their centre-periphery position, mainly based on Catholic doctrines. The semiosphere illustrates how two cultures meet, what type of dialogue they are engaged in, and how they create experiences to reconfigure the field of cultural forces. Every culture (semiosphere) needs another culture to define its essence and limits.

> The border of semiotic space is the most important functional and structural position, giving substance to semiotic mechanism. The border is a bilingual mechanism, translating external communications into the internal language of the semiosphere and vice versa. Thus, only with the help of the boundary is the semiosphere able to establish contact with non-semiotic and extra-semiotic spaces (Lotman 2005: 210).

Architecture is a perpetual manifestation of the divine project. Entering the sanctuary, believers can sense God's harmonious world and eternal life. The Renaissance architect Alberti (1404-1472) proclaimed that beautiful ornamentation conveys the authority of God and persuades believers' emotions toward God (Alberti 1755). Church buildings interact with their historical, cultural and geographical origins, generating cultural syncretism. In this respect, sacredness is the result of a believer's interpretation and understanding of intangible spaces that are transmitted, modified, and re-imagined.

Father James' concept was inspired by a reflection on the mysteries of the incarnation, which St. Ignatius of Loyola, the founder of the Jesuit Order, experienced in his retreat. A pilgrimage is a devotional practice to draw closer to God and its site is marked by God's intervention. Churches dedicated to Mary, the Mother of God are common pilgrim places as a gift of grace. "Not only Catholics can come and visit, people from all religious backgrounds, nationality, regardless of colour and creed can come and seek spiritual healing here, or whatever it is they are looking…Something Beautiful from God". Graha Maria's proclamation facilitates pilgrim's peace. It changed semiotic liminality in every sense.

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MORPHOLOGY IN THE GRAMMARS OF SPATIAL CODES

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1. Introduction: On general and particular grammars of spatial codes

Spatial semiotics describes first of all the codes regulating meaningful spatial relations, structured and interpreted in accordance with their norms. Each of them is a special semiotic system with its own semantic, syntactic and pragmatic rules (cp. the concept of language in Morris [1938] 1971). A common property of the spatial codes is a formation of their expression planes by relations between certain spatial objects. Meanwhile, these codes are differed by the structural organization and functional connections with distinct aspects of human activity.

There are among them *somatic codes* connecting parts of body and their configurations with certain meanings – whether it be unscientific *physiognomy, chiromancy* or quite scientific *medical semiotics*. The *haptic* and *proxemic* codes regulate interpretations of meaningful spatial relations between bodies of different people – their touches, proximity, distance, turns, etc. Some of these codes belong to kinesic type, because they have both spatial and temporal components – in particular, *mimic* and *gesticulation*.

Some other spatial codes regulate the ways of structuring and interpreting objects involved in human activity. So, the *architectonic code* sets connections between parts of the object's constructions in a force field, which evoke feelings of gravity, balance, stability or instability, etc. The means of the *demarcation code* influence locomotions of subject acting among spatial objects through configurations of borders and passages in space of his activity. The *object-functional code* connects spatial forms of artefacts with their instrumental functions and regulates interpretation of spatial objects as tools of purposeful subject's activity – as a house, a car, a table, etc. The connotative meanings of these artefacts expressing the social relations between their users are regulated by the means of the *social-symbolic code*.

A group of the *quasi-object codes* contains the semiotic systems with the expression plane formed by such phenomena as colour spots, lines, serifs, etc., which can combined as letters, pictograms, and other signs placed on a surface. In particular, various systems of writing, musical notation, heraldic emblems, scientific ideograms and many other graphic signs and symbols belong to this type.

Each of the spatial codes has its particular grammar – a system of rules regulating formation and transformation of meaningful spatial relations selected and ordered in a certain way (cp. an application of the *grammar* notion to rules of operations with spatial forms in Jeanneret and Pellegrino 2018). For instance, the architectonic code expressing relations of supporting and supported parts in constructions has other norms of their structuring, than the object-functional, social-symbolic or some other spatial codes.

Although each of them deals with its own carriers of meaning and has its own grammar, all of these codes have common features connected with specifics of spatial semiosis. It depends not only on special ways of using general semiotic concepts – *signs, meanings, texts, codes*, etc., but also on particular categories of spatial semiotics: forms, places with diverse meanings, meaningful *borders* between them, and entire *semiotized spaces* formed by these units.

The common elements of spatial semiosis, their relations with each other, differences as means of sense expression and similar features can be researched in the framework of its *general grammar.* Like general linguistics can consider the common features studying by particular grammars of various languages, so the spatial semiotics has reasons to distinct studies of particular grammars in single spatial codes and its own general, or "universal", grammar.

An example of "Course in general linguistics" by F. de Saussure shows as its subject can belong to another, *semiological*, level of generalization, than the grammars of French, English, and other particular sign systems. These more specialized studies are related on the contrary to the semiographic level of the researching (see more detailed on this difference in: Tchertov 2019: 4-5). In a similar way, the *semiographic* level of descriptions in the grammars of the particular spatial codes differs from the semiological level of their "universal grammar", which studies the concepts themselves using for description of the semiotic means.

2. On morphology of spatial codes and its main concepts

2.1. Spatial morphology as study of *form* category and its derivatives

In frames of this spatial semiology, the *general morphology* can be considered as such its part, which deals with a unifying concept of *meaningful spatial form* and its derivatives. Like grammars of verbal languages, the grammars of spatial codes can contain together with the morphology also the syntactics, which deals with the structuring of meaningful *places*. Such distinction has even more grounds for the spatial semiotics, than for linguistics, where it undergoes to doubts (Saussure [1916] 1959: 135; Hjelmslev [1943] 2006: 51-52).

The *form* is a particular concept of spatial semiotics. Its meaning can be relatively independent from a *place*, which it takes, and it is not identical with the objects *borders*. The more, it differs from the entire *semiotized space* that can include many diverse forms, which may be transformed in various ways. In the same time, the *form* category can be related to each of the general semiotic categories: *sign, symbol, text, code,* etc. Depending on a chosen semiotic system and on way of its structuring, one the same spatial form can take different meaning. For example, a simple form '+' can be used in different semiotic systems as a sign of addition in the numerical code, as an index of a medical office or as a main Christian symbol.

There are, together with these semantic differences, the meaningful structural and functional distinctions of spatial forms, which can be the subject of morphological studies. The *meaningful form* in general can be defined as a recognizable and distinguishable configuration of spatial elements taken in their qualitative and quantitative relations and connected with definite meaning in a semiotic system (Tchertov 2018: 218). The general category of meaningful form can be detailed with some derivative concepts: *morpheme, sense discriminative form, and morphological construction*.

2.2. Morphemes, figures and morphological constructions

The concept *morpheme*, by analogy with linguistic units, can be applied to a minimal recognizable spatial form with its own meaning saving in various contexts. If such morpheme contains some parts, which help to recognize it, but do not have own meanings, these parts serve as *sense discriminative* indexes, like phonemes of verbal languages. Generalizing this function for verbal and non-verbal semiotic systems, Louis Hjelmslev named such units by the word "figures" (Hjelmslev 2006: 70).

The function of *figures* in the semiotic sense is often performed in spatial semiosis by the well-known *geometrical figures* – flat or volumetric configurations (circles, cubes, etc.). They were developed in practice of objects' transformations and subjects' mental activity before describing as "elements" of the geometric theory. In many codes, they can have own meanings, but the function of sense discriminative units is also common for them. The semiotic functions are acquired by the regular geometrical figures only insofar as they belong to a spatial code with certain "form of expression" and "form of content" (cf.: Eco [1968] 1998: 231; Toporov [1982] 2010: 47).

On the other hand, the spatial morphemes are differed from more complex *morphological constructions* composed of them as of elements. These constructions are nevertheless also recognizable units of the code, which can be included in its "vocabulary" – like the complex words are included in dictionaries together with their separable components. They can be included in even more complex *syntactic constructions* as more free combinations of morphemes and morphological constructions.

The concepts introduced in the general morphology at the semiological level can be detailed in the semiographic descriptions of their applications in grammars of distinct spatial codes. Several of them will be considered below.

3. Morphology in particular spatial codes

3.1. On morphology in somatic codes

Starting from the Goethe's idea of the morphology studying the forms of organic bodies (Goethe [1817] 1957: 104), it is rightfully to consider meaningful forms firstly in relation to human body. The body gives an initial "coordinate scheme" structured and interpreted still in mythological thinking as a ground for other classification systems, which connect "microcosm" and "macrocosm" in various matching of anthropomorphic and cosmological codes (see Cassirer 1925: 116, Toporov [1983] 2010: 330). The somatic codes have their own meaningful forms that need own ways of morphological analysis (see, in particular, Birdwhistell, 1952; Kreidlin 2002).

Among them, a *natural somatic code* can be described as a semiotic system developed still in biological evolution and regulating the organic impacts of body forms as indexes of sex, age, health, and similar qualities, which evoke certain cognitive, affective and behavioral reactions on them (see also: Tchertov 2019: 111, 132). However, this natural spatial code has various transformations in culture. In particular, systems of its proportions are elaborated for the representation of human body by the artists of different times – from the "Canon" by Polycleitus under Pythagorean system to the Dürer's studies (see fig. 1). As E. Panofsky (1921) has shown, all these systems are historically developed in definite cultural conditions. They can be described in semiotic terms as cultural modifications of the natural somatic code and approaches to its own morphology created for pictorial images of the human body. As it is in many other spatial codes, the quantitative relations in its system of proportions are not less important, than the qualitative relations of the recognizable forms.

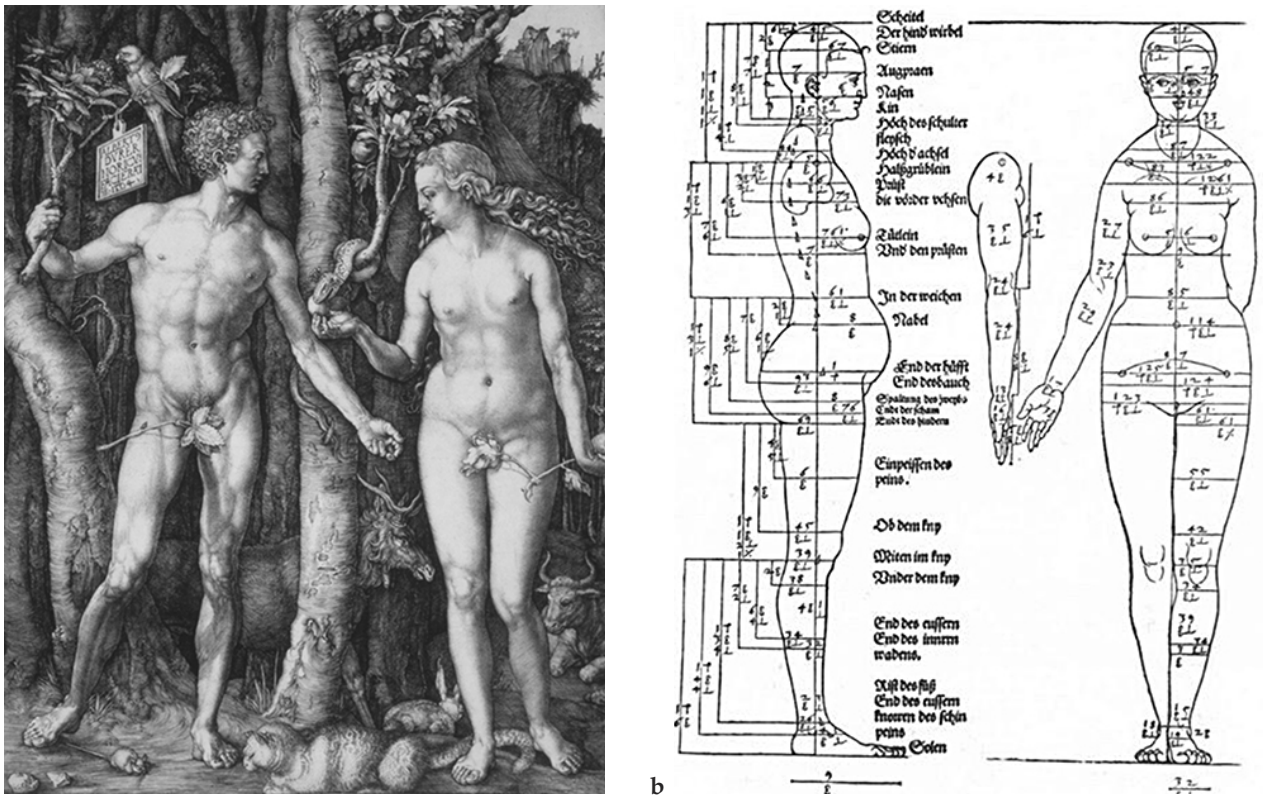


Figure 1. Cultural modifications of natural somatic code and dividing of whole body at a set of quantitatively defined parts: **a.** A. Dürer. *Adam and Eve*. Engraving on copper. 1504; **b.** A. Dürer. A morphologic study of woman's body from *Four Books of Human Proportion*. 1528.

3.2. On morphology in the alphabetical codes

Unlike the somatic codes, the quasi-object codes of *alphabet* are quite arbitrary. It is interesting a comparison of spatial and verbal morphemes on this example. The "double articulation" in the language described by Martinet (1960) is formed due to the distinction between morphemes with definite meanings and phonemes without them, but serving as the sense discriminating units. In a similar way, a linguistic tradition considers letters of the alphabet unlike words of the vocabulary as such distinctive units without own meanings.

However, the spatial semiotics can give another view on the alphabet as on a special sign system and describe the letters as *morphemes* of a spatial code, which connect them with phonemes of the spoken language as with their *meanings*. Unlike the logogram, the letter denotes not a morpheme or a word of the verbal language, but its phoneme or a class of related phonemes. The elements forming the expression plane of the spoken speech become the units of the content plane in the alphabetic code. From this point of view, the alphabetic writing is a visual-spatial code intended for representation of audial-temporal successions of sounds (cf. Saussure 1959: 23-24).

There are also *morphological constructions* formed by the morphemes of an alphabetic code. The fixed combinations of morphemes like *th* or *ph* in such words as *that* or *phoneme*, as well as whole inscriptions ordered to certain orthographic rules can be considered as the morphological constructions of this code. If the letters form a stable structure using a definite *font subcode*, its morphological construction are created as well – for example, in cases of famous Dürer's monogram or logotype of the Volkswagen company with a "visual rhyme" of letters V and W (fig. 2 c and d).

A meaningful combination of letters as morphemes of an alphabetic code in a certain order creates their *syntactic constructions*, where the meaning depends not only on forms, but also on their places. For example, the inscriptions of the short words 'ACT', 'ART' or 'CAR' are the syntactic constructions in the alphabetic code composed of the letters A, C, R, and T as of *its* morphemes denoting phonemes that form these words and morphemes of the verbal language.

At the same time, the writing codes have their own "double articulation", because their graphical subcodes have own *sense discriminative units*. Remaining minimal units of meaning in a writing system, where they denote phonemes, the letters are presented for reader as *graphemes* with certain visual qualities. They can be decomposed on more partial standard and recognizable elements: vertical, horizontal or diagonal strokes, arcs, and serifs (–_/ \ | ɔ C). These elements do not have own meanings, but serve for distinction and recognition of letters – like the phonemes serve as sense discriminative indexes of morphemes in the sound speech. The generalizing noun "figure" suggested by L. Hjelmslev for units of the expression plane with such functions fits them even more. The phonemes as "figures" of the audial-temporal speech are represented in alphabetic writing by its visual-spatial signs – letters –with their own "figures" formed of the figures in geometrical sense – straight, curved or broken lines (see fig. 2 a, b).

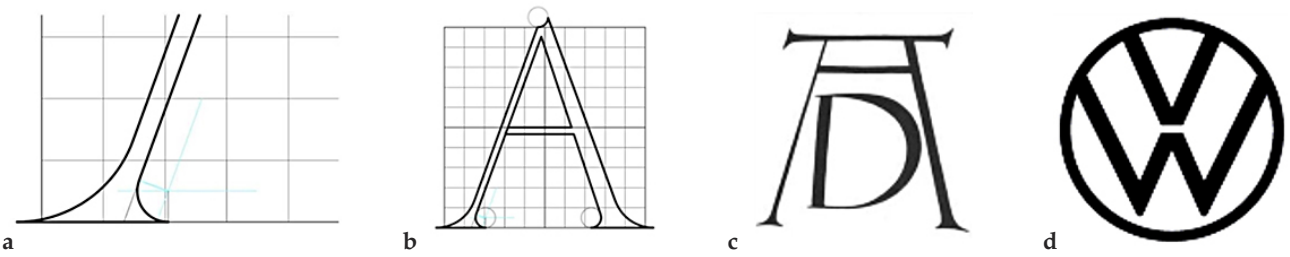


Figure 2 a. The big and little arcs with the horizontal and diagonal lines as "figures" of the alphabetic code and units of its chirographic subcode; **b.** A letter as a morpheme of the alphabetic code presented by the Dürer's chirographic subcode; **c.** The Dürer's monogram as a stabile morphological construction designed by him in another version of the chirographic subcode; **d.** The logotype of the Volkswagen Company as a morphological construction formed with the morphemes of the alphabetical code presented by the graphemes of a font subcode.

These figures can differ in distinct versions of chirographic or typographic subcodes of writing, which can be compared in their semiotic functions to the various norms of phonetic pronunciation in verbal languages. Unlike signs of the alphabetic code *representing* phonemes of spoken language, graphemes of these subcodes serve as indexes *presenting* the letters (see fig. 3). One the same inscription can be presented by various font subcodes, like a phrase may be differently spoken.

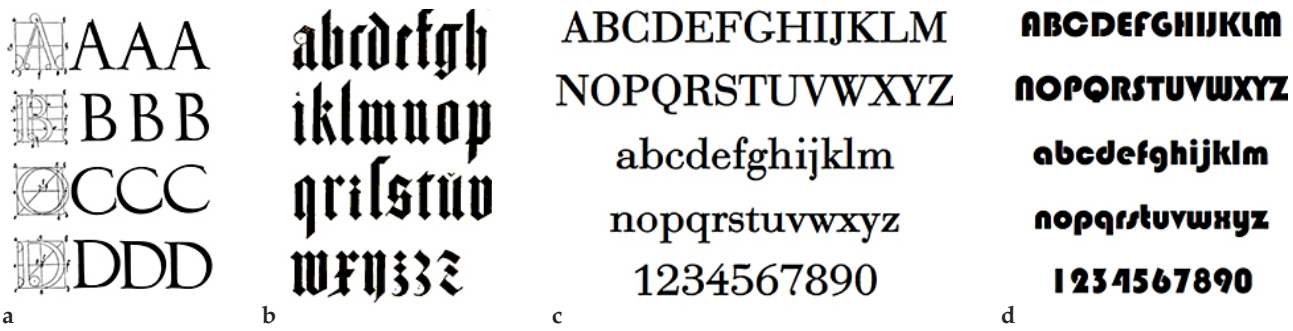


Figure 3. Examples of the graphic subcodes designed for the letters of the Latin alphabet: **a**, **b.** The chirographic font subcodes designed by A. Dürer, 1525; **c.** The typographic font subcode Bodoni; **d.** The typographic font subcode *Bauhaus* 93.

3.3. **On morphology in the architectonic code**

The letters of a font subcode can have some special connotative meanings as more or less balanced and having certain visual weight – as it is in variants of the t-letter: T, T, T, T, etc. The static and dynamic qualities of their visible forms are regulated already by another, *architectonic code*. It connects visible spatial forms with certain kinesthetic images of mechanical forces and gives to them meanings of supporting or supported elements in a construction seen as an architectural structure.

These infralogical meanings of spatial forms were been described still by T. Lipps (1906) as phenomena of an "aesthetical mechanics". He has considered a specific kind of empathy with perceived objects placed in the force field (a term *Einfühlung* in the German tradition) – a quasi-kinesthetic feeling of mechanical forces, which a subject experiences, as if he would be at place of these objects. Lipps (ibid.: 564-565) wrote on the grammar of spatial forms in art works and even distanced in its frame syntax and form studies – that can be considered today as an approach to morphology of the architectonic code.

Obviously, this code is especially important in the sphere of the *architecture*. The classical versions of this code are well known as order systems – Doric, Ionic, and other. Each of them has detailed norms of proportions for parts of architectural structures (base, trunk, capitol, etc.), which express certain tectonic functions – supporting, bridging and so on. Their morphological analysis was in fact carried out within the traditional theory of architecture, and its example can be seen at the fig. 4. From the semiotic point of view, one can see here dividing of the *morphological constructions* of the architectonic code at elementary units – *morphemes*, which have as its meanings kinesthetically experienced images of mechanical forces – pressure, gravity, elasticity, etc.

Taking into account this functional distinction, one can find morphemes and morphological constructions with similar meanings in other stylistic versions of the architectonic code. So, the supporting and supported functions are expressed by the new versions of the architectonic code in cases of Villa Savoye by Le Corbusier or in the Niemeyer's building of the Alvorada's Palace (fig. 5).

As the case of letters above shows, the architectonic code can be used besides properly architecture. In particular, various objects of human environment can be divided at morphemes differed by functions of "the carriers" and "the carried" in other versions of the architectonic code as well. For example, a cup can express this distinction due a contrasting of its stem and main volume in its morphological construction (cp. also fig. 6).

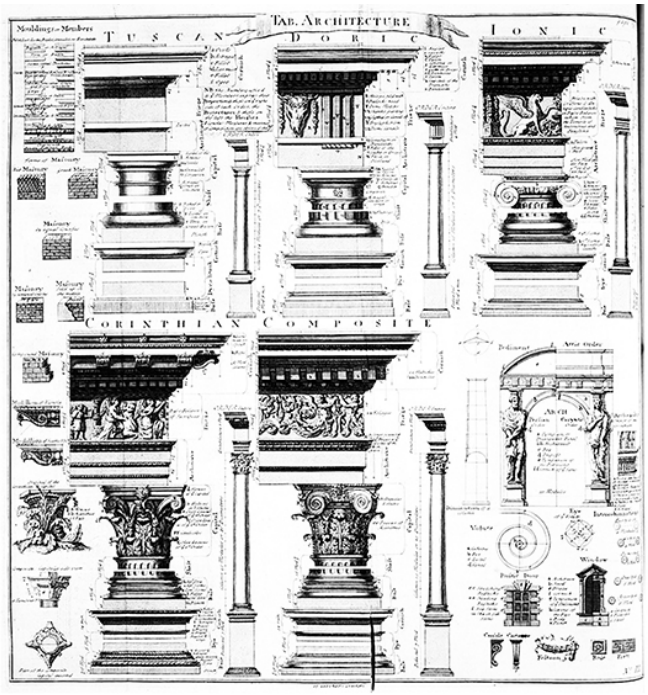
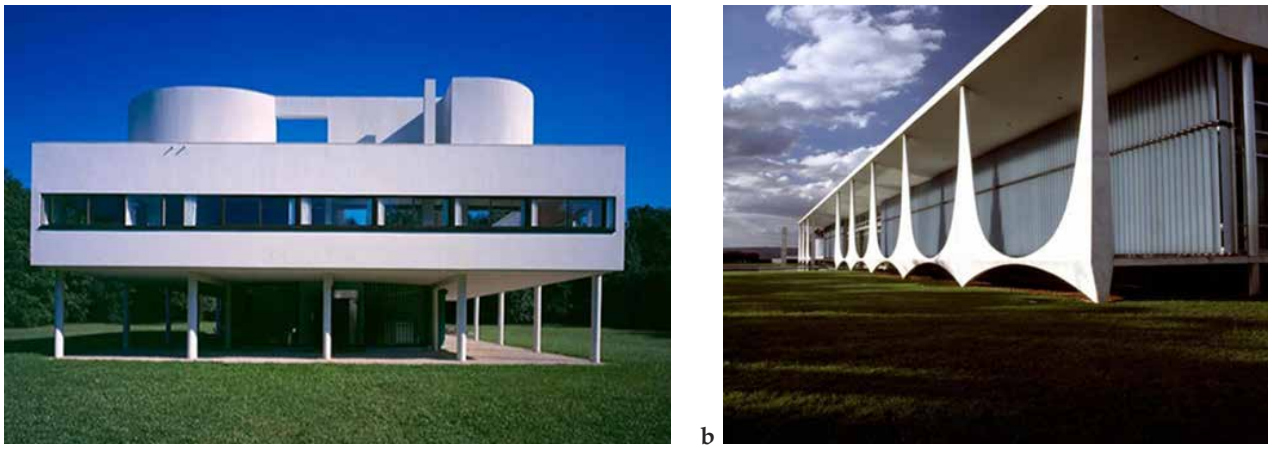


Figure 4. Table of morphological units and their constructions in the versions of the architectonic code regulating formation of columns in the classical orders. From: James and John Knapton, et al. *Cyclopædia, or a Universal Dictionary of Arts and Sciences*, vol. 1, Chambers, Ephraim, ed. 1728.



a **b**

Figure 5. Exampls of spatial texts formed by non classical versions of the architectonic code; **a.** Le Corbusier. *Villa Savoye* in Poissi. 1928–1931; **b.** O. Niemeyer. *The Alvorada Palace*. Brasilia. 1958.

3.4. On morphology in the object-functional code

It is clear that the object's forms of various artefacts express not only the tectonic relations between "the carriers" and "the carried" parts, but also their instrumental functions. For such interpretation more one, *object-functional code* should be applied, which gives another way of the form analysis and has its own *morphemes* and *morphological constructions*. For example, such elements of a house building as walls, roofs, windows, stairs, handrails, and other intended on definite functions can be considered as morphemes and morphological constructions of the object-functional code. Due to these means, an architectural building can be noun a "machine for living in" – by the famous sentence of Le Corbusier ([1923] 1986). There are similar morphemes of this code included in morphological constructions of other objects – ships, cars, trains, etc.

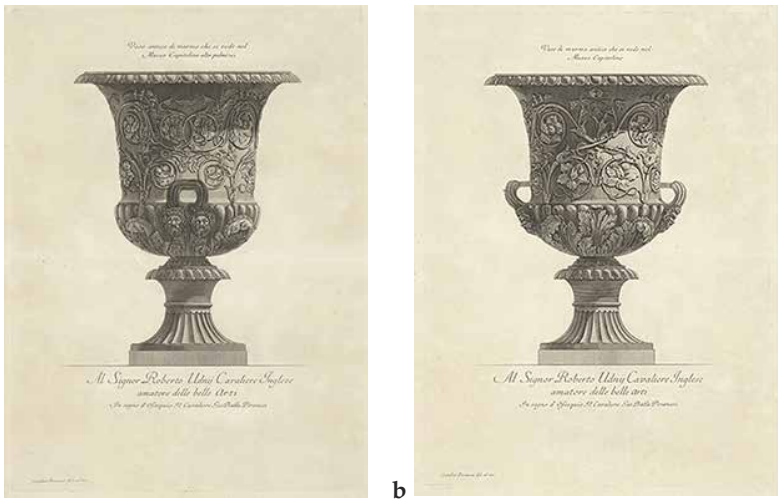


Figure 6 a, b. G. B. Piranesi. *Antique Marble Vase in the Capitoline Museum*. Print. 1778.

Common geometrical figures used as differential marks in both architectonic and object-functional codes conduce to the combination of their morphological constructions created by their means. Such joining is typical for artefacts of diverse kinds forming "rhetorical texts", in sense (Lotman 2000: 197). For example, the classic vase (fig. 6) has a clear dividing on the supported, supporting and mediating morphemes in the system of the architectonic code, and at the same time, it is also clear articulated by the means of the object-functional code with such morphemes as "reservoir", "prop" or "handle". It is notable that the meanings of these morphemes are readable regardless of the fact that the depicted marble vases do not function as vessels.

A "vocabulary" of the main morphemes forming a vessel was described by G. Semper in his book "The Style" (Semper 1863: 78 and ff.). Although Semper describes the "vocabulary" of main morphemes forming ceramic objects, they do not need only this material and can be formed by other materials using other technics (vessels cute of marble, casted of metal or glass, etc.). One the same material can be used in objects of different kind – as the same ceramics in forms of vases, in buildings of bricks or in sculptural pieces. The difference in their interpretations depends not so much on the material or technology as on the choice of morphemes and morphological constructions of the spatial code. At the same time, an involving of this code and its visual-spatial "vocabulary" is independent on the verbal language. It is clear at the famous picture by Rene Magritte "*This is not a pipe*" (fig. 7), where a viewer can recognize a depicted object and its function using only the visible morphemes of the object-functional code, even if the inscription affirms something opposite.

Figure 7. René Magritte. *This is not a pipe*. 1929. Los Angeles County Museum of Art.

There is a possibility to find also the *syntactic constructions* in the object-functional code combined from its morphemes and morphological constructions. Comparing with the more constant morphological constructions, they are more changeable and free formed. For example, a care is a complex morphological construction of the object-functional code dividing at many its morphemes and figures being itself in the same time a recognizable code unit. However a cortege of cars is not such unit, but a syntactic construction of the code.

3.5. On morphology and syntactic constructions in the social-symbolic code

Together with the architectonic and object-functional codes, forms of artefacts are interpreted also with help of *social-symbolic codes*, which turn them into spatial symbols of social positions of people. This type of codes gives the means that add to the denotative meanings fixed in the object-functional code also the connotative meanings connected with inter-subject relations (cf. Eco 1998: 213-218).

These supplement meanings can be expressed in this code with various visual-spatial bearers – materials, sizes, places, colours, etc. The meaningful forms are only part of them, which is nevertheless important for a distinction, for example, a palace from a peasant's house, a luxury car from a used vehicle, etc. They can have own *morphemes* and *morphological constructions* – as a royal crown, a papal tiara or a military cap. Meanwhile, the *syntactic constructions* of these morphemes are not less important for various codes of this type. In particular, variants of the *dress code* suppose formations of "syntagms" containing, for example, such morphemes as "shirt", "pants" and "jacket" (cf. Barthes [1964] 2000: 280).

There are in the social-symbolic codes the syntactic constructions more one type forming by spatial relations between object's forms and subject's bodies. Such including of morphemes with different meanings in the own space of a person can be seen at the portraits of Russian Empress Catherine II (fig. 8). When she is depicted in a guard uniform with a sword in the hand on horseback, a syntactic construction of this code is created as a visual-spatial equivalent to the verbal sentence: "She is a military leader". When her dress and accompanying objects are changed, the predicates of such spatial sentences also acquire new meanings: "She is the monarch", "She is a simple nice lady", etc.

Figure 8 a. V. Eriksen. *Portrait of Catherine II in a uniform of the Preobrajensky regiment* (detail). After 1762; **b.** S. Torelly. *Portrait of Empress Catherine II*. 1763–1766; **c.** V. Borovicovsky. *Catherine II walking in the park*. 1794. All pictures are in the State Russian Museum. St. Petersburg.

4. Conclusion: morphology in the grammatical structure of various spatial codes

As it was discussed above, the spatial forms can perform different semiotic functions in one the same code system and serve as single signs (morphemes and morphological constructions) or as sense-discriminative units acting on the signal-indexical level (see also Tchertov 2018: 220-221). The more, different codes have various grammatical systems, with diverse opportunities for the semiotic functioning of spatial forms. Some of them do not have the "double articulation" of units in the expression plane – as the Morse code – or, on the contrary, have the differences between "figures" with sense discriminative functions and full signs with certain meanings – as letters of an alphabet denoting definite phonemes and consisting of definite lines, which only help to identify and recognize the letters. Some of spatial codes have morphology as more important part of their grammatical systems, than syntax. For example, in the object-functional code, a "visual vocabulary" of spatial morphemes and morphological constructions is more essential, than possible combinations of these forms in syntactic constructions. There are also codes with more important syntax – as it is in the demarcation code, where the syntactic constructions of various borders (walls, barriers and other obstacles for movements) and of openings in them (windows, doors, gates or other apertures) are more essential than the forms of these components.

Thus, a comparative analysis of various spatial codes shows that morphology may not only dominate their grammatical structure, but also be coordinated with, or even inferior to, the equally important syntactics, which considers the relations of meaningful forms to their positions and structures of meaningful places in semiotized spaces. Although these grammatical studies do not coincide with studies of compositional structures in design, architecture and other spatial arts, they can be useful for them not less as the studies of grammar in verbal languages are helpful for poetics of verbal arts.

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WITTGENSTEIN AND HUSSERL: *LEBENSFORM*, *LEBENSWELT*, AND THE SPATIAL PRODUCTION OF MEANING

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1. Introduction

Semiotics is the study of systems of signs that produce meaning. In order to avoid or transcend formalism, glottocentrism (Cobley, 2010, pp. 3–8), and prevailing dualisms, I argue that semiotics needs to integrate holistic concepts into its disciplinary matrix. Holistic concepts are hybrid and ambiguous categories that cannot be reduced to analytical cognition through a segmentation into elements, parts, or constituent monads; they function as totalities, transcending prevalent dualities or usual dichotomies between subject and object, body and environment, language and reality, and nature and culture. Hans Ulrich Gumbrecht (1993) calls them "intermediate spheres" between the subject and the object (pp. 746–753). Those conceptual indexes are ambiguous since they cannot be reduced to a representational, empiricist functioning of the brain in simplistic cognitivist ways: they always refer to complexes of bodily, affective, and emotional attributes of mental acts (Violi, 2008, pp. 243-258). I argue that those noetic acts of semiosis are always already anchored in specific situations, places, and concrete contexts of everyday life, articulating meaningful, embodied, and motivated configurations (Violi, 2008, pp. 256–260).

I claim that architecture is the core disciplinary matrix operating on the basis of such practical, hybrid conceptual schemata, acting as a framing mechanism for experiential sensory data, focusing them and organising their manifold spatial attributes around symbolic centres able to generate meaning. Therefore, architecture could enrich the aforementioned semiotic quest. Indeed, I have claimed elsewhere that the spatial dimension of semiotic processes during the construction of meaning must not be overlooked (Terzoglou, 2018). "Space" in architecture is understood here as a vector and index of complex exchanges of information between different vital systems: it is there that we find signs or traces of dynamic interactions between the body and the mind. Architectural space as a semiotic, meaningful environment articulates abstract concepts and ideas with specific situations, places, and concrete contexts of bodily performance, engagement, and affordance. My basic working hypothesis is that Juri Lotman's "semiospheres" (2005) are spatial translations of the architectural envelopes or frontiers of José Enrique Finol's "corpospheres" (2014), attuned with spiritual "noöspheres" (Vernadsky, 2012, p. 16). According to Finol (2021), the body is a "living ensemble", always located in a place: in order to orientate itself through modalities, gestures, and movements, it constructs cartographic processes of semiosis and semiotisation – signifying and making meaning. Extending Finol's argument, I claim that the body is the primary locus for the generation of cultural meaning, articulating, in a practical state, concepts which aim at specific situations and actions to be performed within a specific architectonic environment.

In order to unravel the above hypothesis towards the inauguration of a phenomenological and vitalistic semiotics, in the present paper I will focus on *two holistic concepts* that somehow bridge the gap between the body and the brain, subject and object, and mental signs and material places, implicitly forming a semiotic locus, perspective, horizon, and ground for the spatial production of cultural meaning based on what I would like to call "concrete, attuned environmental fields". A notion similar to this concrete field is Jakob von Uexküll's idea of the "*Umwelt*" as a significant surround, a phenomenal, modelled self–world of the organism, or Jesper Hoffmeyer's concept of a "semiotic niche" (Emmeche, 2010, pp. 239–240; Kull, 2010, pp. 348–349; Sebeok, 2010, pp. 179–181).

Those holistic categories are the following: the concept of "*Lebensform*" ("form" or "way of life"), as it was developed in the later work of Ludwig Wittgenstein (1889–1951), and the concept of "*Lebenswelt*" ("life–world" or "world–of–life"), as expounded by Edmund Husserl (1859–1938) in his unfinished text titled *The crisis of European sciences and transcendental phenomenology* (1970). The aim of my paper is to present a comparative analysis of the two aforementioned concepts.

2. Ludwig Wittgenstein: The Concept of "Form of Life" ("Lebensform")

The emergence of the concept of "form of life" in the framework of the later works of Wittgenstein is an organic part of the relevant theory of the meaning of language in relation to its use. In this context, different "language games" correspond to distinct conditions of living (Pelegrinis, 2004, p. 728). These linguistic conventions presuppose the existence of constituted everyday practices, that is, a nexus of inherited cultural situations – ways of living (Baldwin, 2003, p. 735). "Form of life" thus denotes a meaningful experience that takes place in a determined geographical and historical context; that context *already has* a form of organisation (Audi, 2011, pp. 204–205, 1361–1362).

Wittgenstein's references to the term "form of life" are scant and leave much to be desired. For example, we read in *On certainty* (1975, § 358) that a form of life is a difficult subject to deal with, to think about correctly, and even to express (46–46e). This is perhaps because, as a "way of life" ("*Art des Lebens*") (Wittgenstein, 1998, 92–92e), it is related to faith, to a whole set of beliefs and certitudes. Thus, in the collection of fragments titled "Culture and Value", Wittgenstein implies that a way of life or a form of life presupposes a specific attitude, a form of conduct ("*Verhalten*") (1998, pp. 69–69e). If we then read *Philosophical investigations*, we realise that this attitude is related to the learning and practical usage of a language (Kishik, 2008, pp. 1–8). Wittgenstein writes, "to imagine a language means to imagine a form of life" (2009, pp. 11–11e). Further, he again emphasises that "the speaking of language is part of an activity, or of a form of life" (2009, pp. 15–15e).

It seems as if the "form of life" is set as an axiomatic truth, a primary concept that cannot be analysed and is not reducible to anything else. Wittgenstein confirms our interpretation, writing: "What has to be accepted, the given, is – one might say – forms of life" (2009, pp. 238–238e). According to Konstantinos Boudouris (1989), a form of life is "the substratum on which we build and support the rest of our conceptual and cognitive world" (1989, pp. 15–16, 19–20). There are, as Wittgenstein reminds us, many *forms of life* ("Lebensformen"), many "tissues of faith" (2000, p. 212) that guide our involvement in everyday activities and intentional practices. Those references strengthen the enigmatic, puzzling, and cryptic nature of the term, its inherent vagueness (Wittgenstein, 2000, p. 246; Kishik, 2008, pp. 120–123). A possible direction towards solving the problem might be provided by a fragment on the topic of religious faith written by Wittgenstein on December 21, 1947: "It appears to me as though a religious belief could only be (something like) passionately committing oneself to a system of coordinates. Hence, although it's a belief, it is really a way of living ("Art des Lebens"), or a way of judging life. Passionately taking up *this* interpretation" (1998, pp. 73–73e).

I find this phrase extremely important. First, it shows that a way of life, or a form of life, has a certain *spatiality*, a spatial *texture*, or more precisely, a form of organisation: it is a system of references, instituted by "shared human behaviour" (Wittgenstein, 2009, pp. 88–88e), which organises a space, or, as Wittgenstein puts it, a system of coordinates ("Koordinatensystem"). Second, it seems to imply that this virtually *geometrical–mathematical* organisation of space conceals an interpretation, a judgment, a decision, and an evaluation: a way or a form of life involves a *moral dimension*. Stelios Virvidakis (2000) correctly notes that a form of life is connected to a "solid ground of practice" that determines a "place where values emerge" (pp. 150–158). Naomi Scheman (1996, pp. 383-410) has articulated a preliminary investigation of a certain "spatial" texture of the "form of life" in relation to ethics and politics, calling it a "rough ground". Konstantinos Boudouris (1977) also suggests spatial definitions and metaphorical descriptions, such as "cultural environment" (p. 224), "living whole" (p. 228), or a "cultural tradition in a definite place" (pp. 229–230).

In their seminal book titled *Wittgenstein's Vienna*, Allan Janik and Stephen Toulmin (1973) argue that the concept of "Lebensform" has a Viennese origin, recalling Adolf Loos's architectural theories or Eduard Spranger's contribution to characterology. The authors claim that "Lebensform" has to do with a *contextual framework* that ascribes cultural meaning to language, design artefacts, and human experience. However, Wittgenstein's treatment of "Lebensformen" moved away from Spranger's schematic and abstract exposition of different lifestyles to a concrete, almost *anthropological*, investigation of *actual features* of everyday practice (Janik and Toulmin, 1973, pp. 230–232).

From this perspective, a form of life transcends its possible biological interpretation: adopting Stanley Cavell's (1996) terminology, we could speak about an "ethnological" nuance of the concept, which lays emphasis on the differences between various cultures (1996, pp. 288–289). Simultaneously, as Michael Kober (1996) has shown, what is important is the fact that those different forms of life are in need of a *community* which shares similar practices, manners, customs, institutions, and habits; that is to say, a form of life requires a *locality* and a social group that will constitute a collective world–picture (1996, pp. 417–418). As David Kishik (2008) notes, a "form of life" is a life experienced within a "shared, public space" (pp. 10, 25–26).

3. Edmund Husserl: The Concept of "Life–World" ("Lebenswelt")

The "natural attitude", meaning our immediate involvement in the objects of the world, the "ontological sphere", the world as a meaningful horizon, a noematic framework, and a background of our experiences and beliefs, are some of the interspersed motifs found in Edmund Husserl's overall work, which can be characterised as possessing a circular and dynamic structure (Gadamer, 1976, pp. 182–183). These themes perhaps prepare the thematic material for the problems structured around the concept of "life–world" (Føllesdal, 2010, pp. 38–45). According to David Woodruff Smith (2007, p. 344), the term "Lebenswelt" probably originates with Georg Simmel (1858–1918). For Husserl, the "world–of–life" is a polemical concept (Evans, 1996, p. 58): it is conceived as a pre–scientific, everyday world of experiences that has its own structures of appearing (Audi, 2011, pp. 1323–1325). It is a social world of pre–conceived notions (Baldwin, 2003, pp. 672–673). In other words, the "world–of–life" appears as a *lived world of experiences*, a world of symbolic qualities and senses, an everyday surrounding world that is constituted through forms of meaning ("*Sinnesgestalten*") (Husserl, 2002, pp. 152–157, 163–165). Hans Gumbrecht (1993) has rightly located an inherent ambiguity in the term "Lebenswelt" as a "scheme of reference" or a "stock of knowledge": it seems implicated in historically specific cultural situations while characterised by meta-historical and a priori or transcultural features of human existence (Gumbrecht, 1993, pp. 754–757).

In either case, the participation of human subjects in this everyday environment of meaning is taking place through their organic, living bodies ("*Leib*"), which Husserl distinguishes from the idea of a physical body ("*Körper*") (2002, pp. 153–154). From this perspective, we could say that through bodily actions and deeds, a common world of meaning – or a form of life, to use Wittgenstein's term – is instituted. This "life–world" reminds us of the concept of a spatio–temporal "environment" ("*Umgebung*"), a "surrounding world", as was expounded by Husserl in his lectures on *Thing and space: Lectures of 1907* (pp. 1–4; Smith, 2007, p. 344).

There are various instances in Husserl's overall work where concepts that bear a family resemblance to "Lebenswelt" emerge. They reveal Husserl's stable front towards biologism, naturalism, and objectivism (Husserl, 1970, pp. 269–271, 292–293). This tendency opens a possible affinity between the concept of the "life–world" and the idea of a "form of life", as was developed in Wittgenstein's later work. Moreover, it could forge a relationship between Husserl's phenomenology and the tradition of "*Lebensphilosophie*" (Wilhelm Dilthey [1833–1911]; Rudolf Christoph Eucken [1846–1926]) (Pelegrinis, 2004, p. 622).

This family resemblance led Edward Casey (1997) to advance certain arguments regarding the spatial dimension of Husserl's "Lebenswelt". In his important study, *The fate of place*, he shows how, in the early work of Husserl, the human living body ("Leib") is entangled with a "system of locations" ("*Ortssystem*") that defines a "bodily space" ("*Leibesraum*"), a "core world" ("*Kernwelt*"). He then proceeds to almost identify the "Lebenswelt" with this "Leibesraum". In other words, the "Lebenswelt" would be a continuous system of possible extended locations of the living body (Casey, 1997, pp. 216–220, 224–228, 437 n. 141).

However, I argue that what seems quite interesting in Husserl's observations concerning the life–world is that it does not necessarily coincide with the material world of extension, following a Cartesian logic, nor does it express the sum total of the material things of the natural world. From this point of view, Husserl's lecture titled "Philosophy and the crisis of European humanity" (1970b), delivered in Vienna in 1935, is revealing. There he concedes: "The constant fundament of a subjective work of thought is the surrounding life–world; it is always presupposed as the ground, as the field of work" (Husserl, 1970b, pp. 295).

Nevertheless, this world is *intuitively given*, purely subjective, and is *already within* consciousness as its universal horizon (Husserl, 1970b, pp. 281, 295). Husserl elucidates: "'Surrounding world' is a concept that has its place exclusively in the spiritual sphere. That we live in our particular surrounding world, which is the locus of all our cares and endeavors – this refers to a fact that occurs purely within the spiritual realm. Our surrounding world is a spiritual structure in us and in our historical life" (Husserl, 1970b, p. 272).

In other words, a life–world is not the objective world, i.e., a system of objective locations, but is instead a lived experience of this network. It is the world that has acquired *semiotic meaning through practices and activities* that define a "purposeful life accomplishing spiritual products; in the broadest sense, creating culture in the unity of a historical development" (Husserl, 1970b, pp. 270, 273).

Those ideas crystallise in Husserl's major later work, which kept him busy from 1934 until 1937, *The crisis of European sciences and transcendental phenomenology. An introduction to phenomenological philosophy* (1970), where he elaborates on the hidden presupposition, precondition, and unrecognised foundation of scientific research: the "life–world" (pp. 111–112). Here Husserl explicitly states that "science is a human spiritual accomplishment which presupposes as its point of departure ... the intuitive surrounding world of life, pregiven as existing for all in common ... [F]or us this surrounding world has only the ontic meaning given to it by our experiencings, our thoughts, our valuations" (Husserl, 1970, pp. 105, 121).

It becomes obvious that the ambiguous concept of "Lebenswelt" functions as a common field of reference, a *system of references* which provides for the public spatiality of a "form of life". I argue that *form of life* and *life–world* interconnect in a dialectical interweaving of common spaces and communal practices of togetherness. According to my interpretation of Husserl's argument, they delineate the primary ground ("*Grund*") for the constitution of any conscious grasp of the world, forming a mental configuration, a meaning–construct ("*Sinngebilde*") (Husserl, 1970, p. 113). Seen from that perspective, a life–world is a horizon of life–projects characterised by a particular cultural historicity, or, as Paul Ricoeur writes, "the reservoir of meaning, the surplus of sense in living experience" (Ricoeur, 2002, pp. 592–593).

The life–world is conceived as a field of *overlapping horizon–validities*, an intersubjective synthetic unity of sectors of the world (Husserl, 1970, pp. 143–147, 161–164). If we carefully examine the various sections in *The crisis of European sciences*, where Husserl analyses the particular structure of spatio–temporality that characterises the life–world, we will discover that its differentiation into particular regions gives birth to subjective systems *of correlations* (pp. 165–167) through which the way of perceiving the "world–of–life" is mapped.

These systems of correlations evaluate a given system of locations through the lens of a specific form or way of life (Engelen, 2010, p. 143). The "Lebenswelt" is a mental space that ascribes meaning to a place, capturing the qualitative experience of a locality: it is a cultural world. It is a "subjective–relative a priori" that constitutes "a world–horizon as a horizon of possible thing–experience" (Husserl, 1970, pp. 138–140).

I claim that a life–world is this subjective "system of correlations", that is to say – and establishing a connection with Wittgenstein's thinking – a "system of references", a singular, *mental* "Koordinatensystem" which organises and gives meaning to everyday experience. In other words, the Husserlian life–world is a phenomenological and semiotic structure of meaning that possesses a spatial texture (Smith, 2007, p. 344; Føllesdal, 2010, pp. 27–37). Following David Carr (1977, pp. 208–211), we could claim that a "life–world" is a cultural world of values ("Wertewelt") (Smith, 2007, pp. 383–387).

4. "Lebensform" and "Lebenswelt": Common Characteristics

The concepts of "Lebensform" and "Lebenswelt" seem to share some common characteristics, properties, and attributes:

- **a.** Both conceptions transcend biologism and psychologism; they delineate an *intermediary area* between the pragmatism of particular events or things and the solipsism of private feelings. They are both *borderline* concepts – hybrid and holistic.
- **b.** The entanglement of the "Lebensform" in collective linguistic constructions and the correlation of the "Lebenswelt" with an intersubjective dominion that constitutes the world, answer for a *community of life–practices*.

c. This creation of a collective horizon of meaning shows that a "way of life" has a dimension of value and presupposes a system or a scale of values that gives meaning to empirical reality, demanding certain moral attitudes and behaviours towards the "real" world.
d. This ethical stance needs, in order to function, a "tissue of faith", a *system of references or coordinates* (Wittgenstein's "Koordinatensystem"), or a *system of correlations* (Husserl, 1970, pp. 165–167).
e. The most crucial common characteristic of the two concepts is their *spatial dimension*. Every "way of life" fits into a social context, an environment, a cultural place.

Based on the above five points of convergence, it would be interesting to examine whether Edmund Husserl and Ludwig Wittgenstein adhere to a similar phenomenological research program that is somehow related to semiotics and the questions of meaning: noesis and *noema* (Zilhão, 1994, pp. 956–964). According to Van Peursen (1959), "a common accent with both thinkers is on the phenomena in their meaningful structures", namely within "fields or systems of reference", horizons, surroundings, or situations that "lend significance to every single proto–phenomenon" (pp. 184–185, 188–189). Husserl's idea of intentionality is reminiscent of a sign which, like an arrow, moves towards the phenomenon, the thing. A collection or a *system* of similar signs forms the intersubjective world of language, which corresponds to the Wittgensteinian agreement in a "form of life" (Van Peursen, 1959, pp. 188–189). Jaakko Hintikka (1997) supports this line of argument. He claims that Wittgenstein and Husserl "were both phenomenologists", despite their differences: Wittgenstein's *Tractatus* is "an exercise in phenomenology", proving he is "a far purer phenomenologist than Husserl" (1997, pp. 101–102, 111).

5. The Spatial Texture of "Lebensform" and "Lebenswelt" as Ways of Life

Since our hypothesis that Husserl and Wittgenstein both belong to the phenomenological tradition cannot be adequately answered within the bounds of the present paper, it would be useful to point out that the concepts of "Lebensform" and "Lebenswelt", considered as different tropes within the category of "way of life", presuppose a questioning around *spatiality*, a discussion and thinking about space. That this is the case can very clearly be attested by the various rich metaphors used to describe the two concepts under consideration.

Wittgenstein's "Lebensform" is explained by scholars using the following expressions to define it: substratum, solid ground, place of emergence, environment, rough ground (Van Peursen, 1959, p. 189), enclosed arena, background, river–bed, platform, bed rock, skeleton, and axis of a door. Roger Paden (2007, pp. 35–36) has convincingly argued that Wittgenstein's involvement in the architectural design and construction of the famous *Palais Stonborough* between 1926 and 1928 led him to a new conception of language in relation to real conditions and ways of life. Indeed, architecture is the art *par excellence* that is responsible for the organisation and design of the spatial framework, leading and enabling the development of various "forms of life". Therefore, architecture was perhaps also responsible for giving birth to, or at least instigating the conception of, a plurality of different life forms so characteristic of Wittgenstein's later philosophy. According to Van Peursen's interpretation of Wittgenstein, "every expectation is embedded in a situation" (1959, p. 188).

Husserl's "Lebenswelt", on the other hand, is analysed using the words or terms surrounding world, shared environment, horizon, solid or absolute foundation (Gurwitsch, 2009, p. 470), base, field, place of care, primary or common ground, sub–soil, meaning–foundation, original matrix and actual context (Carr, 1987, p. 230, 237), basis, earth, groundwork, sedimented, layered receptacle, reservoir, and even, absolute substratum (Lyotard, 1991, pp. 61–64). Following Van Peursen's argument, Husserl believes that "everything is located in certain surroundings. Without these the object would have no significance" (1959, p. 186).

All of the above descriptions make use of *spatial*, *geological*, and *architectural metaphors*. I claim that this is not accidental: this fact originates in the *inherently spatial texture* of "ways of life" which those concepts attempt to analyse and map. I argue that Wittgenstein's "Lebensform" and Husserl's "Lebenswelt" can become very useful for contemporary architectural and semiotic theory.

As a conclusion, I would like to put forward the hypothesis that architecture should have a very special value and play a pivotal role within the context of a future *phenomenological or vitalistic semiotics*. The proposed branch of semiotics is conceived as a new disciplinary matrix at the intersections between architecture, philosophy, and spatial design methodology. As the previous analysis of the concepts of "Lebensform" and "Lebenswelt" has revealed, architecture functions as a *primary metaphorical field* for expressing structures and textures of spatiality within semiotic processes. Apart from providing a rich reservoir for *metaphorological* indexes, according to Hans Blumenberg's (1920–1996) research agenda (Adams, 1991, pp. 152–166), architectural spatial organisations are also *proto–phenomena* that ground forms and worlds of life. Architecture as a proto–semiosis produces framing mechanisms and spatial envelopes, facilitating the process of building meaningful orientations in the holistic concrete environmental field ("Umwelt") (Kull, 2010, pp. 348–349) that involves the lived body, its metabolic code (Cobley, 2010, pp. 4–9), and its dynamic, vital interactions with the architectural matrix or background of life. Sign action, in other words, semiosis, *builds* a world of signs. Habits ("*Gewohnheiten*") and "typicalities of behavior" forming the "Umwelt" (Gurwitsch, 2009, pp. 454, 478), typical situations (Vesely, 2010, pp. 189–200), ethos, and common sense play an important role in this construction of the semiosphere.

I argue that architecture is one of the most important ontological and epistemological presuppositions for the building of "symbolic spaces" that articulate Juri Lotman's semiosphere (2005), according to specific, focused attributes and operators of meaning. Architecture moulds the "Lebenswelt", instituting meaning–structures, and creating the "sub–soil" of experience (Carr, 1987, pp. 241–243). Therefore, I would like to claim that architecture is a primary modelling system, the ground zero of cultural semiotics, an original framework, horizon, and *field of reference* for meaningful relations (Van Peursen, 1959, pp. 186–188), hierarchies, and differentiations of qualitative values between things and bodies that literally take place. I propose calling these qualitative environmental evaluations an "*architectono-sphere*" or "*architecture–sphere*". Semiotic research, enriched by and expanded through phenomenology and vitalism, should try to map their intricate, complex, and labyrinthine spaces, places, and structures. This is a project for the future.

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LAYERS OF SPACE IN ARCHITECTURE. THE CONCEPT OF BOUNDARY IN MINIMALIST ARCHITECTURE

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1. Introduction

By realizing both, physical space and a discourse about space, architects might be said to be fulfilling their traditional role of finding the means to represent what otherwise existed only as ideology.

(Forty 2004: 273)

Semiotic of architecture is considered as a special part of general semiotics of space (Krampen 1996: 39). It should be focused on the process of the production of meaning through the articulation and organisation of space-*layers of space*. This articulation has, at least, a mental side (conception) and a material side (realisation). A qualitatively established transdisciplinary aspect of observation, by which this phenomenon, placed in its natural non-disciplinarily determined context, would gain importance precisely as an input factor - a signifier - of the architectural concept.

Boundary space is a phenomenological determinant that gives a more detailed understanding of the relationship between man and space, as well as both positions within each other. As Heidegger explains that *space does not stand against man, and that he is neither an external object nor an internal experience* (Heidegger 2009: 317), because there is no man and space outside him and vice versa, the idea of multi-layered spatial levels established within of man that correlate with the real physical spatial environment becomes, not only possible, but certain. In this context, the question arises about the type, structure, proportions, materialization and other necessary characteristics of a real physical spatial framework, which is a prerequisite for the very establishment of a border spatial system, as a part of the *lifeworld*.

The term *lifeworld* was coined by the German philosopher Edmund Husserl (1859-1938), and his idea of the *lifeworld* became known in France mainly through the works of Maurice Merleau-Ponty, who studied Husserl's unpublished texts at the Husserl Archives in Louvain in 1939 (Spiegelberg 1965:159). For Husserl, the *lifeworld* (Lebenswelt) was not identical to empirical reality, nor was its structures immediately accessible to a person in the *natural attitude*. According to Husserl, this world was the world as experienced by a living subject and from his/her perspective. Thus, the lifeworld was subjective and relative. Husserl believed that science had forgotten the subjective consciousness which developed it and that science was rooted in the lifeworld. Therefore, it was the task of philosophy to restore the balance between (the natural sciences' task to achieve) maximum objectivity, and simultaneously starting from the subjective lifeworld (Spiegelberg1965:162).

2. Layers of space

Any definition of architecture itself requires a prior analysis and exposition of the concept of space.

(Lefebvre 1998: 15)

Layers of space exists as a part of the *lifeworld*. Real spatial polarities, such as internal and external space, do not conflict with phenomena but are complementary factors of one space. In Aalto's Villa Mairea, there is inter-penetration of outside and inside, enabling easy of movement between the two (Alto 1998). But, it is not always so obvious. Different spatial layers in the architectural structure of a building can

create particular spatial relations and an architectural space that cannot be defined as an inner space or as an outer space, but one which has the characteristics of both. This space, which can be called "in between space", appears as the result of a specific design concept. The space that is formed between them acquires special significance, as some kind of border.

Ambiguous openness is enriched by the symbolic meanings that can be ascribed to the view inside or out. Inside/outside can be read as house/garden, architecture/landscape, art/nature, family/city, or individual/world depending on one's philosophical musings. The fact that the relationship between these entities is one of connectivity and continuity rather than dualistic opposition is a source of considerable psychological solace. In - between are spaces that depict the simultaneous desire of man to protect himself from external influences and the opposite desire for a direct connection with the external natural environment.

Accepting Winnicott's remark that "people live in three worlds: internal, external and transitional –the field of cultural experience" (Praglin 2006: 173), it is possible to formulate the concept of in-between space or *transitional space*, precisely as an entity that it unites man and the observed artistic/performative act. Laura Praglin further elaborates:

> "Using Winnicott's terms, we could say that, for example, an artist expresses his being by constructing a framed, transitional zone in which the expression of creativity occurs. The artist creates, again and again, unconscious processes, presenting them in a way that finds an echo in our common sense of symbols. By articulating these symbols that we share, the artist invites us into this intermediate/transitional zone of experience" (Praglin 2006: 174).

3. Field of interaction-the cultural space

Space is the essence of architecture –
Mies van der Rohe, 1933.

Boundary is one of the key ideas in the semiotics of culture. The explication of the objectivation process and modalities of *boundary signs* enables the shift of *boundary* from theoretical semiotic notion to a methodological tool for the semiotic analysis of traces of cultural change and of interrelations of semiotic systems.

Bernard Cashe, the architect and theoretician, in a book *Earth Moves: Furnishing Geography* (1995), examines the philosophical discourse of architecture, as well as concrete forms, through the relationship between external space (geography) and internal space (furniture). According to him, there is no object, no matter how small, that does not have a geographical component. In this context, *geography is not the area of the immediate neighborhood, but a line that passes through objects, from the space of the city all the way to the coffee shop* (Cashe 1995). The interior is equally topographical and territorial, while the furniture of the interior space is *a replica of architecture, an object that is in direct connection with the body of the person* (Cashe 1995). In a way, furniture forms our immediate physical environment and, in a way, becomes our first, intimate territory. In this way, the furniture becomes a field of interaction between the external and internal space.

Kengo Kuma, in his essay *Digital Garden*, examines the relationship between architecture and landscape through the lens of Le Corbusier, arguing that no matter how light and immaterial the wall was, it could not be erased. The reason for this lies in its explicitly visual orientation and the tendency to define the object as a series of framed images. Kuma uses the metaphor of a traditional Japanese garden for the concept of space, which he refers to as *place*, as do other contemporary architects and theorists such as Wright (Kuma 1997: 6).

Michel Foucault describes the space of the garden as a place of over-signification where the garden, as the smallest part of the world, at the same time represents the world as a whole. In this sense, internal logic and external requirements are harmonized in one field, situation, place, and context (Foucault 1997).

4. The border space structure vs. the in/between space structure

Every kind of architectural definition has an in-between space
Sou Fujimoto

Although it may seem that the terms *in-between* space and border space share too many common characteristics, I consider it necessary to point out the basic semantic level of difference between them: the attribute (in) between defines the space in a precise manner, as multidimensional, but essentially transitory-passing, while the *border* assignes the space more cumulative, although also ephemeral characteristics.

Through a broader transdisciplinary vision and comprehension of the foundations set in anthropological frameworks, the border space and the roots of this idea are illustrated in depth (Table1).

Table 1. Transdisciplinary development of the border space structure
(Source: Created by author)

TRANSDISCIPLINARY COVEREGE	ORIGINS	THE PATTERN OF MEANING
Anthropology	Arnold Van Gennep Victor Turner	Threshold-rite of passage. State of transition.
Architecture	Steven Hall Alberto Perez Gomez Juhani Pallasmma Christian Norberg Schultz Jeremy Thiel	Simultaneous internal and external perception. Chora: senses, frame . Embodied memory. Existential space. Spatial mediation.
Art	Meta Hočevar Richard Scheckner	Spatial threshold. Threshold of thought.
Human geography	Piero Zanini	The border phenomenon.
Phenomenology	Maurice Merleau Ponty Gaston Bachelard	Existential space, causal connection, space, event. Poetic paintings, *Poetics of space*.
Philosophy	Michel Foucault Robert Pirsig	Heterotopia. World of Mind.
Psychology	Donald Winnicott Martin Buber	Intermediate state. State of transition.
Sociology	Henri Lefebvre Edvard Soja Paul Virilio	Perceived, imagined, experienced space. Third space. Critical Space.

The concept of the *in-between* was proposed almost simultaneously by Martin Buber (1878-1965) and Donald Winnicott (1896-1971)[1] in two different disciplines, Buber introduced the concept into existential philosophy, and Winnicott into child psychoanalysis. Although marked as *rarely applied outside the field of psychology* (Praglin 2006: 1-9), the concept of in-between has largely determined the domain of application in other sciences and spheres.

Finding inspiration in the dialogue philosophy of Martin Buber, Aldo van Eyck (1918-1999), a Dutch architect, who was one of the most influential representatives of the structuralism movement in architecture, takes the term *in-between* to denote this an intriguing position where various influences meet, and mark the only common ground on which conflicting polarities can re-form, what Van Eyck calls *twin phenomenon*. This phenomenon is most simply explained by the assertion that real polarities, such as, for example, internal and external reality, are not conflicting phenomena, but complementary elements of one entity, while the space formed *between* them acquires special significance. At the moment when the polarities are condensed, there is also the "constitution of a space filled with ambivalence, thus a space that corresponds to the ambivalent nature of man". Here in *between* becomes *a space in the representation of man*, a place that, like a man, *breathes* (Strauven 2007: 1-20; 16)

In his texts on perception, Aldo van Eyck formulates the view that mental realities are also formal realities, not polar but ambivalent realities, and in doing so he introduces the concept of (re)threshold in order to "emphasize the connection between different spatial and psychological registers and scales in the city..., but in analogy with human mental abilities and psychic processes" (Praglin 2006: 166). Overcoming the threshold in the consciousness of a person experiencing a certain spatial experience brings him to a transitional area between certain positions.

Ideas and influences, through the examples from history (Table 2) within sign analysis of the border as in-between space in architecture, alow us to understand space layers and their relationships as a culture of boundaries.

Table 2. Sign analysis of the border as in-between space in architecture: examples from history
A culture of relationships as a culture of boundaries-The sign triangle based on Pierce theory (Source: Created by author)

Signifier (sign vehicle)	**Signified (meaning & images)**	**Referent (cultural landscape)**
Roman Architecture / Trajan's market (Trajan's Aula)	Especially important from the point of view of considering the interior-exterior connection	Trajan's Aula can be considered a forerunner of European shopping arcades, for which the definition of hybrid interior and exterior is supported by the penetration of metal and its rich constructive possibilities in construction in the 19th century. In recent times, classic scheme of shopping centers is based on the same principle.
In Rome, at the end of the 15th century, there was a building named "Small Temple" or so-called *Tempietto* realized and designed by Donato Bramante	Within the cloister of San Pietro in Montorio church in Rome, on the site where, according to the tradition, St. Peter was crucified.	Application of space within space concept.

[1] Donald Winnicott (1896-1971) was an English pediatrician and psychoanalyst who was extremely influential in the field of object relations theory.

Table 2. Sign analysis of the border as in-between space in architecture: examples from history
A culture of relationships as a culture of boundaries-The sign triangle based on Pierce theory (Source: Created by author)

Signifier (sign vehicle)	**Signified (meaning & images)**	**Referent (cultural landscape)**
Balkan architecture	Space formed towards the veranda, which differs in form and is discretely separated, a corner for drinking coffee. Tactility and warmth of natural materials	A sense of belonging to nature
Japanese architecture (Eastern architecture in general)	The space - a transition between the interior and the garden, is called the in-between space: one or two sides are permanently (or occasionally with sliding rocks) open to the garden. It seems that in the area where the two spaces meet, the most complete pleasure is achieved as a result of the view of the garden.	No polarity in relation to the architecture and nature. The unity of the architectural world and nature.
Gottfried Semper/*volumetric theory*	Continuing a tradition dating back to Vitruvius he considered the built enclosure and the separation of interior from exterior space to be the essential aspect of architecture.	Polarity in relation to the architecture and nature. Wall functions as the border.
Galleria Vittorio Emanuele II in Milan (architect Giuseppe Mengoni, 1865-1877)	The structure consists of two glass-vaulted arcades intersecting in an octagon covering the street connecting Piazza del Duomoto and Plazza della Scala. a popular design for 19th-century arcades.	Italy's oldest active shopping gallery and a major landmark of Milan (Italy).
Theo van Doesburg, *Towards a plastic architecture* (1924)	In paragraph 8: … inside and outside now pass over into one another.	No separation of inside and outside. The result is a new, open ground-plan.
Bauhaus around Moholy-Nagy and El Lissitsky	Space as continuum / inside and outside are continuous.	Meanings of space produced No polarity in relation to the architecture and nature.
Modern architecture-Philip Johnson: Glass House, 1949.	Transparency and visual relationship with outdoor is stronger.	Productive energy- unites sensual perception and spirituality.
Modern architecture Pierre Chareau, Maison de Verre, interior, Paris, 1931.	Modern materials in inventive ways, generating new aesthetic qualities form modern materials up to the present day.	Optimization in physical comfort, what Pierre Vago characterised as a *charming fantasy*.

5. Case study: Minimalist architecture

Architecture is the will of an epoch translated into space.[2]
Johnson 1978: 191

Space is considered as an essential factor in any reflections on architecture. According to Ching (2004): *A building's exterior walls constitute the interface between our interior and exterior environments in defining both interior and exterior space, they determine the character of each* (5-6). The relationship between an interior and natural surroundings is crucial to minimalism. Real spatial polarities, such as internal and external space, do not conflict with phenomena but are complementary factors of one space. The space that is formed between them acquires special significance, as some kind of border. This border can either be regarded as *in- between* space, or it can be practically *wiped-out*.

Analysis of the interior-exterior relationship accentuates the meaning of the essential stage in the process of designing building structures (Figure 1-2). In the case the creation of internal space is closely related to the external environment, the inner space is richer, if it bears the stamp or is a metaphor of the outer space. The realization of the idea of a connection between the inner and outer space guarantees a positive emotional-psychological effect. Man's desire to acquire knowledge is conditioned by the instinct of self-preservation. Accordingly, human behavior is the level of design, defined as the clarity and categoricalness of information: the construction is clearly read and has convincing strength, the inner space is well thought out, the inner space is not torn from the outer space.

Figure 1. Interior vs. exterior: Le Corbusier, Villa Savoye / **Figure 2.** Implementation-visualization: Sou Fujimoto, *House O*, Chiba, Japan.

The incorporation of various layers in the spatial arrangement of volumes in certain architectural compositions can be conceived as a possible approach in connecting the interior and exterior. The border as an in - between space appears as the result of a specific design concept in which the architectural composition is created by gradual insertion of volumes one inside another, like a box placed inside a box. This, *space within space concept*, is one of the universal principles in architecture. In contemporary theory of architecture, this concept has not been considerably discussed (Alfirević, Simonović Alfirević, 2016.) although there are numerous written papers analyzing the buildings where the concept has been applied, such as the *Farnsworth House* by Ludwig Mies van der Rohe, the *Glass House* by Philip Johnson, family houses of Charles Moore in Orinda and New Haven, the *Abstract and the Cubist House* by Shinichi Ogawa, the *Museum of Art* in Toledo and *Grace Farms Center* of SANAA group, etc. (Pallasmaa, 1992; Foster, 1988; Kim, 2009; Ryan, 2012).

[2] Apparently subscribing to Oswald Spengler's 'Destiny Idea', quoted in Philip Johnson, Mies van der Rohe, MOMA 1978: 191.

Table 3. Case study 1 / Border as a relationship: *space within space concept*
(Source: Created by author)

	LAYERS OF SPACE - The pattern of meaning	**Origins**
Case study 1 / Border as a relationship: *space within space concept*	Two cubes, which are set into one another.	Allmann Sattler Wappner: *The Herz Jesu Kirche* (Church of the Sacred Heart), Munich, Germany, 2000.
	The outer envelope/shell encloses all the rooms, forming a covered inner (half) garden. The second shell encloses a limited space within a covered outdoor space. The third shell forms a smaller inner space. Fujimoto, who is eternally inspired by the *in-between*, demonstrated the richness of the between the house and the street with this project.	Sou Fujimoto: *N House*, Oita, Japan, 2008.
	The entrance into building in traditional Japan architecture, are placed in such a way that, seen from the inside frame the view of the garden, so the landscape complements the wall images of the ornate palace. Minimalism took this motif from traditional architecture, as a connection between the interior and exterior.	Atelier Bow Wow: *Four boxes gallery*, Skive, Denmark, 2009.

When the incorporation of various layers in the spatial arrangement of volumes in certain architectural compositions is conceived as a possible approach to connecting the interior and exterior, the border between inside and outside is almost wiped out. The users of those spaces feel as if their life were synchronized with nature, and richer but simpler.

Table 4. Case study 2 / Border as a relationship: *Features of indoor-outdoor experience*
(Souse: Created by author)

	LAYERS OF SPACE - The pattern of meaning	**Origins**
Case study 2 / Border as a relationship: *Features of indoor-outdoor experience*	The home is a recognisable archetypal that has had the light created by a three-story courtyard that opens horizontally at the garden level empty it of its center.	Manuel Aires Mateus: *House in Leiria*, 2010.
	The Atlantic, which seems to go on forever, a long sandy beach, and an unending blue sky. Modernity has seemingly no end.	Alberto Campo Baeza: *House of the Infinite*, Cádiz, Spain, 2014.
	Pousson's building has a certain extended cold poetic aspiration (El Croquis, 2005). The potential border inside - outside is abolished by the glass wall with its transparency and lightness, but in a completely different way: the border that is erased becomes a hint of memory.	John Pawson Architects- *Pawson House*, London, England, 1999.

Connecting inside and outside, by feeling the flow of space, as Mies van der Rohe has done in Pavilion Barcelona –example of an expression of the fusion of architecture and nature. Residents are separated from the outdoor environment by glazing, which enables constant observation of environment from nearly all points of indoor space, encouraging positive feelings towards external world and understanding of the fragility of biosphere. In Fujimoto's projects interior and exterior space often interweave, which is a result of his attitude that the ideal architecture is the one in which in an open space one may feel like in an enclosed one and vice versa, which he compares to the nest structure (Vasilski 2015: 23).

Table 5. Case study 3 / Dematerialization of the border - interactive landscape or an endless space (Source: Created by author)

	LAYERS OF SPACE - The pattern of meaning	**Origins**
Case study 3 / Dematerialization of the border:	Each area of the hause have its unique relation to the ocean, as *Interminable spaces without any clear border; like something before it separates: I intended the architecture to be primitive, 'somewhere between the natural and the manmade'* (Fujimoto 2009: 48).	Sou Fujimoto: House O, Chiba, Japan, 2007.
Interactive landscape or an endless space	The elimination of the wall (facade) creates a visual void Ban expresses his attitude about the border by treating the wall as a skin (McQuaid 2003).	Shigeru Ban: House with a curtain wall, 1995.
	The object is a physically constrained, defined structure that is connected to the outside world and the events taking place in it through a vast number of apertures. Opens as the connection between the outside and the inside.	SANNA (Sejima & Nishizawa): *Zoliverein School of Management and Design*, 2007.

Conclusion

The impression given by good architecture,
that it expresses a thought.
It makes one want to respond with a gesture
(Wittgenstein 1977).

Like music and philosophy, architecture is a matter of composition and proposition, both depending on ideas. These analyses show that buildings designed according to different attitudes and techniques, with different methodologies and agenda, can be studied and understood according to the patterns of *in-between* space meaning. The paper investigates the concept of boundary in minimalist architecture, through the case studies, to the new possibilities in the design of buildings and enrich the design process, by creating a specific architecture that offers richness, variety, complexity and a unique perception of space, thereby increasing its value. In the end, it all comes down to how we live. What level of physical presence is required? Where the wall's surface finishes and the space between them starts is not where architecture exists. The openness offers a variety of spatial options, allowing for both useful ambiguity and generous use of space. To quote Palasmma and McCarter (2012).

Architecture offers us an open field of possibilities. And it stimulates and emancipates our perceptions, associations, feelings and thoughts. A meaningful building does not propose anything specific, it inspires us to see, sense, feel and think ourselves. The real purpose of architecture is not to create aestheticized objects or spaces, but to provide frames, horizons and settings for experiencing and understanding the world and finally, ourselves.

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15TH World Congress of Semiotics

Semiotics in the Lifeworld

X. Semiotic approaches to the COVID-19 pandemic

PANDÉMIE ET PROXÉMIQUE

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Nul ne doute que la pandémie du Covid 19 n'ait impliqué, comme un de ses effets collatéraux, une grande crise proxémique. Et, comme toujours en cas de crise, celle-ci fait sens autant par ce qu'elle révèle de l'inaperçu que par ce qu'elle fragilise du connu. Et si le Covid 19 permettait de faire progresser l'approche sémiotique de la proxémique ?

La définition classique de cette discipline souligne «l'importance d'une échelle de distances sociales dans l'interaction (intime, personnelle, sociale, publique)» telle qu'elle a été mise en évidence, depuis les travaux d'Edward Hall (1966) jusqu'à *Sémiotique. Dictionnaire raisonné de la théorie du langage* de Greimas-Courtés (1979). Dans l'entrée qu'il consacre à ce terme, ce dernier ouvrage inscrit la proxémique dans le cadre plus large de la spatialisation sous l'égide de l'énonciation. C'est donc bien cette «importance de l'échelle des distances sociales» dans le cadre énonciatif de la spatialisation que nous allons chercher à articuler et à préciser.

Par ailleurs, notre réflexion s'inscrit aussi, plus largement, dans une *sémiotique du corps*, dont la proxémique constitue un des chapitres essentiels. Elle n'implique pas seulement, en effet, les variations de la distance sociale, mais aussi, à travers la distance physique, la sollicitation des sens que ces variations entraînent, de la sensorialité à la sensualité. C'est par là que nous rejoignons la problématique des relations affectivo-sexuelles induites par les diverses prescriptions comportementales liées au Covid 19 (confinement, masque, distanciation, etc.).

Nous procéderons en deux temps: tout d'abord en interrogeant les relations entre *proxémique et focalisation*, la spatialisation étant inévitablement une affaire de mise en perspective ; et ensuite en développant les relations entre *proxémique et interaction*, sous la contrainte de la distanciation sociale dont le nom est devenu en France, significativement, «distanciation physique». Dans les deux cas, le réglage proxémique qu'impose la pandémie appelle, structuralement, son antonyme: la proximité perdue. La proxémique de la «distanciation intime» devient alors notre objet d'étude. Quel est, quels sont, les objets perdus ? Quels détournements, quels contournements rendent-ils possibles ?

1. Proxémique et focalisation

La proxémique est une articulation signifiante de la perception réciproque entre soi et autrui. Elle distribue le sémantisme selon la perception du lointain, du proche et du très proche. La gradualité de cette focalisation perceptive et de ses effets de sens conduit, pour ce qui nous concerne ici, à investir la «dimension passionnelle de l'espace» entre les corps.

Permettez-moi (Denis Bertrand) de présenter, pour commencer, deux anecdotes très brèves portant sur le gros plan de la perception. Il s'agit de deux événements de focalisation:

1. La première est l'histoire de la découverte, à 12 ans, du lac lacrymal. C'était à confesse, dans la chambre du prêtre confesseur, qui tenait le visage de l'enfant si près du sien que celui-ci pouvait, outre la perception de l'haleine et l'odeur du tabac froid qui en émanait, détailler sa vision de l'œil. Il aperçut alors distinctement, pour la première fois, le lac lacrymal, dans le coin de l'œil, près de la racine du nez, émergeant au fond de l'orbite, avec la tension des paupières qui, pour ainsi dire, le haubanaient. Le lac lacrymal, nous dit Wikipedia, est la «petite zone triangulaire de la conjonctive formée par la jonction interne des deux paupières, ainsi dénommée car c'est ici que s'accumulent les larmes après avoir hydraté la surface du globe oculaire.»[1]

[1] Wikipedia : https://www.doctissimo.fr/sante/dictionnaire-medical/lac-lacrymal (accès le 29 mai 2023).

Dans le cas ici relaté, les aspects techniques ne sont pas pertinents bien sûr, le regard de l'enfant s'absorbant dans une phénoménalité pure. Une sorte de fascination devant cet objet inconnu qui lui apparaissait et qu'il avait sélectionné par un débrayage spatial libérateur: de fait, ce débrayage énonciatif visuel lui permettait d'échapper au murmure caressant du confesseur à son oreille, pourvoyeur au contraire d'embrayages importuns et, pour tout dire, menaçants.

2. La seconde anecdote est plus brève encore. Il s'agit de la découverte à 28 ans des rides profondes de la main, à l'occasion de la consommation d'une drogue intensifiant et même hypertrophiant la perception: le regard, au plus près de la peau, en pénétrait les creux, les vallons et les mini-crevasses, faisant apparaître la main comme fripée, ridée et prématurément vieillissante. Cette prémonition, liée à un événement de focalisation hyperesthésique, scindait soi-même en un autre, comme autre, en tant qu'autre. En ce sens, on pourrait parler d'un phénomène d'auto-proxémie, comparable avec celle qu'engendre quotidiennement la pratique du miroir, génératrice, on le sait bien, d'états émotionnels divers.

Ainsi, la proxémique, par-delà les seuls réglages cognitifs et éthiques de la distance sociale, est aussi génératrice des effets pathémiques. Elle appelle, comme dans le cas de nos anecdotes, une analyse micro-sémiotique, portant aussi bien sur un détail figuratif que sur un «signal faible». C'est dire que notre interrogation porte sur les enjeux de la *focalisation*. Ce concept, peu approfondi en sémiotique, est étroitement corrélé à celui de point de vue: ce dernier envisage le sujet percevant, celui-là appréhende l'objet perçu. Focalisation et point de vue sont ainsi les deux branches de la *perspective*. On pourrait presque dire ses deux bras armés. Car la perspective relève des préconditions sémiotiques de toute saisie du sens, de toute communication et de toute transmission.

Pour ce qui concerne ces dernières, communication et transmission, on peut dire que les événements, les aléas et les incomplétudes de toute perspective peuvent être compris comme étant la source des malentendus et des bien-entendus de nos enthymèmes. Ainsi, la rhétorique de la *dispositio* se trouve de part en part conditionnée par les contraintes de perspective ; les phénomènes qu'elle observe et les stratégies qu'elle développe sont sous sa dépendance.

Et pour ce qui concerne les préconditions de toute saisie du sens, il nous semble qu'un ajout conceptuel devrait être apporté à la définition classique, formelle et structurale, de la *sémiose*. Il nous semble en effet essentiel de considérer que la perspective est co-extensive à la semiosis. Il n'y a pas de relation entre les deux plans de l'Expression et du Contenu qui ne soit simultanément soumise aux contraintes préalables et conditionnantes de la perspective. Le phénomène perceptif premier, défini par Husserl et traduit par Paul Ricœur sous le nom d'*esquisse*, constitue l'attestation première de cette réalité. La part perçue par nos sens des fragments de monde dont nous inférons les totalités signifiantes, à travers les régimes de leurs liaisons c'est-à-dire de leur compositions d'esquisses, nous apparaît dans cette plénitude parce qu'elles ne s'offre à notre sensibilité que sous l'angle d'une certaine perspective. Les sélections sémantiques des langues et les sélections discursives des textes ne sont, bien entendu, que des extensions du même phénomène contraignant. C'est sur le socle de ces contraintes que les stratégies énonciatives de la textualisation (intercalations, mises en abyme, formes diverses de la récursivité, etc.), déploient leurs fines et nombreuses articulations.

En ce qui nous concerne ici, c'est-à-dire dans les événements de perception qu'on vient de relater, les variations de la focalisation sont liées à des phénomènes d'échelle: ainsi, le «slow motion» est produit par le nombre d'images/seconde de l'œil numérique opposable au nombre d'images/seconde de l'œil humain ; de même, le contact avec la chair elle-même, point focal ultime de la proxémique amoureuse, peut aller jusqu'à l'utopie de la fusion (on pense au mythe de la séparation punitive de l'androgyne dans *Le Banquet* de Platon).

Les prescriptions de distanciation de la pandémie mettent en jeu de tels événements proxémiques, bien au-delà du simple réglage conventionnel des rapports entre distance et relation sociale. Il s'agit alors d'envisager les rapports entre distance et affect dans le contexte particulier de la distanciation exigée par les règles d'hygiène. Ces relations, avec leurs gradients, comportent différentes opérations modales, entre ce qu'elles interdisent et ce qu'elles rendent possible ou ce qu'elles libèrent, bref tout ce qui permet de mieux appréhender les effets passionnels de la distanciation sociale, dans la perspective du regard intéressé et séducteur. Or, comme l'observe très justement Juan Alonso Aldama, dans la 2e partie, chapitre 3 («La négociation de l'espace entre le polémique et le contractuel») de son ouvrage *La tension politique* (2023: 94),

> la relation entre intensité et effet passionnel n'est pas exclusivement le résultat d'une corrélation où à une grande proximité correspondrait une plus grande intensité de l'affect et, inversement, où à un plus grand éloignement correspondrait une intensité plus réduite.

C'est souvent le cas bien sûr – «loin des yeux, loin du cœur» –, mais le contraire est aussi vrai: la longue distance peut favoriser la multiplication des simulacres passionnels et intensifier les sentiments, comme on en voit la manifestation exemplaire dans les *Lettres de la religieuse portugaise* ; et, d'un autre côté, la proximité spatiale peut générer l'indifférence, ainsi que cela se passe le plus souvent avec l'usure amoureuse qu'entraîne la «vie de couple».

Or, avec le Covid 19 – le masque et la distanciation –, de nouveaux éléments entrent dans les opérations proxémiques. La perception se révèle comme un espace de calcul. Calculs perceptifs qui, faute d'ancrage direct dans les éléments discrets identifiés – contour du visage, cou, bouche, lèvres, etc. désormais masqués –, vont chercher dans l'infra- et dans le suprasegmental les points sur lesquels le sujet pourra construire ses hypothèses. On rejoint ici à nouveau Juan Alonso Aldama qui affirme qu'une «sémiotique proxémique» pourrait être «davantage fondée sur le "suprasegmental" que sur des unités segmentales car, poursuit-il, on repérerait plus facilement le "ton" d'un geste que des véritables formes sémantiques (lexicales) stabilisées.» (Alonso Aldama 2023: 110). Si nous ajoutons l'«infra-segmental», c'est parce que les indices raréfiés invitent à appréhender comme de potentielles icônes – au sens de Jean-François Bordron – ce qui n'est au départ qu'un très mince recueil de perception, une silhouette, une démarche, une texture entr'aperçue. Et cela au risque de la surprise, euphorique ou dysphorique.

Livré à cette pratique perceptive, le sujet de séduction potentielle incarne alors un rôle thématique opposable à celui de l'espion. L'obligation de porter le masque ainsi que les règles de la distanciation ont pour effet d'«anonymiser» le visage et le corps d'autrui, en les maintenant éloignés. C'est ainsi que le détail prend une valeur nouvelle, et que le séducteur devient un opérateur de synecdoques: aussi minime soit-elle, la partie devient la promesse d'un tout qui reste à identifier. Mais alors, le sujet de séduction dans sa quête, aussi bien comme destinataire que comme Destinateur, se trouve dans une position inverse de celle, classique, de l'espion. Alors que celui-ci, comme l'ont bien montré Paolo Fabbri et à sa suite Juan Alonso Aldama, doit «tout regarder et tout percevoir tout en donnant l'impression de ne fixer son attention sur rien en particulier afin d'apparaître comme le prototype de citoyen blasé moderne pour passer inaperçu» (Alonso Aldama 2023: 116) celui-là, le séducteur ou la séductrice en situation de Covid, doit au contraire fixer son attention sur tout, approfondir le regard, sélectionner des fragments de fragments, et multiplier les signes même minimes pour se donner la chance d'être aperçu, ou de faire comprendre qu'il a bien perçu, afin de sortir de l'anonymat.

C'est ainsi que l'aventure proxémique, déchirant les voiles et amplifiée par ce voilage même, a quelque chance d'atteindre son objet.

Proxémique et interaction

La pandémie a bouleversé radicalement les habitudes proxémiques dont nous avions fort peu conscience, dans la mise en œuvre spontanée, culturelle, du réglage des distances à respecter par rapport à autrui. Edward Hall, dans *La dimension cachée* (1966), en a donné une description liée aux pratiques proxémiques de l'Amérique du Nord. La distance personnelle frontale qu'il relève concerne la rencontre avec un étranger: il l'évalue à quelque 80 cm. Il observe que cette distance diminue avec la proximité latérale et encore plus à l'arrière du corps, ainsi par exemple dans une file d'attente.

Quand la distance personnelle ne peut pas être respectée, ainsi dans le métro aux heures d'affluence, on voit les personnes compenser par le détournement du regard et une hyper-tonicité du corps. Cela en général atténue les effets de l'intrusion forcée dans l'espace personnel d'autrui.

Avec la prescription de la distanciation «sociale» devenue «physique», il faut dorénavant étendre cette distance à 1 m. et cela tout autour du corps: la bulle allongée de Hall devient une sphère quelquefois même marquée au sol. Et ce qui était réglage proxémique automatique devient une préoccupation permanente, dans la crainte de rappels à l'ordre.

Rappelons que le terme de «distanciation» a été introduit pour la première fois par Bertold Brecht (1948) pour caractériser le moyen de poser son théâtre *épique* contre le théâtre *classique*: il parle de *Verfremdung*, où l'on reconnaît le qualificatif *fremd* (étranger). Il s'agissait pour lui de provoquer un éloignement du spectateur à l'égard du spectacle théâtral, pour interdire l'identification émotionnelle, laissant toute sa part à la distance critique, en rendant, sur la scène du théâtre, événements et personnages étrangers. Avec la distanciation physique, l'Autre est donc «étrangéifié».

On peut remarquer que, dans le cas de la distanciation brechtienne, il n'est pas possible de jouer, ainsi en l'augmentant, sur la distance *physique* entre les acteurs et les spectateurs. Seule est possible le contrôle de la réception émotionnelle du spectacle au niveau de l'émission, de la conception même du spectacle conçu comme un syncrétisme de systèmes sémiotiques: costumes, langage, déplacements, décor, lumières, musique, etc. On observe, dans la citation qui suit, que l'effet de distanciation spectateur/spectacle n'est possible que par l'effectuation d'une distanciation primordiale entre l'acteur et son personnage. Quant aux techniques de distanciation elles-mêmes,

> …[elles] consistent en une série de mesures pratiques, de procédés relevant de la dramaturgie, du jeu de l'acteur, de la scénographie, de la musique, qui ont pour but de créer une distance entre les événements et le spectateur, de rendre au spectateur sa liberté de critique devant le récit, de cultiver son attitude d'observateur actif en dissipant le phénomène d'identification (sans pour autant censurer tous ses sentiments). Si l'acteur, par exemple, prend suffisamment de recul par rapport à son personnage, s'il s'observe lui-même ostensiblement comme un étranger, il parviendra à une représentation de l'événement qui tiendra de la description plus que de la reproduction et parlera à la conscience plus qu'au subconscient (lequel a, selon Brecht, «mauvaise mémoire») [2]

Le recul dû à la distanciation physique imposés par la Covid 19 induirait-il une dissociation du sujet quant à l'assomption de son rôle dans cette nouvelle interaction ?

Mais c'est la prohibition des contacts corporels rituels qui porte davantage à conséquence: l'accolade est évidemment exclue et les mains ne se serrent plus, pauvrement remplacées par les poings, les coudes, voire les pieds, incapables d'assurer la fonction des mains.

Car ce qui est perdu avec l'absence de poignée de mains, c'est la perception immédiate de l'état tonico-émotionnel d'autrui (Wallon) et nous gardons tous en mémoire des expériences désagréables d'hyper ou d'hypo-tonicité des mains serrées: mains écrasantes ou mollasonnes qui sont souvent une voie d'accès à l'identité profonde d'autrui.

-On se souvient de la célèbre poignée de mains entre Donald Trump et Emmanuel Macron devenue par sa durée et son intensité une véritable empoignade proche d'un affrontement par bras de fer.

-Un ami, dont l'exposé avait été très apprécié par un auditeur, s'est vu proposer une poignée de main. Mais l'auditeur lui a littéralement écrasé la main, provoquant la cassure de deux phalanges !

Finies aussi les variantes si significatives de la poignée de mains, ainsi la décision de saisir des deux mains la main d'autrui pour signifier un contact particulièrement chaleureux et la communication d'un message tonico-émotionnel redoublé.

Dans la rencontre amoureuse et ses gestes inchoatifs, si le regard assure une forte connexion phatique, les mains ont un rôle primordial permettant le passage de la distance personnelle à la distance intime. Il faut donc s'affranchir radicalement des prohibitions de distance et de contact, et que l'autre participe à cet affranchissement, ce qui n'est pas donné d'avance. Et le premier geste préliminaire amoureux consisterait-il à produire un certificat de négativité et à retirer son masque et celui de l'autre s'il/elle n'en a pas eu l'initiative ? Mais soyons optimiste: c'est ensuite la main que l'on décide de serrer et que l'on porte à sa bouche, anticipant un baiser lèvres conjointes, comble du prohibé ; les mains qui entourent le visage

[2] Article « distanciation », *Encyclopaedia Universalis*, signé par Jacques Poulet.
https://fr.wikipedia.org/wiki/Distanciation_(th%C3%A9%C3%A2tre) (accès le 29 mai 2023).

descendant vers une étreinte du cou et de la nuque ; les mains sur les épaules qui franchissent la limite et enserrent les seins ; les mains sur les hanches qui descendent vers les fesses ou les cuisses, dans un franchissement érotique des frontières.

Il y aurait sur ce point sans doute beaucoup à dire quant à la diminution des zones érogènes du corps féminin, comme peau de chagrin, quand l'entrevue de la cheville d'une femme déclenchait une tempête émotionnelle, certes il y a bien plus d'un siècle. Les films pornographiques en sont un exemple hallucinant: des corps fragmentés, réduits à leurs organes sexuels soigneusement épilés, interagissent mécaniquement et la créativité de leurs auteurs s'épuise, buttant sans cesse sur les quelque cm2 à la vertu érogène par ailleurs en déperdition.

Où l'on voit que la pandémie, sur la dimension syntagmatique, rend surtout problématique l'inchoation de la rencontre amoureuse, car le rapprochement, les premiers gestes et contacts sont frappés d'interdiction. Or chacun sait que l'attitude et les gestes inchoatifs ont en l'occurrence une importance primordiale. Bien des récits relationnels sont ainsi interrompus avant d'avoir pu commencer. C'est donc, dans sa totalité, la sphère aspectuelle de la rencontre et de l'échange qui se trouve affectée: car l'inchoativité est la condition et la chance de toute durativité.

Mais la relation amoureuse, une fois entreprise et réussie, provoque l'effacement total des prohibitions proxémiques évoquées précédemment, se conformant à l'inventivité des partenaires qui parcourent sans entrave la géographie de leurs corps.

Cela dit, le masquage de la partie inférieure du visage, s'il préserve l'expressivité des yeux et des sourcils, entraîne aussi une déperdition importante, compliquant encore les premiers pas de la rencontre amoureuse: bien des visages pourtant familiers suscitent le doute, et l'annulation de l'extension ou la rétraction visibles des commissures des lèvres efface partiellement l'expression de bien des émotions et des intentions.

Que peut bien devenir le marivaudage, peut-être compromis sans recours, tant cet échange si subtil s'appuie, entre autres, sur l'expression mimique de l'ironie, l'assomption simulée de l'énoncé produit, dont la signification est inversée. Or le signifiant mimique de cet effet rhétorique est manifesté essentiellement par les variations de la contraction des lèvres devenues invisibles sous le masque. Et les traits prosodiques supra-segmentaux ne sauraient, en l'occurrence, suffire.

Conclusion

Imposant ainsi ses restrictions et prescriptions proxémiques, la pandémie a pour résultat indirect de produire une fragmentation du corps d'autrui. Ainsi peut-on dire qu'à la fragmentation interne due à la maladie – les désordres cellulaires – vient répondre la fragmentation externe, celle des focalisations sur des parties et celle des interactions. Notons alors, pour conclure, la double valence de cette fragmentation: perte irrémédiable ou promesse de nouveauté ? Micro-parties devenues indices à iconiser et à narrativiser, ou réduites à leur fonctionnement mécanique décontextualisé ? Interactions perdues ou appelées à se redéfinir dans et par l'invention de nouvelles politesses ?

Pourtant l'histoire, sur ce point, ne peut que nous rassurer sur l'annulation des obstacles dans la rencontre amoureuse. Il n'y a qu'un peu plus d'un siècle, la femme faisait disparaître son corps corseté sous de multiples remparts de tissus, les jambes étaient gainées de bas, les mains gantées, et le visage dissimulé sous la voilette. Et la belle chapeautée cachait sa chevelure. L'amant, le séducteur étaient donc à l'affût de fragments corporels échappant au voilage: une cheville, un poignet entrevus engendraient un séisme émotionnel, et l'on procédait par ailleurs à la reconstitution imaginaire du corps. Baudelaire en vient à voir le corps à travers le corsage

> «Ta gorge qui s'avance et qui pousse la moire,
> Ta gorge triomphante est une belle armoire…» [3]

[3] Ch. Baudelaire, *Les Fleurs du Mal*, « Le beau navire ».

Le Chef d'œuvre inconnu de Balzac ([1832]1994) nous offre, du même phénomène, une autre illustration. On se souvient de l'histoire: deux jeunes peintres, Nicolas Poussin et Porbus, se rendent chez leur grand maître, le peintre Frenhofer, pour contempler le portrait d'une femme, Catherine Lescaut, que celui-ci garde jalousement secret. «Si vous vouliez me laisser voir votre *maîtresse*», lui demande Porbus. Frenhofer s'écrie alors, «tout ému»: «Montrer mon œuvre ? Non, non, je dois la perfectionner encore» (Balzac [1832]1994: 50). Mais il la dévoilera quand même, et ce sera tragique. Cet événement est celui où se trouvent confrontés deux regards concrets sur une toile peinte, le regard qui croit ce qu'il voit et le regard qui voit ce qu'il croit, parce qu'il voit son propre voir, derrière le masque qui se présente à ses yeux (cf. Bertrand 1997). Ici en effet, les observateurs, Porbus et Poussin ne voient sur cette toile «que des couleurs confusément amassées et contenues par une multitude de lignes bizarres qui forment une muraille de peinture» (Balzac [1832]1994: 66), alors que le créateur, Frenhofer, ivre d'amour et halluciné, y voit non pas une peinture, mais «un sentiment, une passion»: «Vous êtes devant une femme et vous cherchez un tableau», s'écrie-t-il (Balzac [1832]1994: 65). Déchirement des visions, déchirement du croire dans la vision. Or les deux jeunes peintres aperçoivent en bas du tableau, dans un coin, admirablement peint, «le bout d'un pied nu qui sortait de ce chaos de couleurs (...), un pied délicieux, un pied vivant !» (Balzac [1832]1994: 66), révélant à leur imagination reconstructrice la beauté d'une femme «là-dessous», toute entière masquée par cette «muraille de peinture».

C'est ainsi que, revenant au contexte contemporain du port du masque, on peut considérer que le monde, officiellement amoindri par les prescriptions globales, peut se trouver alors paradoxalement augmenté par la (re-)découverte de chemins encore inédits ou inexploités du sens. C'est la conversion stratégique du séducteur, qui passe par la focalisation du détail à inventer, à susciter, à déployer. Ce sont les stratégies d'interaction pour frayer un passage de la distance personnelle niée à la distance intime assertée.

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LA PERCEPTION DE L'AFFECTION ET LA CONSTRUCTION DES RELATIONS SEXUELLES-AFFECTIVES CHEZ LES JEUNES CHILIENS EN CONFINEMENT

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1. Résumé

La recherche socio sémiotique synthétisé a comme un but la description des relations sexuelles-affectives de jeunes Chiliens entre 18 et 28 ans de la couche moyenne confinés entre le 14 juillet et le 4 août 2020, période dans laquelle le pays se trouvait dans des conditions extrêmes de confinement. Cela signifiait que les relations vis-à-vis n'étaient que dans un groupe familial. Le sens a été décrire comment leurs relations sexuelles émotionnelles se sont développées dans une situation de pandémie et leur perception des effets de celle-ci. La conception méthodologique s'appuie sur les conceptualisations de l'affection et de la sexualité de Wilhelm Reich, Julia Kristeva et Jacques Lacan, pour développer ultérieurement une enquête.

2. Méthodologie

Nous avons fait avec un échantillon intentionnel de 252 cas différenciés par identification de genre féminin/masculin/non binaire. Le traitement analytique des données a consisté à les placer comme des indices de systèmes d'opposition plus liés à la sémiotique qu'à la logique inférentielle statistique pour nourrir les pôles de futures recherches sémiotiques qualitatives.

Une enquête a été réalisée entre juillet et août 2020, à l'aide d'un formulaire virtuel de Google Forms envoyés aux jeunes (18-28 ans) de l'échantillon déterminé pour cette recherche.

3. Description des rapports émotives et leur gratification

Ce qui a été interrompu par le confinement est la vie affective en face-à-face, à l'exception du noyau familial et des relations générées virtuellement. De là, il est important pour nous en tant que chercheuses de décrire les sources de gratifications émotionnelles dès l'enfance, et surtout à la puberté, période de transition entre la référence parentale et les relations sociales. Nous prenons également pour objet de description les pressions sociales auxquelles elles et ils ont été exposés et la perception de l'affection aujourd'hui. Nous étudions s'il existe des caractéristiques et des façons de faire face au confinement différent selon l'identification de genre (féminin, masculin, non-binaires).

3.1. **Affect et gronder**

En ce qui concerne la réception d'affection de la part des figures parentales, à la fois le Genre Féminin et le Genre Masculin se sont orientés principalement vers la figure maternelle, avec respectivement 85 % et 83 %. De même, les personnes Non Binaires ont indiqué une préférence pour l'affection maternelle, avec 78,9 % signalant une satisfaction émotionnelle plus grande provenant d'une figure féminine. En revanche, la figure paternelle n'a représenté que 12,3 % de la satisfaction émotionnelle chez les personnes Non Binaires et le Genre Masculin, et 13,8 % chez le Genre Féminin. Cela met en évidence une tendance constante dans tous les cas, où les parents ne sont pas une source principale de gratification émotionnelle.

L'autre côté de la gratification émotionnelle est la punition qui est nettement plus présent chez le Genre Masculin et le Genre Non Binaires en comparaison avec le Genre Féminin.

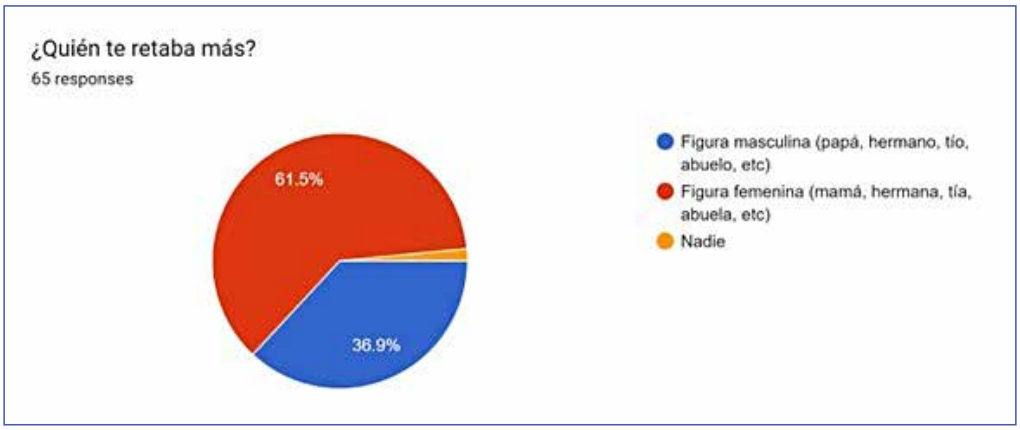

Figure 1. Qui t'a le plus puni ? Réponse du Genre Féminin.

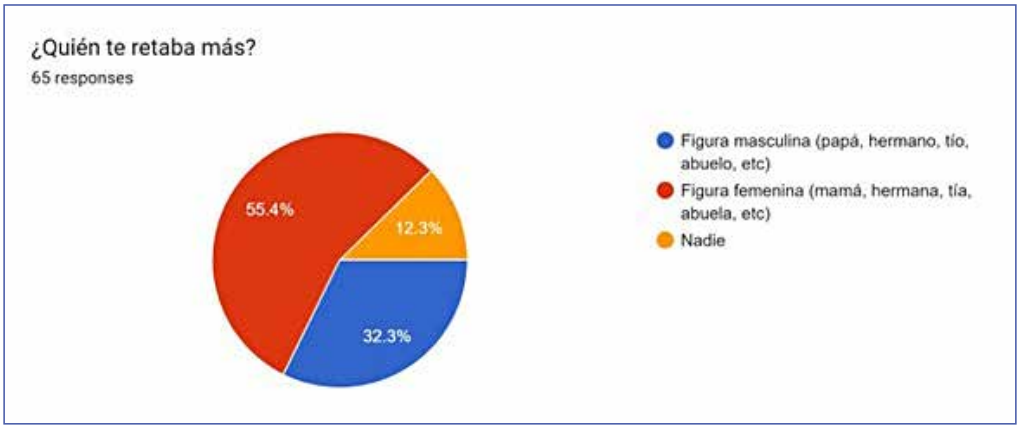

Figure 2. Qui t'a le plus puni ? Réponse du Genre Masculin.

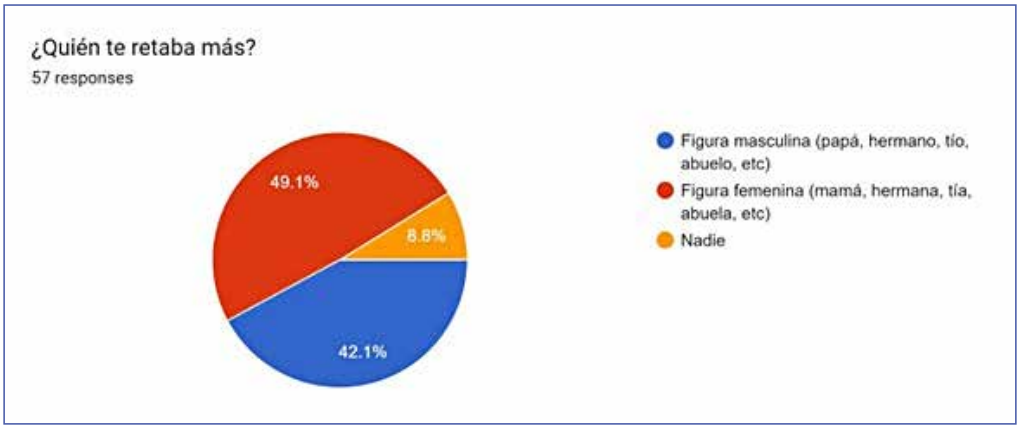

Figure 3. Qui t'a le plus puni ? Réponse du Genre Non Binaire.

Ensuite, une dichotomie émerge selon les différentes identifications de genre: tout d'abord, le groupe Non Binaire présente une prévalence plus élevée de Punition de la part de la Figure Paternelle, et considère en outre que sa source maximale de gratification émotionnelle provient à 78,9 % de la Figure Maternelle.

Ensuite, le Genre Féminin indique que l'Affection provient à 85 % de la Figure Maternelle, tandis que seulement 36,9 % proviennent de la Figure Paternelle. En ce qui concerne le Genre Masculin, la tendance

en termes d'Affection est similaire à celle du Genre Féminin, avec 83 % provenant de figures féminines et 32,3 % de la Figure Paternelle. Ces données pourraient apporter des perspectives sur la structure patriarcale de la société et le système de rôles de genre.

Par la suite, il est évident que le groupe Non Binaire est davantage affecté par cette asymétrie dans les gratifications entre les figures maternelle et paternelle.

3.2. **Félicitations et relation avec l'autorité**

Lorsqu'on analyse les figures paternelles qui fournissaient de l'aide pour les tâches, la figure maternelle a été la plus choisie, représentant 56,9 % chez le Genre Féminin, 24,6 % chez le Masculin et 29,8 % chez le Non Binaire. Cela indique que les figures maternelles jouent un rôle prédominant dans toutes les catégories, dépassant la figure paternelle.

Dans le cas du Genre Féminin, il y avait une anticipation de félicitations de la part de la figure paternelle en cas de bonnes notes, représentant 53,8 %. Ce pourcentage contraste fortement avec les 13,8 % de félicitations réellement reçues de la part de la figure paternelle. Cela met en évidence une disparité, une asymétrie dans la génération des affects. En revanche, 53,8 % attendaient des félicitations de la part de la figure maternelle, ce qui correspond aux 85 % de gratification émotionnelle réellement reçue de leurs mères.

Parmi le Genre Masculin, 25 % attendaient des félicitations de la figure paternelle, tandis qu'en réalité, seuls 12,3 % les recevaient effectivement. Ils attendaient une gratification émotionnelle plus élevée de leurs mères (29 %) et en réalité, ils la recevaient à hauteur de 83 %.

Le groupe d'identification Non Binaire anticipait relativement peu de gratifications de la part de la figure paternelle (environ 12 %), probablement en raison de l'asymétrie ou du déséquilibre expliqué précédemment en raison de la dichotomie entre punitions et affections. Ce pourcentage est similaire aux 12 % de gratification réellement reçue du père. Les félicitations anticipées de la part de la mère se situaient autour de 23 %.

Dans les trois groupes, aucune gratification émotionnelle basée sur leurs notes de la part de leurs pairs n'était pas attendue (environ 6 % pour le Genre Féminin, 9 % pour le Masculin, 12 % pour le Non Binaire). De plus, c'est principalement le groupe Non Binaire qui n'anticipait aucune forme de gratification, considérant cela comme leur option principale. Pour le genre masculin, cette option arrivait en deuxième position (après la mère), et pour le genre féminin, c'était la troisième option avec 18 occurrences.

Les disparités dans les processus de gratification émotionnelle sont perceptibles, et ces déséquilibres ont un impact plus important sur l'identification féminine que sur les identités Masculine et Non Binaire.

D'autre part, lorsque tant le Genre Masculin que le Genre Féminin étaient soumis à des restrictions d'autorité à hauteur de 36,9 %, le groupe Non Binaire était affecté de manière significativement plus élevée, à hauteur de 59,6 %.

4. Contexte dans lequel les rôles sexuels se développent

La compréhension des rôles sexuels se développe dans un environnement complexe où des facteurs tels que l'indépendance, le soutien, l'espace et l'autorisation jouent un rôle crucial. Ces éléments influencent la manière dont les identifications de genre, qu'elles soient Féminines, Masculine ou Non Binaire, expérimentent et intègrent leur position au sein de la société. L'interaction dynamique entre ces dimensions offre un contexte enrichissant pour explorer la manière dont les rôles sexuels se construisent et se manifestent dans diverses sphères.

La majorité du Genre Féminin, Masculin et Non Binaire a indiqué avoir des frères et sœurs, et respectivement 48,1 %, 35,7 % et 40,4 % se sont identifiées comme les cadets au sein de la famille.

Tant le Genre Féminin, Non Binaire que Masculin ont déclaré dormir dans leur propre espace dans plus de 50 % des cas. La deuxième option la plus courante pour les deux premières catégories était de partager l'espace avec des sœurs. En revanche, la deuxième préférence la plus commune pour le Genre Masculin était de dormir aux côtés de ses frères. Ces dynamiques de cohabitation et de répartition des espaces révèlent comment les interactions familiales peuvent façonner les perceptions de genre et le sens de l'indépendance, soutenant ainsi l'exploration des rôles sexuels dans ce cadre spécifique.

Dans ce contexte, on peut observer une division par genre dans la répartition des chambres où ils dormaient.

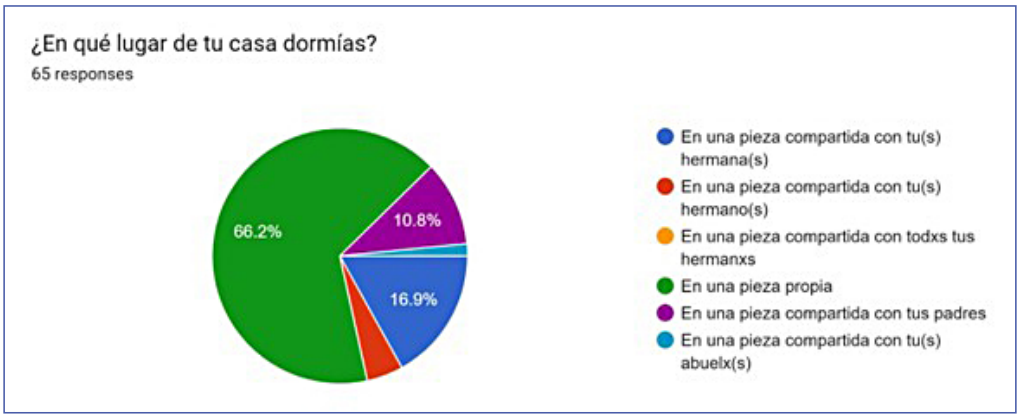

Figure 4. Où dormiez-vous dans votre maison ? Réponse du Genre Féminin.

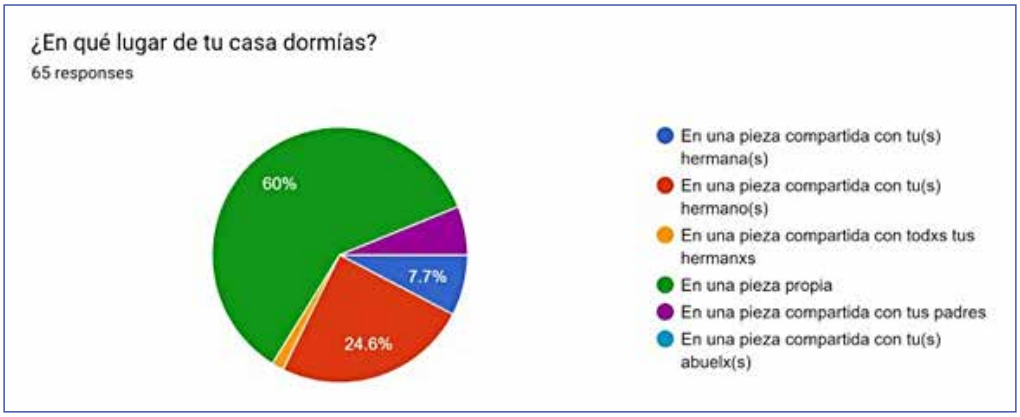

Figure 5. Où dormiez-vous dans votre maison ? Réponse du Genre Masculin.

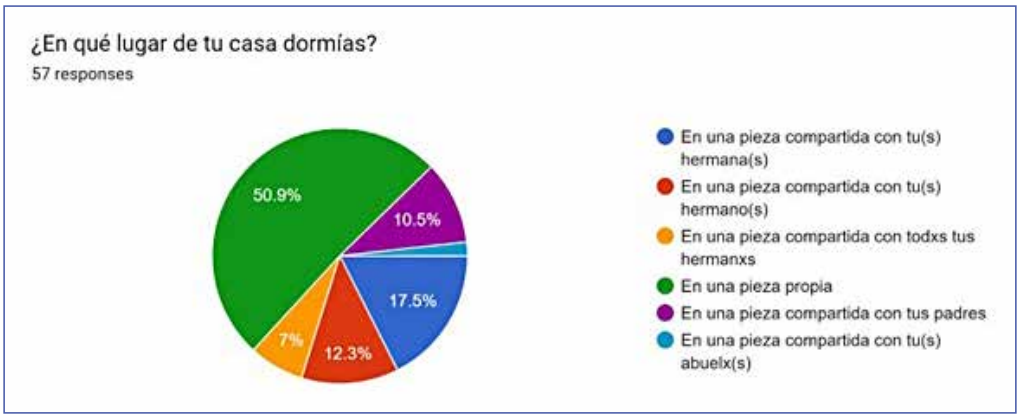

Figure 6. Où dormiez-vous dans votre maison ? Réponse du Genre Non Binaire.

Poursuivant dans le contexte de l'espace personnel, un pourcentage de personnes du Genre Féminin, Masculin et du groupe Non Binaire ont indiqué ne pas disposer d'un espace individuel à la maison pour dormir, avec respectivement 33,8 %, 40 % et 49,1 %.

En ce qui concerne la réaction de leurs parents à leur première relation amoureuse, le Genre Féminin a indiqué en majorité avoir reçu du soutien, avec 88,6 %. Bien que le Genre Masculin et le groupe Non Binaire aient également exprimé avoir reçu du soutien, un pourcentage significatif du groupe masculin, soit 21,7 %, a considéré que les figures parentales étaient indifférentes. 15 % des personnes identifiées comme Non Binaires ont signalé que leurs parents étaient indifférents, tandis que 23 % ont mentionné avoir été réprimandés lorsqu'ils ont fait part de leur première relation amoureuse.

En ce qui concerne la participation aux fêtes ou aux réunions avec des amis pendant la puberté, le Genre Féminin et les personnes Non Binaires ont répondu en majorité, avec respectivement 52,3 % et 56,1 %, qu'ils y participaient "Parfois" (une ou deux fois par mois), tandis que le Genre Masculin a affirmé en majorité, avec 52,3 %, avoir participé "Toujours" (au moins une fois par semaine). Le Genre Non Binaire a été le seul à choisir l'option "Jamais" comme deuxième majorité, avec environ 26 %.

Dans les trois cas, la majorité a affirmé être sortis avec la permission des figures parentales et en réponse à la question de savoir s'ils se considéraient comme indépendants, en prenant l'indépendance comme l'émancipation vis-à-vis du modèle parental ou familial, la majorité des genres a répondu positivement. Cependant, il y a eu une disparité par identification de genre en ce qui concerne l'âge auquel ils ont atteint cette indépendance ; par exemple, le Genre Masculin a répondu en majorité avoir atteint cela "avant l'âge de 18 ans", tandis que le Genre Féminin et les personnes Non Binaires l'ont fait "entre 18 et 21 ans".

En majorité, ceux qui se reconnaissaient comme Non Binaires s'identifiaient également simultanément au genre féminin. Cette réponse a été la plus courante lorsqu'on leur a demandé "Avec quel genre vous identifiez-vous ?", avec un pourcentage de 47,4 % choisissant l'option "Féminin".

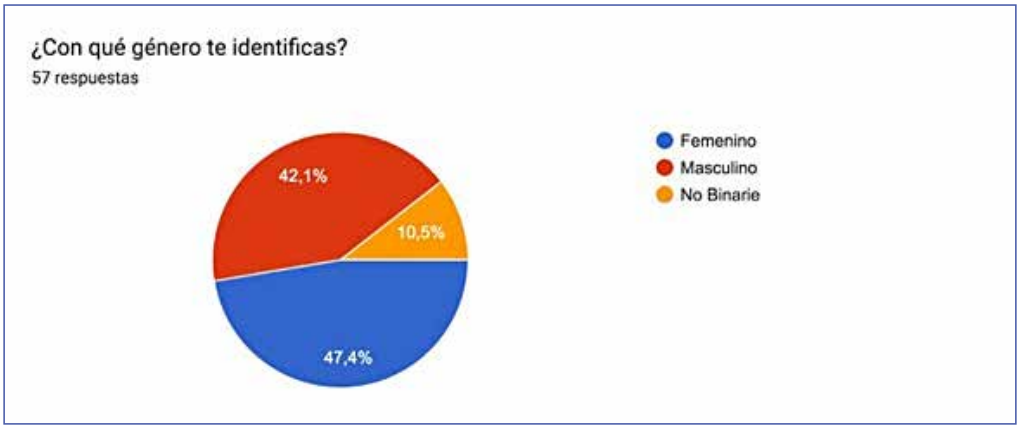

Figure 7. Avec quel genre vous identifiez-vous ? Réponse du Genre Non Binaire.

En conclusion, on peut déduire que l'autorisation de participer à des sorties sociales plus fréquemment pendant la puberté était plus fréquente pour le Genre Masculin que pour les autres genres. Cela était lié à l'acquisition d'indépendance vis-à-vis du modèle parental avant l'âge de 18 ans dans la plupart des cas du Genre Masculin.

Cependant, dans le cas du Genre Féminin et des personnes Non Binaires, qui avaient tendance à sortir moins souvent avec la permission de leurs parents, le sentiment d'indépendance se manifestait principalement une fois la majorité atteinte, entre 18 et 21 ans.

Il est possible d'établir un lien entre les 23 % du groupe Non Binaire qui ont été réprimandés lorsqu'ils ont révélé leur première relation amoureuse et les 16 % qui ont déclaré n'avoir jamais participé à des sorties sociales pendant la puberté. Cela montre différents niveaux d'appréhension de la part du modèle parental concernant les libertés personnelles, avec les personnes Non Binaires faisant l'expérience de restrictions plus importantes, le Genre Féminin occupant une position intermédiaire et le Genre Masculin bénéficiant d'une plus grande liberté au sein de la famille.

5. Pression sociale

Dans le contexte du confinement, les jeunes chiliens font l'expérience d'une pression sociale accrue pour rechercher un partenaire, étant donné que les interactions physiques sont limitées et que la communication se déplace principalement vers le domaine virtuel. Cette transition vers la virtualité entraîne une réinterprétation des concepts fondamentaux dans la construction des relations affectives et sexuelles.

La notion de "couple" évolue pour englober une connexion émotionnelle profonde, facilitée par l'interaction numérique. La virtualité n'est plus simplement perçue comme une simulation, mais comme un espace authentique pour l'expression émotionnelle et la connexion interpersonnelle. Cependant, cette transformation soulève également des questions sur l'authenticité des relations virtuelles et la quête de validation en ligne. Cela influence leur perception des relations et la manière dont ils se valorisent. L'interaction entre le couple, la virtualité et la validation joue un rôle significatif dans la compréhension de la pression sociale dans le contexte des relations affectives. Ces concepts interconnectés influencent la façon dont les individus perçoivent, vivent et font face aux attentes et aux normes sociales liées à leurs vies amoureuses et affectives.

La plupart des personnes interrogées ont considéré la connexion et la complémentarité comme des aspects cruciaux lorsqu'elles entrent en relation avec autrui. Il est notable que les trois catégories étudiées considèrent qu'il est important d'avoir des liens sains dans leur vie sexuelle et affective. Cependant, selon certaines réponses exclusives du Genre Féminin et Non Binaire, il est possible de remarquer que l'option de maintenir des relations sexuelles et affectives pour valider leur propre être était également très présente.

La plupart des individus recherchent la connexion, la complémentarité et l'affection lorsqu'ils entretiennent une relation amoureuse avec une autre personne, en particulier dans les enquêtes portant sur les identifications Féminine et Masculine. En revanche, dans le cas des personnes Non Binaires, l'attraction physique acquiert également de l'importance, plus que dans les autres catégories d'identification de genre.

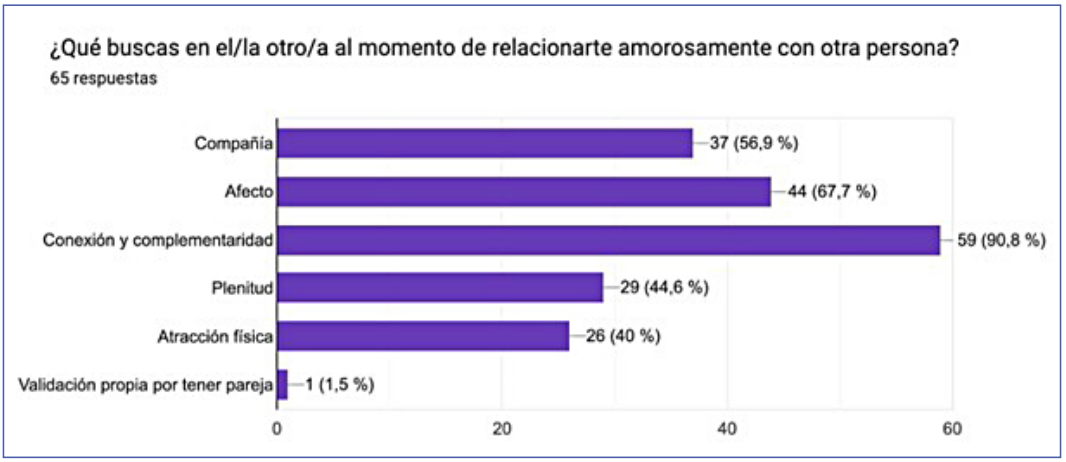

Figure 8. Que recherchez-vous chez les autres lorsque vous entrez en relation avec eux de manière sexe-affective ? Réponse du Genre Féminin.

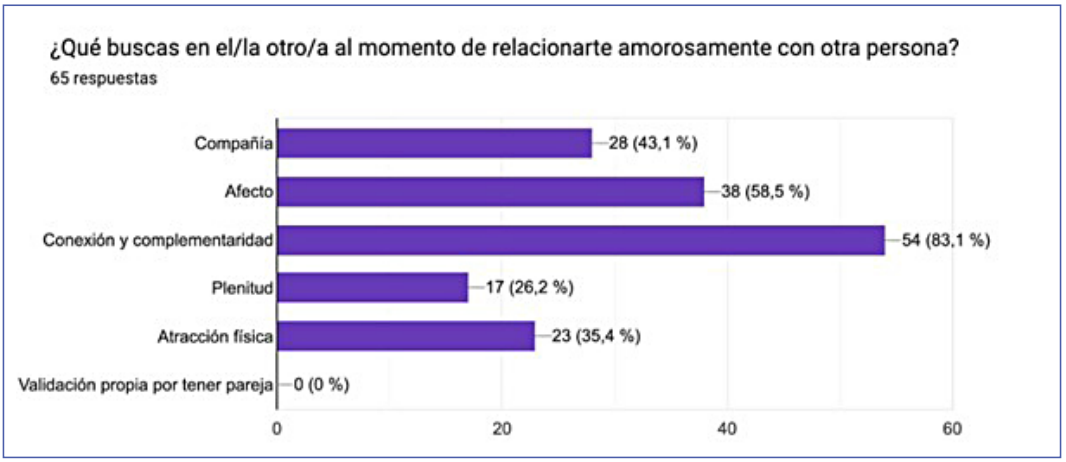

Figure 9. Que recherchez-vous chez les autres lorsque vous entrez en relation avec eux de manière sexe-affective ? Réponse du Genre Masculin.

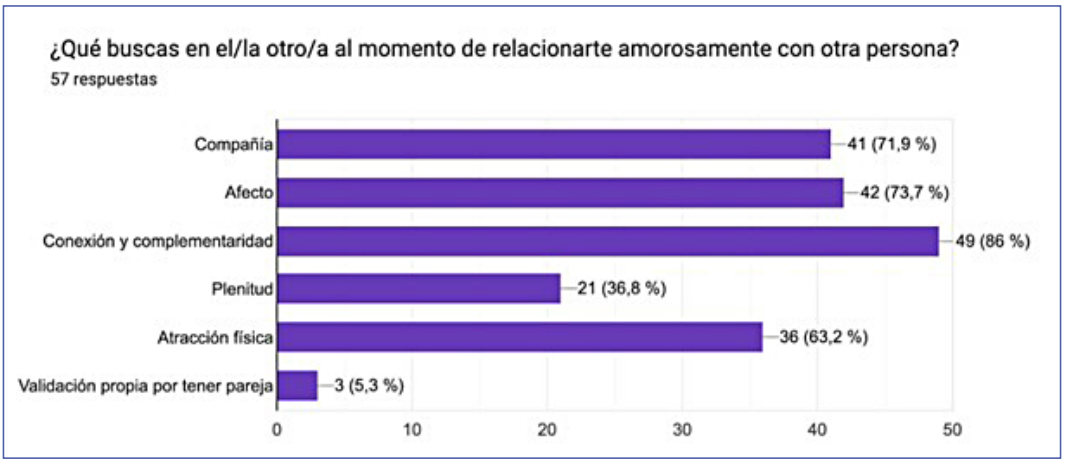

Figure 10. Que recherchez-vous chez les autres lorsque vous entrez en relation avec eux de manière sexe-affective ? Réponse du Genre Non Binaire.

Tous les répondants ont indiqué ressentir une pression pour trouver un partenaire lorsqu'ils n'en ont pas. Plus de 60 % des réponses ont affirmé ressentir le besoin de trouver quelqu'un avec qui être et ainsi éprouver une certaine connexion et complémentarité.

Selon leurs enquêtes, le Genre Non Binaire et Féminin ne ressentent pas autant de pression pour les connexions sociales, cette option étant celle avec le moins de votes. Cependant, le Genre Masculin a choisi cette alternative comme sa deuxième option la plus courante. Bien que la majorité ait affirmé que la pression provient d'eux-mêmes, un pourcentage significatif des deux identifications de genre a également répondu que la famille exerce une grande influence sur leur recherche de partenaire.

En ce qui concerne la question "Avez-vous déjà développé votre vie affective virtuellement ?", une réponse positive a été observée dans toutes les catégories interrogées. Plus de 60 % dans les trois cas ont répondu positivement, avec un pourcentage plus élevé chez les personnes non binaires, dépassant les 70 %.

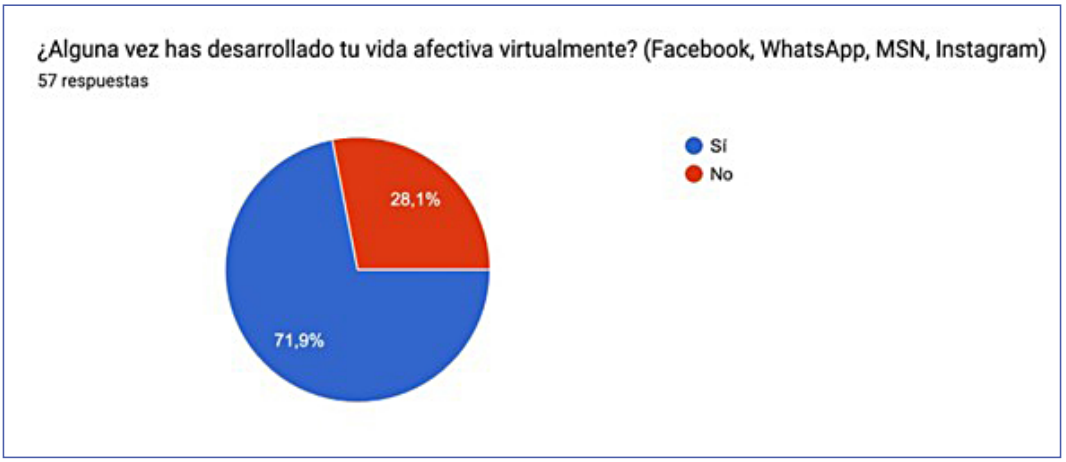

Figure 11. Avez-vous développé votre vie sexe-affective virtuellement ? Réponse du Genre Non Binaire.

Le Genre Féminin en majorité (60 %) discutait toujours avec ses amis. Ce fait peut être attribué au besoin intérioriser chez les femmes d'avoir une vie affective dès leur plus jeune âge, en accord avec ce qui est socialement imposé par le modèle patriarcal.

À l'ère de la connectivité, il est courant que la majorité des personnes interrogées aient répondu positivement à l'idée de relations virtuelles. Cependant, en contraste avec ce qui précède, il y a un pourcentage d'individus du genre masculin qui ont répondu ne pas ressentir le besoin de toujours parler avec les gens, ce qui leur permet d'éviter la pression sociale liée à une interaction constante.

En raison des stéréotypes et des rôles attribués par genre, il est perceptible qu'en comparaison avec le Genre Féminin et les personnes Non Binaires, le Genre Masculin a tendance à aborder des sujets tels que le sport plus fréquemment dans leurs conversations. Ces schémas sont établis dès un jeune âge, limitant les affinités personnelles en fonction des attentes liées au genre. La perspective binaire du genre conduit à l'émergence d'idées et d'associations qui sont liées uniquement aux deux pôles traditionnels: hommes et femmes.

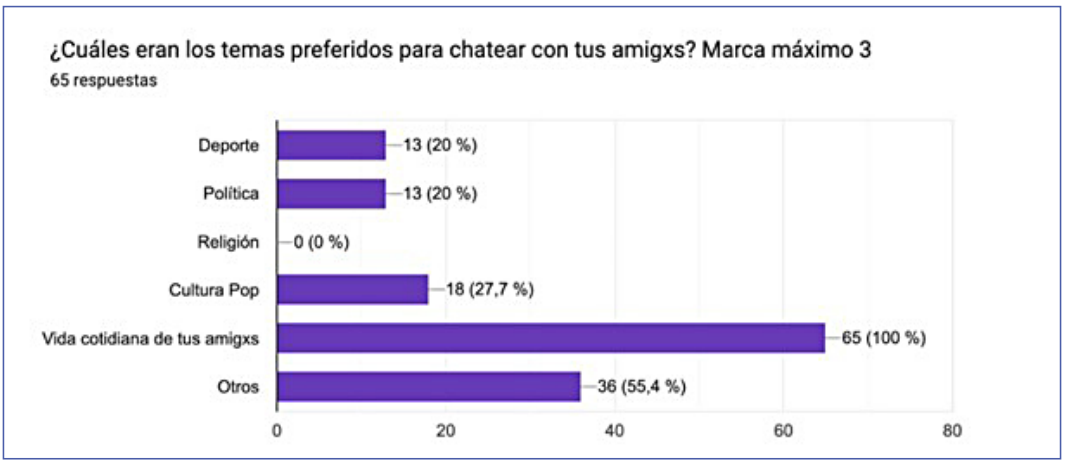

Figure 12. Quels étaient les sujets favoris pour discuter avec vos amis ? Réponse du Genre Féminin.

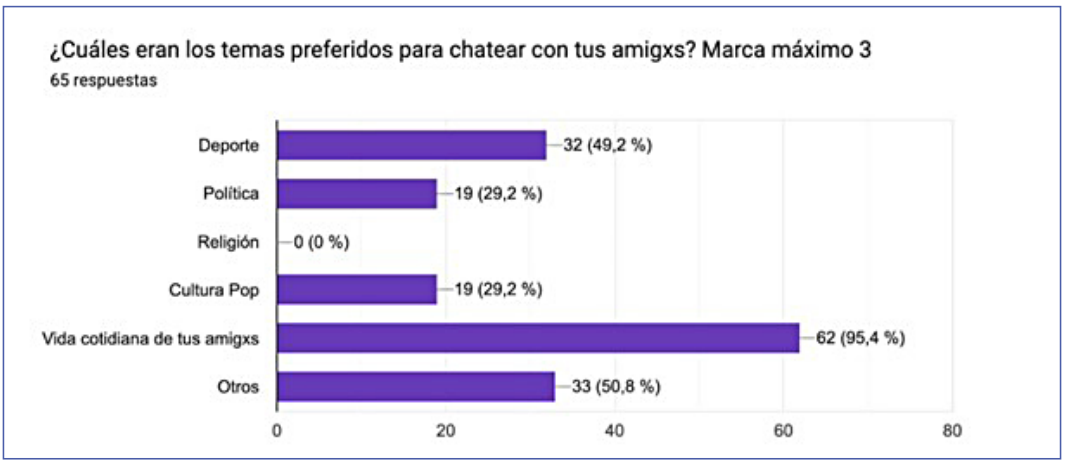

Figure 13. Quels étaient les sujets favoris pour discuter avec vos amis ? Réponse du Genre Masculin.

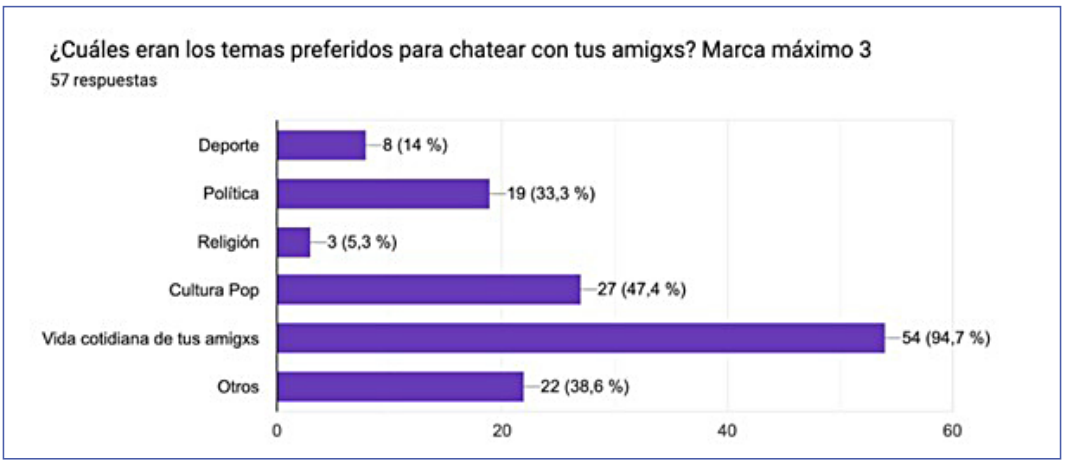

Figure 14. Quels étaient les sujets favoris pour discuter avec vos amis ? Réponse du Genre Non Binaire.

En ce qui concerne la pression exercée par les réseaux sociaux sur chaque individu, il est observé que le Genre Masculin est celui qui est le moins affecté par l'opinion des autres sur les réseaux sociaux. En revanche, faisant référence à ce qui a été mentionné dans le paragraphe précédent, l'identification féminine est plus susceptible d'être affectée par les opinions concernant leurs choix. Lorsqu'on leur demande comment leur entourage réagit lorsqu'elles ont un partenaire, une minorité des enquêtées ont mentionné que leur entourage agit souvent avec indifférence. Cela suggère que l'entourage du Genre Féminin a tendance à être plus enclin à émettre des opinions, qu'elles soient positives ou négatives.

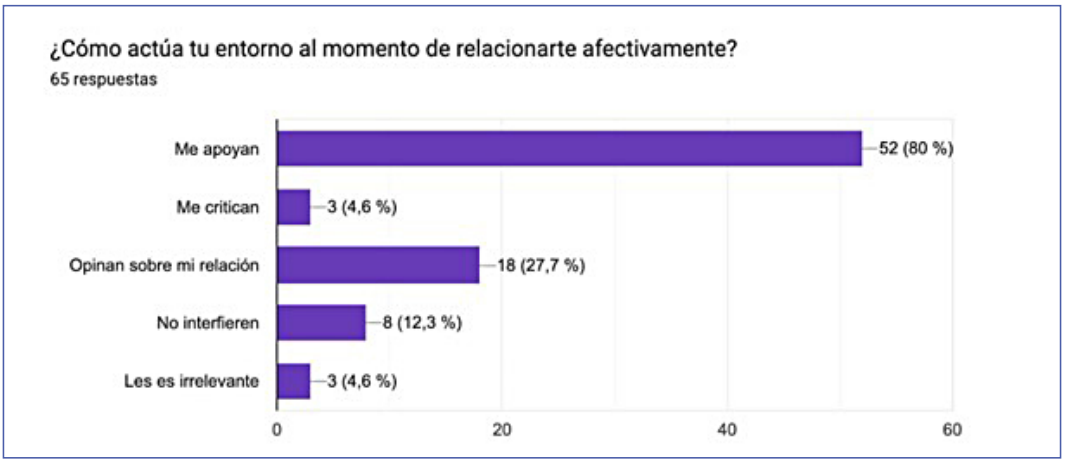

Figure 15. Comment votre environnement agit-il au moment où vous avez des relations sexuelles affectives ? Réponse du Genre Féminin.

6. Perception de l'affection

La compréhension de la perception de l'affection s'inscrit dans un contexte où les concepts de couple, d'attraction et d'émotions jouent un rôle fondamental. Ces éléments interreliés influencent la manière dont les individus vivent et donnent un sens aux relations affectives tout au long de leur vie.

En explorant comment les trois identifications de genre ressentent leur épanouissement en relation avec l'affection, la majorité de l'identification féminine a répondu se sentir épanouie "avec toutes les options précédentes" (en se projetant avec quelqu'un, en se sentant accompagnées, en ayant la capacité de faire confiance, en se sentant aimées, en partageant des idéaux), tandis que la deuxième majorité a choisi "pouvoir faire confiance". Cette dernière option était le choix prédominant chez les genres masculin et non binaire, et la deuxième majorité était "se sentir aimé(e)".

Il faut saisir qu´il y a une ambivalence dans le genre féminin: d´un côté il y a un 63% qu´ils ont conscience d´un malaise du propre corps, et quelque faillite cognitive, en face d'autre 55,4% qu´ils n`ont pas perçu la situation, Alors, il s'agit d'un symptôme de quelque chose à chercher.

Lorsque les trois genres ne ressentent pas d'affection, ils sont d'accord sur le fait qu'ils ne ressentent pas de malaises physiques tels que des maux de tête, des douleurs musculaires, un manque de concentration ou un manque d'énergie. Cependant, la deuxième majorité des trois identifications de genre a répondu "je manque d'énergie" et la troisième majorité a mentionné "manque de concentration".

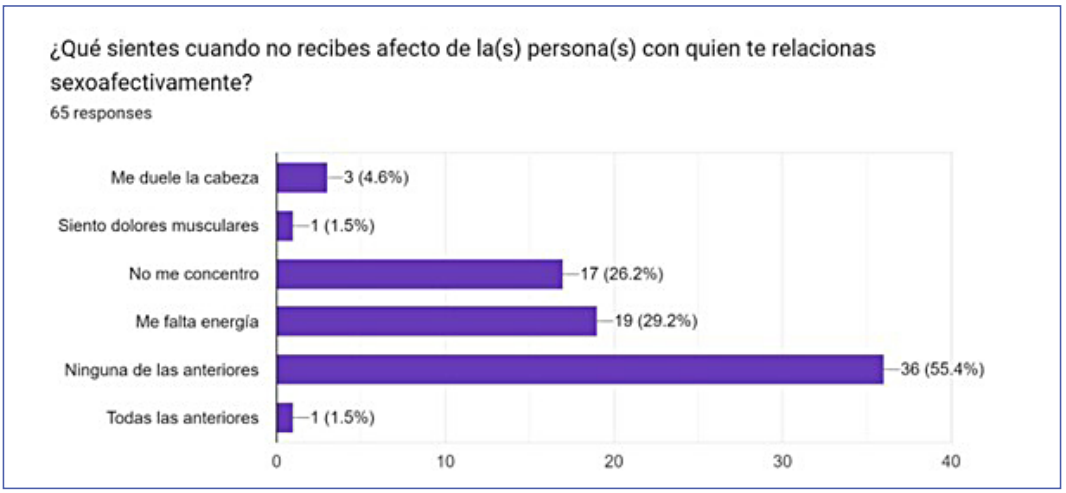

Figure 16. Que ressentez-vous lorsque vous ne recevez pas d'affection de la part de la personne avec laquelle vous avez une relation sexe-affective ? Réponse du Genre Féminin.

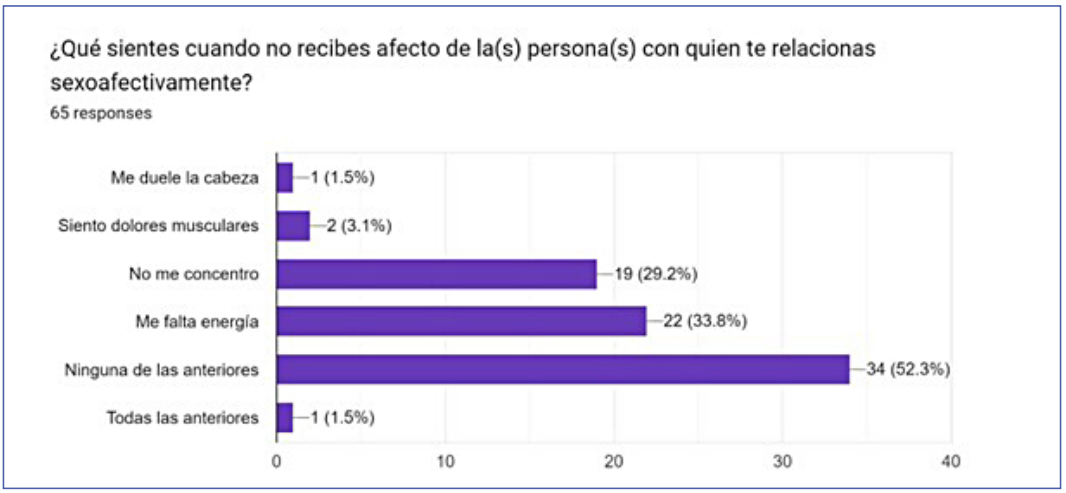

Figure 17. Que ressentez-vous lorsque vous ne recevez pas d'affection de la part de la personne avec laquelle vous avez une relation sexe-affective ? Réponse du Genre Masculin.

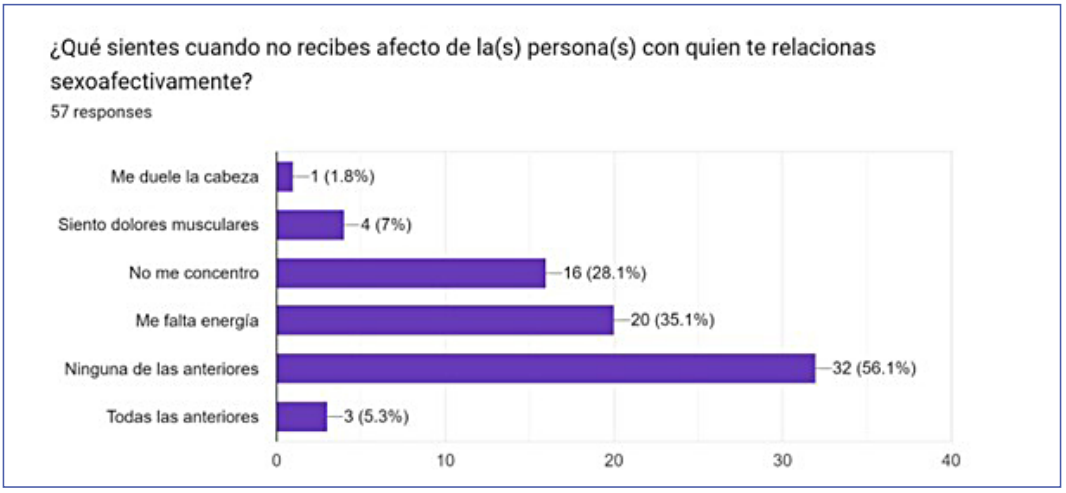

Figure 18. Que ressentez-vous lorsque vous ne recevez pas d'affection de la part de la personne avec laquelle vous avez une relation sexe-affective ? Réponse du Genre Non Binaire.

Pendant la période de la puberté, la majorité des genres masculin et féminin ont répondu qu'ils se liaient d'amitié avec des individus des deux genres (70,8 % et 56,9 % respectivement). La deuxième majorité dans les deux enquêtes a été le genre propre de l'interviewé/e, avec 27,7 % d'individus du genre féminin se liant d'amitié avec des filles et 20 % d'individus du genre masculin se liant d'amitié avec des garçons.

Dans le cas des personnes Non Binaires, le tableau était plus diversifié: 35,1 % ont affirmé se lier d'amitié avec des individus des deux genres, tandis que 24,6 % ont choisi de se lier d'amitié avec des garçons et 22,8 % avec des filles. Les 17,5 % restants de cette identification ont déclaré rencontrer des difficultés à se faire des amis, un chiffre qui dépasse largement les 5 % observés dans les réponses des genres masculin et féminin.

Lorsqu'on leur a demandé ce qui les attirait chez les personnes qu'ils aimaient pendant l'adolescence, le genre féminin a majoritairement répondu que ce qui les attirait était le fait qu'elles soient "amusantes", option partagée comme deuxième majorité par les identifications masculines et non binaires. Dans le cas de la première, l'option la plus sélectionnée était "le visage", tandis que pour la deuxième, les "idées et valeurs" de l'autre personne prédominait.

En portant cette question au présent, les réponses et les pourcentages sont restés identiques dans le cas du genre féminin. Cependant, pour le genre masculin, "le visage" est devenu la deuxième option la plus courante, tandis que "les idées et valeurs" sont devenues la réponse principale. Pour l'identification Non Binaire, la première majorité est restée "idées et valeurs", tandis que la deuxième majorité a changé pour "émotivité".

En ce qui concerne la perception de l'affection basée sur les expériences passées, les trois identifications de genre ont exprimé que les relations antérieures ont un impact plus positif que négatif.

Les questions ont abordé différents aspects afin d'obtenir des indices sur la construction de la perception de l'affection à différentes étapes de la vie. Dans l'enfance, dans le cas des genres masculin et féminin, les réponses étaient influencées par l'affinité avec leurs pairs, de sorte que le genre de leurs amis n'était pas pertinent. Cependant, dans les deuxièmes majorités, le schéma de se lier principalement à des personnes du même genre et de se sentir à l'aise dans ces relations était évident. Le Genre Non Binaire a exprimé avoir éprouvé un haut niveau de difficulté à se faire des amis par rapport aux deux autres. Selon leurs réponses, la timidité était un facteur clé dans la difficulté à se faire des amis.

Les trois genres interrogés ont exprimé se sentir épanouis affectivement lorsqu'ils se sentent aimés et peuvent avoir confiance en leurs partenaires. Cela correspond à la manière dont les relations passées influent sur les relations actuelles, où les principales sensations sont la méfiance, l'insécurité et l'instabilité émotionnelle.

7. Confinement

Le confinement a eu un impact profond sur des aspects essentiels de la vie tels que la sexualité, l'intimité, la compagnie et la cohabitation. Dans un contexte marqué par le besoin d'isolement et la restriction des interactions sociales, les concepts de sexualité et d'affection ont pris une place importante dans la manière dont les individus font face à cette situation.

En ce qui concerne la possibilité d'établir des connexions au niveau de la sexualité et des affections pendant la quarantaine, la majorité du Genre Féminin et Masculin, avec respectivement 56,9% et 61,5%, ont répondu positivement. En revanche, l'identification Non Binaire a présenté une majorité de réponses négatives, avec un pourcentage de 54,4% répondant "Non".

Les trois identifications de genre étaient pour la plupart en couple pendant cette période. Cependant, seul le groupe féminin a répondu positivement à la possibilité d'avoir pu voir son partenaire pendant la quarantaine, avec un pourcentage d'environ 55%. Dans le genre masculin, la situation était divisée à 50%, tandis que le groupe non binaire a répondu négativement à 58%.

Lorsqu'on leur a demandé dans quelle mesure l'impossibilité de se connecter physiquement avec leur partenaire les affectait, les personnes Non Binaires étaient les seules à répondre en majorité "Pas du tout". Tant le Genre Masculin que le Genre Féminin avaient tendance à répondre "Assez", avec respectivement 36,4% et 33,3%. Du côté du groupe Non Binaire, 28,6% ont indiqué que le manque de contact physique ne les affectait pas beaucoup.

Une donnée d'intérêt particulier provenant de l'étude est que, dans le cas des personnes du Genre Féminin qui étaient célibataires, on a observé une augmentation de l'intérêt pour en trouver un pendant l'isolement social, avec 67,7% de réponses positives dans ce sens. Cela suggère que cette identification de genre a connu un impact plus important en raison de la mise en place des mesures de confinement, un pourcentage significatif exprimant un intérêt renouvelé pour établir de nouvelles relations et de la compagnie pendant la quarantaine.

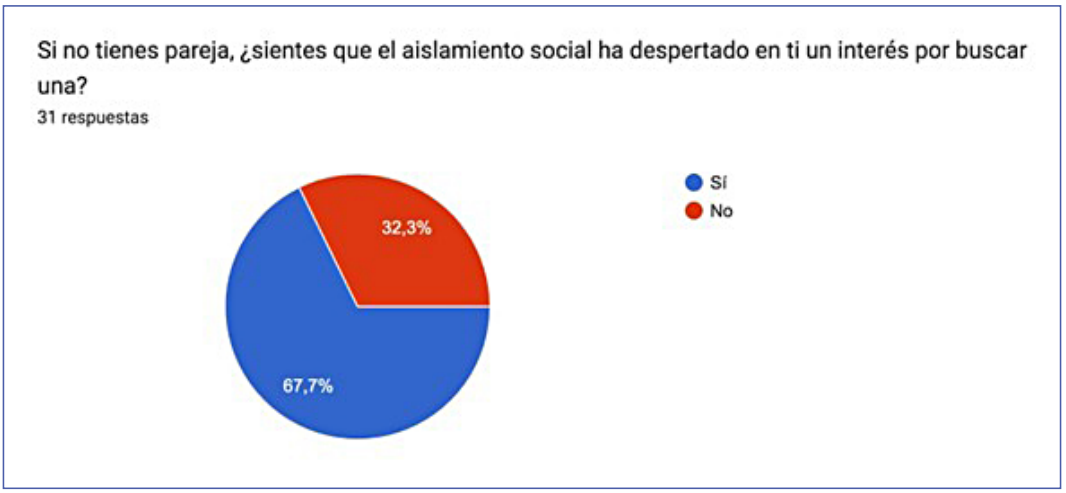

Figure 19. Si vous n'avez pas de partenaire, ressentez-vous que l'isolement a éveillé en vous un intérêt pour en chercher un ? Réponse du Genre Féminin.

D'autre part, le Genre Masculin et les personnes Non Binaires semblent avoir manifesté un degré plus élevé d'indépendance et de détachement par rapport à leurs relations sexuelles et affectives pendant la période de confinement.

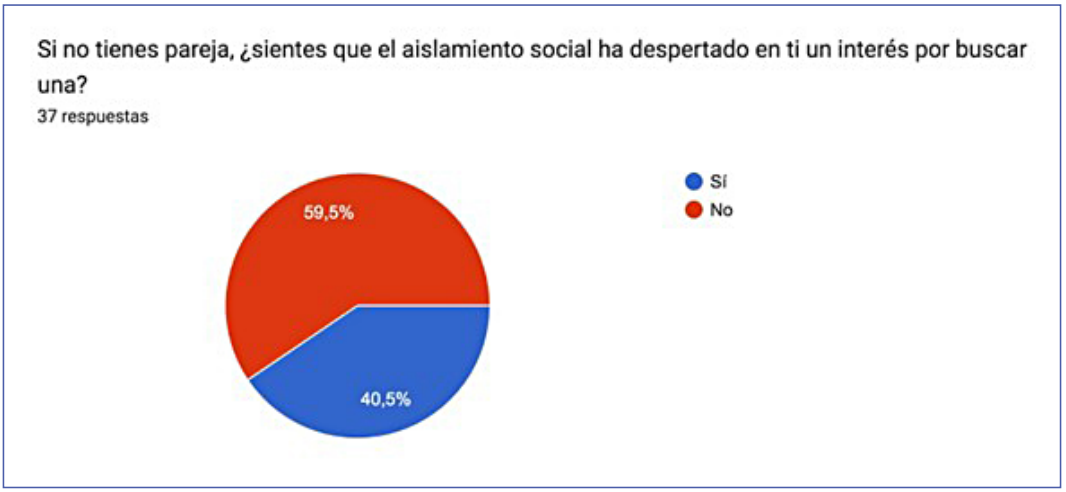

Figure 20. Si vous n'avez pas de partenaire, ressentez-vous que l'isolement a éveillé en vous un intérêt pour en chercher un ? Réponse du Genre Masculin.

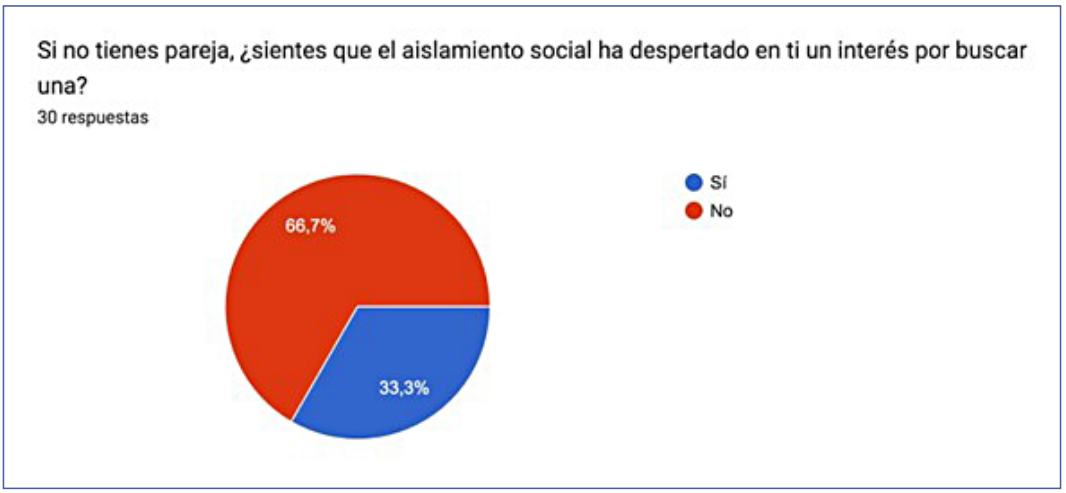

Figure 21. Si vous n'avez pas de partenaire, ressentez-vous que l'isolement a éveillé en vous un intérêt pour en chercher un ? Réponse du Genre Non Binaire.

Dans les relations amoureuses, la quête de connexion, de complémentarité et d'affection est prédominante chez le Genre Féminin, Masculin et Non Binaire. Cela suggère que la compagnie devient une nécessité cruciale pour toutes les catégories.

De même, un point à considérer est la vie affective virtuelle, car l'enquête a révélé une proportion élevée de réponses positives dans toutes les catégories. Plus de 60% dans les trois groupes ont répondu affirmativement, bien que le Genre Non Binaire ait affiché un pourcentage supérieur à 70%.

En fin de compte, les réponses concernant la perception du manque d'affection dans les relations sexuelles et affectives pendant le confinement ont validé ou testé une contradiction plus approfondie parce que pour la majorité des femmes 63% et le plus parts des homme 69,1%, le blocage des rapports sexe-affectives ont impliquée un malaise dans leur propre corps et les procès de cognition ; mais en face d'un 55,4% des femmes et 52,3% des hommes qu´ils ne le conceptualisent ainsi. C'est-à-dire qu'il y a deux possibilités, il s'agit de non-consciences de leur propre procès à la vie quotidienne ou de forclusion, de no regarder ou non pas accepter ce qui nous fait mal. Il faut tenir en compte que les deuxième et troisième options les plus courantes étaient "Je manque d'énergie" et "Je ne me concentre pas", respectivement, ont une relation avec des déséquilibres cognitifs et du propre corps. Ces réponses soulignent la complexité des réactions émotionnelles dans les situations de confinement et la nécessité de recherches futures pour mieux comprendre ces phénomènes.

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LA CREATIVIDAD Y LA CO-CREACIÓN VISIBLES DE LA RELACIÓN ARTE Y CIENCIA EN TIEMPOS DE PANDEMIA

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1. Presentación

En todo el mundo, durante el tiempo de confinamiento (2020-21) debido al virus del Covid-19 y posterior a este, cuando se dieron las autorizaciones por parte del gobierno Colombiano, logramos salir nuevamente a las calles y llevar a cabo las diversas actividades a las que estábamos acostumbrados a realizar; Sin embargo, se convirtió en toda una odisea enfrentarnos a lo largo del aislamiento al asumir mentalmente que nos encontrábamos en una espacio cerrado con pocos metros cuadrados para realizar actividades laborales, de ocio, de mantenimiento físico incluidas en nuestra cotidianidad hasta cambios radicales en el estilo de vida como mudanzas a lugares de origen, unificación de familias en un solo espacio habitacional, formas de asumir el aprendizaje, entre otros.

El espacio entonces, se convirtió en ese lugar de adecuación, acondicionamiento y apropiación para el desarrollo laboral, el aprendizaje y la construcción de un nuevo sentido; esto ocasionó transformaciones en las formas de asumir el cuerpo propio y el de los otros, a su vez que transformo las formas de comunicarnos en torno a nuestras propias necesidades individuales y colectivas en ámbitos de carácter político, social, cultural y artístico.

Así, hablaré de proyectos como la renovación del Museo del Planetario de Bogotá con sus salas de exhibición, y por otra parte del recorrido y conversación obtenida con los artistas de la región de Urabá para la creación de la primera Muestra Regional de Artes plásticas Urabá, homenaje al maestro de Julio Carlo Angulo realizada en el Centro Comercial Plaza del Rio en el municipio de Apartadó, Antioquia. Casos que estimulan la revisión actual de la institucionalidad y como el ciudadano se asume dentro y fuera de ella.

De otro lado, la actividad docente y formadora que tuve en el tiempo de confinamiento, en el lugar de habitación y como esta se articula con el diario vivir, como se modificaban las prácticas culturales y patrimoniales en el territorio nacional, aquí los estudiantes crearon de forma colectiva desde sus propias búsquedas. En paralelo, doy a conocer el proceso de creación en el marco del estallido social en Colombia llamado: Taller de Rebeldía Gráfica, que buscaba el acercamiento del collages como técnica catártica ante las emociones y sentimientos reprimidos por parte de los ciudadanos participantes, logrando grandes resultados no solo desde una visión estética, también simbólica y sensible.

Adicional, se describen y plantean algunas formas de apropiación y construcción del conocimiento con poblaciones como las asociaciones de desaparición forzada en Colombia a través del Centro de Memoria, Paz y reconciliación y el Planetario de Bogotá donde las protagonistas fueron las personas de servicios generales y de seguridad como validadores de la experiencia.

Se concluye de esta compilación de procesos, experiencias y análisis, que mediante la creación de nuevas iniciativas enriquecidas con la sensibilidad estética y la apropiación de sentido fue posible una apuesta más humana que, dio cuenta de los cambios positivos y de trabajo mancomunado donde, la expresiones, los sentimientos y emociones como la solidaridad, la empatía, la creatividad y el acompañamiento se constituyeron en el virus que afloraba en el ambiente durante los primeros meses de encierro.

2. Re-ubicarse desde la institucionalidad

En Colombia, el sector cultural y artístico fue el primero en cerrar durante el confinamiento y el último en abrir sus instalaciones ante la apertura de los diversos sectores de la sociedad; atendiendo las garantías de seguridad y saneamiento que debían tener las instituciones y los espacios en los que las prácticas artísticas y culturales se daban. Ante las dificultades de crear grandes estructuras para

la limpieza y contar con los recursos para la activación de nuevas dinámicas hacia la forma de como debiera asumirse el visitante en el espacio, muchos prefirieron cerrar, sumado a la falta de garantías para el mantenimiento del sector en general por parte del gobierno.

Espacios como el museo que por su configuración y dependiendo de su naturaleza de funcionamiento, albergó determinadas prácticas que según Fontanille (2008): "Constituyen uno de esos planos de inmanencia y, bajo ese título, pueden interactuar con todos los otros, es decir, pueden integrar cada uno de los demás planos de inmanencia o ser integradas por cualquiera de ellos: de ese modo, una práctica integra signos y textos, pero también estrategias y formas de vida".

La práctica que trasciende la acción se constituye entonces en la expresión y en ese sentido, los planos de inmanencia a los que Fontanille, hace referencia constituyen los niveles pertinentes de ese plano de la expresión a los que no puede ser ajena la institucionalidad; entonces de allí que, en las últimas décadas el museo tratase de innovar desde sus discursos curatoriales, educativos y políticos, pero también desde una oferta abierta al entretenimiento y el ocio, donde la formación de públicos en la contemporaneidad aún es confusa para muchos de ellos, ello, volcado a la saturación de información en los canales digitales como estrategia de supervivencia para no perder al visitante habitual y buscar al potencial.

El reto posterior al confinamiento devino en la metodología y estrategia de renovación de la definición de museo que fue proclamada este año 2022 en el Consejo Internacional del ICOM[1]. Allí, se validó el campo de la interpretación y se incluyo la participación de las comunidades para ofrecer diversas experiencias tal como, la situación global que vivimos durante la pandemia contribuyó de cierta manera a una mayor sensibilidad por parte de la figura institucional de incluirse en condiciones de igualdad con la sociedad a la se debe.

Ante la necesidad de dar celeridad en la reapertura del Planetario de Bogotá en octubre del 2020, espacio adscrito a la IDARTES – Instituto Distrital de las Artes, que demandaba la oferta de actividades regularmente ofrecidas con anterioridad y que teniendo en cuenta los protocolos de bioseguridad se hacían viables para dar una pronta solución de acceso. Al contar con esta necesidad, se realizó una revisión a los contenidos ofertados y en su momento como equipo de trabajo, el coordinador del escenario Carlos Molina concluyó que, se ofertaría una ruta temática de la Luna, esto posibilitó que los mediadores y profesionales junior construyeran a partir de los ejercicios de creación temáticos anteriores, es decir ya la ruta se había elaborado y se hacia de manera memorística por parte de los contratistas del Planetario. Ahora era concebir una -nueva ruta- que, a diferencia de otras rutas temáticas ya elaboradas, esta consistió en las restricciones de contacto físico entre mediadores y asistentes, mantener una distancia entre uno o dos metros por cada visitante y las formas de articulación de los contenidos con la visualización en el espacio físico, los visitantes quienes debían asumirse como exploradores en una misión, se convertían en la excusa perfecta para justificar la presencia del equipo de servicios generales como metáfora ante la asepsia de las salas y el cuidado del científico en el laboratorio, todo esto bajo una aventura espacial. Así me remito al aporte de la neurociencia al mencionar que el primer ingrediente que nos hace ser seres humanos es la capacidad para producir flujos de imágenes no verbales, como la visión, sonido o tacto, traducibles a nuestra lengua. Existe entonces, una abundancia de estas imágenes que se producen en tiempo real y que fluyen de manera constante. Este flujo o streaming no se refiere necesariamente al streaming del mundo digital. (Castells 2008) que en los otros apartados si es tomado de manera directa.

De otro lado, fui invitada por un artista de la región de Urabá en Antioquia, a gestionar y crear un guión curatorial y apoyar la museografía de una exposición que condensaba la reflexión y la visibilización de los procesos artísticos y culturales en el territorio. Como resultado se obtuvo un panorama mucho más amplio de la producción artística y los creadores aparte de los estigmas e imaginarios creados hacia sus habitantes. Este proyecto se realizó como homenaje al maestro Julio Carlo Angulo, un artista que ha nutrido el sector, fue maestro de varios de los artistas participantes de la muestra. Julio Carlo, oriundo de San Juan de Urabá (1950) uno de los más importantes creadores de la región, con trayectoria artística muy amplia, y que tiene en su haber la participación en más de 200 exposiciones en el ámbito departamental, nacional e internacional e igualmente con reconocimientos y premios por la calidad de su trabajo en el campo del arte.

[1] En Praga, el 24 de agosto de 2022, la Asamblea General Extraordinaria aprobó la propuesta de la nueva definición de museo: https://icom.museum/wp-content/uploads/2020/12/ICOM-Define-Methodology.pdf

Entonces, hablar de región es remitirse a un fragmento de terreno, ubicado en un punto geográfico específico; Sin embargo, cuando hablamos del Urabá Antioqueño como región, nos referimos a la riqueza geográfica y biológica de los municipios de: Arboletes, Apartadó, Carepa, Chigorodó, Mutatá, Murindó, Necoclí, San Juan de Urabá, San Pedro de Urabá, Turbo y Vigía del Fuerte y más de la individualidad creativa que conlleva a colectividades de artistas. Las obras plasmaron composiciones y presentaciones desde el color, las pinceladas, las anécdotas de la niñez al lado del mar, el golpe del sol sobre el rostro de sus habitantes a su vez comentarios de los artistas en la publicación creada como resultado de esta curaduría, que resalta el arraigo a la tierra a través de sus formas.

Con lo anterior, retomó la definición de cultura, como: "La palabra cultura (del tema cult, perteneciente al verbo latino colo, colere, cultum: cultivar) significa etimológicamente cultivo. Como palabra fundamental, ella entra en la composición con palabras específicas, que determinan su sentido general; así: agricultura igual a cultivo del campo. Bajo esta definición básica de cultura como una analogía -cultivo del campo- (Harris 2011).

De otro lado, de la exposición como medio de comunicación entre la narrativa plasmada por una institución o en este caso por el rol de curador y el publico con el que desea interactuar, surge el concepto de experiencia que es esencial como factor de unificación entre la cultura y el diseño (desde la creación expositiva) como un medio para comprender el contexto actual y como ventana a través de la cual observar las oportunidades y desafíos que se le plantean futuro diseños de este tipo (Press & Cooper 2009). La exposición se realizó entre los meses de abril a junio 2021 en el Centro Comercial Plaza del Rio – un centro de convenciones ubicado en el municipio de Apartado y contó con la participación de 33 artistas de Arboletes a Carepa, que según cifras del centro comercial al cierre de la exposición contó con la asistencia de 4.000 visitantes.

Los temas recurrentes de creación fueron el mar, las mujeres y sus pieles oscuras, las composiciones del paisaje costero y caluroso, expresiones gestuales que, en esta misma línea, como lo afirma Laura Maillo: "No diremos que el gesto es un signo, sino que la gestualidad deviene significativa porque la conciencia no se puede desligar de lo que sucede entre el cuerpo y el mundo" (2019). Vinculado esto, a la forma de llegada al arte por varios de los artistas participantes, con intereses particulares por el dibujo, las actividades y oficios lejanos en la actualidad al llamado arte contemporáneo pero que en la historia universal del arte antes de las vanguardias estaban íntimamente ligados.

De manifiesto se mantuvo aún la visión jerárquica de consolidación y conceptualización del que hacer de las entidades culturales, aquí se trata de mostrar la relación entre uno y otro espacio y cuyas acciones inciden de manera similar a la sociedad ya definida con anterioridad. Pues actividades protocolarias como la mesa con mantel para la presentación, arreglos florares y otros objetos dieron cuenta de la construcción de pensamiento que funciona y es validada por los habitantes de la región y en los que el sistema artístico también se apoya desestabilizando la importancia de la creación como: ¨una forma de significación que habla de cómo mi conciencia y mi ser no se pueden desligar de mi existencia física, simbólica y social" (Urueña 2020).

Finalmente, la publicación y la exposición la considero como producto co-creado en el campo de la significación, siendo relevante para de-construir la relación hegemónica y nociva de la institucional ya sea en el marco de un centro comercial, un planetario o un museo.

3. Maestro y estudiante, intercambios creativos

Pensar la experiencia humana es, por necesidad, un acto multifacético y observar el mundo supone un esfuerzo multidimensional. Ciertamente, la mente humana no existe sin cerebro, como tampoco existe sin tradiciones familiares, sociales, genéricas, étnicas (Mass 2005). En ese sentido, la observancia del mundo que conforma nuestro esfuerzo, implica la apropiación de diversos conocimientos y los modos de ir más allá no solo de concebirlos, sino también significa percibirlos. Fue así que en 2020, ofrecía clases a tres instituciones (Bellas Artes, Colmayor y UdeA) todas pasaron a ser apoyadas por TIC (google meet), experiencia compleja e interesante pues eran grupos de 20 a 30 personas de todos los programas académicos donde lo único que los vinculaba era el propio interés o porque se las ofrecía la institución.

Con la autonomía de cátedra, logré trabajar bajo ABP (Aprendizaje Basado en Proyectos) que consiste en una estrategia metodológica de diseño y programación para la obtención de resultados que implementa la resolución de problemas o retos a través del proceso; en caso particular de investigación- creación, donde el estudiante proponía de manera aleatoria y con sus bases culturales, un tema a trabajar; facilitando así, una puesta en valor, construcción y apropiación del conocimiento impartido y compartido. Al concebir que el ser humano tiene la capacidad para producir flujos de imágenes no verbales, traducibles a nuestra lengua y que existe una abundancia de estas imágenes que se producen en tiempo real y fluyen de manera constante, aludiendo al streaming no necesariamente del mundo digital (Damasio, 2008), induje a los estudiantes a concebir posibles relaciones de ellos con sus espacios de habitación o residencia, con sus objetos y consigo mismos, los cuales por el confinamiento se constituían en el contenedor de sus propios procesos creativos.

Al perder la presencia corpórea que procuraba el acceso a diversas actividades culturales hizo que, la integralidad de la práctica se desvaneciera poco a poco y que volviera a la búsqueda de audiencias a través de los medios de comunicación, donde "la red digital establece nuevas presencias más allá del espacio físico y geográfico de las ciudades" (Santos 2011) y que al encontrarnos todos: docente, estudiantes y familiares (padres, abuelos, primos, tíos u otros) el diálogo y conversación se convirtió en un real diálogo de saberes y en un intercambio generacional sin más pretensiones iniciales que la enseñanza-aprendizaje de conceptos como memoria cultural, arte, patrimonio o prácticas culturales, entre otros. Pues, la vida cotidiana mantiene ocupadas muchas capacidades de diverso tipo y los sentidos además operan en los afectos más diversos: amor, odio, desprecio (Ágnes, 1987: 20) y como ejemplo fue la creación de un blog[2] por parte de un grupo de estudiantes, que a partir de sus vivencias en el encierro elaboraron una narrativa que vinculaba fotografía y texto en torno al encuentro particular para comer. Aquí, la cotidianidad o no cotidianidad de un afecto dependía directamente del objeto (la pasión que lo mueve) en este caso, la comida y su preparación sumado al tiempo destinado para la toma de los alimentos, el afecto guía a la experiencia así sea advertido, en desorden, indiferenciado, racionalizado o imaginado.

Desde el ámbito personal, fue interesante reconocer el entorno cercano como la cuadra, las personas en el edificio, sin embargo, se generaba en ocasiones una sensación de soledad de distanciamiento social y en otras un estado de ansiedad, era como pasar de un estado de tranquilidad a incertidumbre y viceversa frente a un futuro sin definición. Finalmente, cada uno nos enfrentamos a una transformación desde el ámbito digital, cabe mencionar de forma activa, en el sentido de constituirse de mi parte en la creación de actividades y acciones de improvisación no solo conceptuales si también posturales como:

- Levantarse a buscar un objeto cargado de memoria para cada hablar de su historia.
- Crear un escenario para la selección de varios objetos que permitan reconocer una tradición o una práctica determinada.
- La apertura de la cámara para presentarse y presentar su objeto seleccionado.
- La creación de grupos de trabajo sin conocerse ni haberse visto nunca de forma presencial en el campus o de formar virtual.
- El seguimiento del trabajo elaborado a partir de la palabra o la comunicación escrita que se producía en el chat de la sesión.
- La exploración de las redes sociales para subir los contenidos creados por los grupos constituidos durante y al final del curso.
- La elaboración de fotografías del entorno con fines de analizar la dinámica social que se vivía en tiempo de pandemia, pues muchos de ellos migraron a sus lugares de origen para continuar matriculados en el programa académico al que pertenecían.
- Los recorridos aleatorios en el espacio destinado como lugar de trabajo para mostrar el exterior y su funcionamiento (en el balcón).

[2] Recuperado septiembre 3 2022: https://familydinners87.wixsite.com/colmayorant

Por tanto la experiencia dependió de nuestra capacidad de imaginar lo que significa el confinamiento, donde como condición necesaria las cualidades fueron en su mayoría desde nuestro aparato biológico donde los sentidos cobraron protagonismo, en procura de un nuevo lenguaje digital, una nueva dimensión on line de la transmisión de conocimientos y, una forma de comunicarse basada en la interconexión y en la globalización (Castells 2008).

4. Co-crear para avanzar

Con la conmoción de las acciones políticas de los últimos años en Colombia, hubo un estallido social que dejo más de 80 muertos entre el 28 de abril y julio del 2021. Como forma de contribuir de manera positiva, propusimos desde la Fundación Obra Comisionada, la cual dirijo, un taller de collages, técnica que procuramos sirviera como catarsis para expresar las emociones y sentimientos acumulados por cada uno de los asistentes.

Las habilidades de Laura Sánchez y Salome Restrepo, practicantes de la FUBA, fueron visibles desde el primer momento, eso permitió el trabajo colaborativo de diseñar el taller de Grafica Rebelde, siguiendo el proceso intuitivo como una de las fuentes de la creatividad que, por antonomasia, atraviesa una serie de etapas formales desarrollando y produciendo una respuesta, sin necesidad de ser plenamente conscientes de dichas etapas (Castells2008).

La labor consistió en iniciar la sesión con una actividad que detonó el espacio en el que estábamos, el ámbito digital, luego mediante el chat invitábamos a describir como se sentía cada uno de los participantes, eso generó una liberación de emociones; como construcción de conocimiento pues así, como lo menciona Carmen García Guadilla: "Un conocimiento contextualizado supone un alto grado de pertinencia social, donde los que aprenden puedan identificarse y poder así ser actores activos en su propia formación. Un conocimiento pertinente implica una óptima combinación entre los conocimientos abstractos (los universales) y los conocimientos más contextualizados (las culturas locales), relacionados con la comunidad, con las memorias, con la historia, con el entorno en términos generales"(García 2008).

Haciendo que el contexto sea extrapolado al sentido que cada uno de nosotros le dio al momento histórico vivido, donde aparece la vida cotidiana que bajo procesos de memoria histórica y como seres sociales Héller argumenta que: "Yo soy representante de aquel mundo en el que otros nacen (transmisión padre a hijo) cuando comunico mi mundo, expreso también estas experiencias, cuando transmito mi mundo, me objetivo también en cuanto me apropio de este mundo" (1987).

Por tanto, al comunicar el mundo construido por cada uno de nosotros como sujetos de derecho y transmitirlo hace que de por si, ya se objetive y como tal, su vida cotidiana, que es toda aquella, que como seres humanos nos permite interiorizar de manera adaptativa ese mundo; haciendo que durante el acto comunicativo el hombre cree estrategias de comunicación y apropiación, caso como el de la utilización de la metáfora, esa figura retórica que contribuye a la presentación y representación de los sentires sobre una vivencia adquirida previamente.

Aquí el escenario era cambiante pues no consistía en efectuar la "proyección de sí mismo en el otro" mencionan los fenomenólogos, sino era darse una comprensión genérica fundada por mi propio dominio de las condiciones sociales que producían lo que teníamos en nuestra mente y sensibilidad, yendo hacia una experiencia sensible relacionada de la misma forma que producimos imágenes por la percepción (on line) o por la reconstrucción de memorias (of line) y ante la imposibilidad corpórea de salir a la calle y manifestarse.

El acto de recortar el papel, romper la imagen, crear una diferente, escuchar y escucharse, descomponer y componer y volver a descomponer la imagen; desencadenó que la estructura de actividades cotidianas enmarcadas como sistema generará un corte igualmente en la continuidad absoluta de cada uno de los participantes, donde el diálogo entendido inicialmente como: "En la mayoría de los mundos clásicos, fue el comunicar, conversar, discutir, preguntar y responder entre personas relacionadas por el común interés del conocimiento" (Argueta 2012).

De otro lado, traigo a colación el caso de la creación del proyecto Ausentes, Estrellas Presentes[3], donde nos reunimos una artista, un astrónomo y un físico para desarrollar una serie de sesiones para afianzar conocimientos acerca de la astronomía y que iba dirigido a lideres de las organizaciones de desaparición forzada en Colombia junto con el acompañamiento del Planetario de Bogotá y el Centro de Memoria Paz y Reconciliación entre los meses de mayo a noviembre de 2021. Aquí, el espacio narrativo fue la metáfora en el que surgieron sentidos nuevos, experiencias compartidas hacia una apertura de conciencia, dando como resultado un impacto positivo en la participación de las ciencias exactas y en conversación con los ámbitos sociales y el fortalecimiento de actos de reconciliación, como mecanismo de dotar de sentido este mundo, el mundo que todos los participantes tanto de las instituciones como de las organizaciones construyó y que permitieron valorar dos hechos visibles en el marco del conflicto armado: el primero la incertidumbre permanente de la ausencia de un ser querido desaparecido y el segundo, la búsqueda necesaria de transitar el recuerdo y la vida de forma alegórica y metafórica.

Y cuyos resultados fueron: el acierto de presentarse a si mismos en el espacio de la ciencia, mediante grabaciones previas y montajes de sonido y escritura previos donde la creatividad como esa capacidad de concebir ideas novedosas y útiles, trascendió hacia la innovación referida como aplicación de estas ideas. Donde la primera pone el énfasis en la generación de algo y en la segunda el peso cae sobre la aplicación de ese algo en la actividad de las personas y de las organizaciones (Castells 2008). Y también, la trascendencia del lenguaje, mediante el dibujo, una de las técnicas básicas para la comunicación visual donde todos podemos hacerlo y que en este caso no se utilizó el papel y el lápiz para crear una imagen, sino también el ordenador, la cámara; tal como se menciona en "Drawing design semiotics"[4] como una forma de interpretación visual que combina elementos visuales en diversos medios para crear una imagen de un mundo posible.

5. En conclusión

Al posibilitar en mayor o menor medida, un campo de acción interesante frente a la relación de ciencia y tecnología y el ámbito social y cultural. Se concluye que, puede existir mayor profundidad en la medida en que la elaboración de los procesos no queden como superficiales, sino que tales valores, gustos, intereses tanto económicos, políticos y científicos, permitan el desarrollo y la dirección de creación tanto artística como científica rebatiendo un poco a López Cerezo (2003). Y que, la creación en doble vía tanto para el participante como para la institución, posea de forma permanente su corpus significante, su sintaxis interna, sus cualidades formales y todos los manejos técnicos que puede presentar una multiplicidad de caminos, experiencias, interacciones y percepciones, que vistos desde otro punto corresponden a la construcción de conocimiento social y nuevos posibles métodos a seguir.

Que dentro de la experiencia se ha puesto de manifiesto el trabajo que implica la reflexiva presencia nada menos que hacia una apuesta en la semántica de la corporalidad y como el acto comunicativo propicia diversos modos de asumirla, el trabajo realizado en diferentes instituciones trajo consigo un aprendizaje permanente, con acciones referidas a los formatos de taller, de exposición, o de intervención donde la construcción mental de como acceder de manera creativa a los contenidos, de manera diversa y con carácter estructural de la realidad permitió el ejercicio de la simultaneidad de discursos en el marco de la creación y la co-creación.

Un acto intencional que enfatizó en el potencial de las interfaces digitales, fue tomado como aporte hacia la trascendencia de los sentidos tal como aparecía en las sesiones de clase o taller y cuya justificación del arte contribuye a esa comunicación con el otro, y que bajo el proceso de co-creación se tomó como la apuesta de la investigación en presencia y cuerpo más allá de los espacios físicos.

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[3] Artículo: El Asterismo como metáfora hacia una experiencia sensible con las victimas de desaparición forzada en Colombia. Revista Esfera. Universidad Distrital Francisco José de Caldas. Marzo 2023.

[4] C. Ashwin (1989). En V. Margollin, design discourse, The university of Chicago Press, Chicago, recuperado Octubre 11 2022 en: Mike press y Rachel cooper. El diseño como experiencia. Ed Gustavo Gili. 2009.

Finalmente, se resalta el valor del plano de la expresión como lo menciona Fontanille, donde los sentidos en todos los casos presentados, bajo la subjetividad de cada participante, demostró el aumento en la sensibilidad colectiva y en el reconocimiento de la otredad, de la presencialidad corpórea, de la trascendencia del espacio físico, de la visibilidad de un margen muy estrecho pero existente de la transformación ante la inminente incertidumbre, la contundencia en el restablecimiento de las prácticas y las representaciones en el contexto colombiano y la innovación de iniciativas detonadas bajo la presión de un cambio en la vida cotidiana.

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THE PROXEMIC EXPERIENCE: PANDEMIC AND EVERYDAY LIFE SPACES

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Introduction

I propose to reflect on the effects of the recent COVID-19 pandemic from the point of view of the semiotics of space. Do to the importance of the proxemic dimension, which has suddenly become a testing ground for new forms of semiosis, I think we have lived the most important proxemic experience in the modern world since the first world war. And, moreover, for the first time, it was a global experience, affecting entirely the mankind.

In this paper, then, the pandemic will be examined from the point of view of the semiotics of space, because it redefined the everyday space of human existence, based on the proxemic dimension of the individual body.

The pandemic constituted a total proxemic experiment, unparalleled in our societies for a century, which simultaneously involved all the semiotic systems linked to the 'territorial' space of the human body, thereby assuming a political dimension.

1. Pandemics and proxemics between semiotics of space and performativity

The fact that the human body "has a territoriality of its own" was, according to Paolo Fabbri (Fabbri 2020, 185) the "discovery" of the research into proxemics carried out by E. Hall (Hall 1968). Umberto Eco defined it in fact as the "first organic attempt at the semiology of space" (Eco 1968: VIII). Hall made the fundamental discovery, as Fabbri (Fabbri 2020) has written, that "arbitrary distances define spatial interaction on the basis of different degrees of social affinity" and that, as a result, there is sort of "bodily schema for regulating intersubjective distances, which intervenes between subjects to integrate or prevent the interaction" (Fabbri 2020: 187). It was the first definition of an invisible pattern, then, but whose empirical effects were clearly observable.

Given that epistemological frame, the affinity with others semiological systems, unconscious but with visible pragmatic effects, was immediately evident. Moreover in proxemics, the gestures and the positions of bodies were in relation to each other. So, they can have the value of signs to be interpreted or the status of non-verbal interpretations, expressed in this case by acts of signification: the orientation of the body and of the gaze, the shaping of distances and of the forms of contact (from the handshake to the simple touch of the eye). In this way the "silent language" became also a basis for interactions: "the gestures of others delimit from the outside what the proxemic schema projects outside my body, thus regulating the space of my own gesture" (Fabbri 2020: 189).

Anyway, Hall's approach displays a certain 'naivety', which Umberto Eco also reproached him for: while the idea that human beings structure relational microcosms categorising the space of intersubjective relations was, according to Eco "perfectly acceptable and innovative", the ideas that all this happens unconsciously and the consequence that it can be extended to homes and cities and thus improve the same human relations seems – as Eco said decades ago - extraordinarily naive today, except for the pandemic.

What Hall naively claims for proxemics corresponds almost entirely to the Covid situation, i.e. to the need for a total redefinition of social distances that our societies have been experiencing since the First World War, which has shown us that our ways of living together (and of positioning ourselves in reciprocal spaces) are not only meaningful but essential and "incorporated": naturalized, automated, difficult to change. The "natural" condition of those signs (in the sense of natural languages) also brings these signs closer to the semiotic model par excellence in de Saussure theory, for all its arbitrariness, the linguistic model.

During the pandemic, the proxemic space around the body was first re-semantic and invested by political discourse and action: an obliged re-motivation of body signs. We discovered suddenly that the body was entirely a semiotic space. The first obvious example of this phenomenon was in fact the re-definition, with new forms of distance, of codified "forms of politeness", already indicated by Saussure (1916: 25-27) as one of the fields of future semiology (alongside military signs, symbolic rituals, etc.). The difficulty of the political operation on proxemics seems to me to have been the recoding of what Saussure called the "natural expressivity" of proxemic signs. Saussure clearly writes (1916: 86):

> "When semiology is organised, it will have to ask itself whether modes of expression based on entirely natural signs, such as pantomime, belong to it by right. Assuming it accepts them, its main object will remain all systems based on the arbitrariness of the sign. In principle, any mode of expression inherited from a society is based on a collective habit or, what amounts to the same thing, on a convention. Signs of politeness, for example, which often have a certain natural expressiveness (think of the Chinese who greet the emperor by bowing nine times), are nevertheless fixed by a rule: it is this rule that obliges us to use them, and not their intrinsic value. We can therefore say that totally arbitrary signs achieve the ideal of the semiological process better than others: hence language, the most complex and widespread of all expressive systems, and also the most characteristic of all".

Two apparently contradictory aspects of de Saussure thought seem very interesting: on one hand, the idea that the signs and forms of greeting are conventional, as all historical natural languages ("fixed by a rule (...) which obliges us to use them, and not their intrinsic value") and yet at the same time defined by a "certain natural expressiveness", so motivated by a form of iconicity in which the expression is identical to the expressed content (like a symbol, according to the typology proposed by L. Hielmslev). This duplicity reminds us of the "double essence of language", intimately contradictory from a logical point of view but productive, and fascinating in the Saussurian epistemology, from a linguistic point of view.

This aspect refers first to the arbitrary character of the sign, and at the same time to the motivation of the sign (exactly like the repetition of the bow, which magnifies the value of the person to whom it is submitted). In other words, the signs of greeting would be natural from the point of view of their expressivity, but arbitrarily re-motivated from the point of view of their correlation to an opposition of content, whose categories are motivated.

In the case of the pandemic, this change has affected the whole of proxemics, from the intimate space of the greeting to the domestic and interpersonal space, massively disseminating new forms of separation but also of interpenetration between the private intimate space and the public or social space, because of the mediatised insertion of work screens into the domestic space, the most obvious example, but not the only one.

The proxemics of pandemic has in fact also invested the verbal language itself, in the fundamentals acts of language like all performative enunciation which until now had always taken place in presence. Austin (Austin 1968) affirmed in his study about the performativity of language, that in order to be effective all performative enunciation must be stated in the present tense, in the first person and also in co-presence in the same place.

Generally the proxemic space implied in this theorization was ignored, paradoxically also by semioticians, but in the case of pandemic we immediately realized its importance, because of the relationship with politics and political acts.

It appeared evident in the case of the nomination of the designed prime minister by the president of the Czech Republic. In November 2021, the Covid-positive president Milos Zeman, appointed the new prime minister, Petr Fiala, inside a square of Plexiglas. It demonstrated how the visual relationship implied by the proxemic space of the gaze were hard to modify and necessary for the effectivity of language act: generally thought as a circumstance of the action or of the enunciation by Eco (1979) and Greimas (1966) the space in contrast appeared as the main system of signs of which the language itself was, for one time, a secondary added system.

In my opinion, lockdown were only the most extreme of the graduations that can be applied to all forms of selective restriction of access adopted during the pandemic, like the case of the green pass. But what was it that made it necessary to adopt such new and drastic measures? This centrality of the proxemic dimension is a consequence, in my opinion, of the articulation of the virus role as a subject of action, so as a narrative actant (Greimas 1966), which has been very particularly conceived.

2. The narrative logic of the pandemic: the virus as an actant and as an actor

As Manar Hammad has noted (2021), due to the pandemic nature of the contagion, the virus can only be conceived as a collective actor, because each contagious subject becomes a source of the contagion itself (Lancioni 2009). The virus in fact seems to operate as a series of infinite and subjects that provoke mass infection.

I believe that from the point of view of the relationship between actors and actants, that is, between discursive dynamics and narrative grammar, the situation can be better articulated with the redefinition of proxemic codifications. One of the characteristics of the virus as an actor, as Hammad (2021) argues, is that infected and healthy subjects - that is, the anti-subjects in relation to which the virus is competent (to produce infection) and those in relation to which it cannot act as a subject of doing (it is not modalised as a function of power) - are indistinguishable, hence the main problem, for any pandemic control strategy, of the presence of asymptomatic but infectious individuals. This condition became the strongest reason for the need for lockdown - maximising the strategy of proxemic distance - and tracing people.

Lockdown appeared at the start of the pandemic (and in China, it has continued to be used for two years) as the only possible proxemic response to the fact that the virus behaves - without any will, due to a 'natural' but not predictable logic - from time to time like a competent or incompetent subject, without it being possible to predict and so prevent the intensity of the effects of its action: even when it acts like a competent subject, the symptoms caused may be minimal or completely absent, or it can have lethal effects.

For this reason, the true actantial role of the virus, it seems to me, cannot only be defined as anti-subject, but must be conceptualised through the figure of the trickster (Greimas 1976), a very particular type of actant because it is the only one not to be interdefined in an tangential category but only through the masking of its own actantial role, i.e. because it "makes itself appear", as another actant, as Greimas affirmed (1976: 126-131).

The trickster appears in this conceptualization as a sort, and it is the only case in greimassian semiotics, as a meta-tactician role, based on its relationship with the secret, so on the relationship between to be and to appear.

Eric Landowski (2006: 83) has defined him as the actant-Jolly, because, as in card games, he tries to assume any thematic role in order to camouflage his actantial role. This trickster role seems to me to be able to model the virus's capacity to cause, in an imponderable way, extremely serious or even fatal effects in healthy individuals and no effect, or very slight effects, in others, even elderly or in the worst health conditions. It configures two opposing actantial positions for the same actor (the virus): that of a powerful anti-subject or perhaps even as an adjuvant, which by its affectless contagion immunises those it touches.

Moreover, the virus changes its actantial role but also its modal competences relating to power in relationship to the contagion: it has been appeared for two years that variants were increasingly contagious, and therefore increasingly modelled in terms of power, but suddenly in the 2023 scientists affirmed the new variants were less powerful and with milder effects.

In addition to all this, in the contagion there is also another actantial dimension that Greimas had not considered. The virus in fact acted as a *second-level trickster*: it also changes the actantial roles, independently of the thematic roles, of the subjects with whom it comes into contact. I'm saying it transforms the infected, the sick and, above all, the asymptomatic into its own delegates. The fact that neither the thematic roles nor the will of these subjects change is crucial in the same way: it allows the virus to spread through the family environment or, as happened at the start of the pandemic in Europe in northern Italy, through hospital and care environments.

Paradoxically, the less powerful the virus is as an anti-subject, the more those it infects become its effective proxies, adjuvants in greimassian actantial grammar terms, capable of enabling it to replicate the virus itself. This specificity as an actor has made it extremely difficult for states to react, and is at the root of the radical nature of the proxemic containment strategies adopted.

In order to account for the political dimension of the pandemic, I think it is useful to reflect on the types of contract between actors that each proxemic political response implies.

3. Semionarrative contracts and political proxemics

I propose to re-read the typology of political responses to the pandemic and of the different political discourses in the light the various proxemic strategies deployed - or non-strategies, as in the cases of populist government, particularly those of Trump and Bolsonaro - in relation to the actantial grammar of the virus. In fact, the different strategies imply a different qualification of the actors involved, their respective roles and the corresponding modal competences, in the light of the type of contract that each form of interaction envisages. A particularly heuristic model of the contract seems to me that formulated by Greimas, who distinguishes between an "injunctive contract" and a "permissive contract" (Greimas 1976: 139; 240). The confinement - in Italy at the start of the pandemic and in China - is a typical case of an injunctive contract, based on a "you can't do no attitude", in contrast the suggestion to "Stay home, save lives" made in UK (after a first moment of chaos) as a kind of manipulation – is an example of permissive one.

With this distinction, Greimas goes beyond - I think - the "economic" figurative of the Proppian mandate, based on the *do ut des*. He proposes actually to think of the contract moment as an articulated narrative phase, which itself envisages a relationship between actants. The injunctive contract, in the greimassian *Maupassant* analysis of text (Greimas 1976) is typical of Prussian soldiers and it is based on the will of the Destinant who simply tells them what to do and then judges their actions. In this case, the essential aspect of the relationship is the conformity between the will expressed by the social Destinant and the coherence of the individual addressee's actions with it. But Greimas points out also the existence of a type of contract in which the addressee does not have to conform his will to that of the Destin ant, but simply not to oppose it: this is the case of the permissive contract. This is the case of the contract between the two friends and Colonel Dumoulin, letting them pass for fishing. In this case, they are authorised to carry out a narrative program that does not conform to that of the social Destinant (the French army, in this case) on the sole condition that it is categorisable as not contrary to it.

The will of the addressee could thus occupy the positions of the unbidden and the un-obliged, typical, according to Greimas (1997), of play and ease, so of the free space of personal choices any person can have out of the common rule.

Analysing the political reactions to the pandemic, the emblematic case of the injunctive contract as a response to the pandemic turns out to be that of China, although the model responds to more or less all the strategies of confinement (but also to the unprecedented form of the subreptitiously presented as "voluntary renunciation", typical of the Italian case), while the permissive contract seems to has been the current, 'weak' version of control, expressed by the typical regime of self-control.

Similarly, there is also a process of non-response typical of populist strategies, in which a complete denial of the very idea of contract is visible, and in particular of course of the fiduciary contract.

The manipulation of proxemic distances has been used as a central strategy in many democratic regimes. It is based on a contractual model. The two contracts, injunctive and permissive, were presented through a thematic isotopia of individual responsibility and expert knowledge, that has justified the imposition of proxemic measures: containment, tracing, the green pass, the introduction of compulsory reservations in cinemas and restaurants (when they reopen), and widespread temperature measurement.

At the press conference on 9 March 2020 announcing the confinement in Italy, President Giuseppe Conte spoke with this preamble: "Good evening everyone, I would like to inform you that we have taken a new decision, as a government, on an assumption: we are well aware of the difficulty of changing all our habits. I've experienced it myself. So I have the greatest understanding for all Italians. I understand families, young people (...)".

Indeed, from the outset, Conte described the confinement measures as a voluntary "sacrifice" of a part of social life for protecting the vulnerable people: "We all have to give up something for the good of Italy, and when I talk about Italy, I'm talking about our loved ones, our parents, our grandparents. We have to do it now, and we will only succeed if we all cooperate and adapt to these stricter rules now (...) I am obliged to intervene even more decisively to protect us all, especially the most fragile and vulnerable people". I find very interesting the structure of pronouns in the speech. It is articulated on a double use of subjectivity: Conte spoke as a member of a larger collection of individual using an inclusive "we" when advocating manipulation, and on the contrary he uses the "I", the first person, when the announced measures are those of the injunctive contract (confinement and the ban on leaving the individual dwelling). At the level of enunciation, the "we" expresses the value of the "collective", which also underpins the thematisation of the population as a biological-moral mass of interdependent and mutually linked actors. Nevertheless, this stressing the individual self-limitation the pure control mode, in which the contract is only injunctive (as in China and in fact in Italy between march and may 2020), is aimed solely at demonstrating its effectiveness; in contrast in the permissive contract regime the emphasis is placed on the agentivity and "inventiveness" of citizens to remotely produce the desired results.

This 'inventiveness' of citizens was exalted as the ability to remotely re-produce events made impossible by the confinement itself (collective dinners and songs on balconies, tennis matches from one building to another), as in the slogan "distant but united", leitmotiv of the Italian government at the start of pandemics. This transposition "at distance" of everyday life interactions was real or imagined? Which were the limits of this radically new and sudden proxemics experience?

4. Remote proxemics? The limits of interactions

It is precisely the theme of the limits of interactions and the translatability of their 'remote' sense that I believe invested our online interactions. A substance that seems potentially dematerialised, the pixel, oxymoronically "virtual but with a real impact" in the Meta propaganda, in a contemporary quasi-alchemy, in my opinion, showed its proxemic limits in relation to the enunciation of subjectivity. We have all become accustomed to interactions online by giving lessons, conferences and meeting remotely during the pandemic. The visibility of other actors moving around in real time produced an effect of presence. However, unlike face-to-face interaction, this visibility was achieved by losing the possibility for the interlocutors to be fully aware, on each other's part, that they are looking and being looked at at the same time, by looking into each other's eyes. In other words, it implied losing the possibility to express the equivalent of the direct relationship of personality, corresponding to the I-You relationship in verbal languages, expressed through a mutual gaze.

This is of great importance for interactions: in face-to-face interaction, a teacher can certainly observe his students all together, but also individually, looking them in the eye one after the other. In face-to-face interaction, it is possible to move from the I-You plural person (individual-totality) relationship to the I-You (individual-individual) relationship, and it is possible to do this solely with the eyes, without inserting verbal marks of enunciation into the discourse. On the other hand, in online interactions, we can never be completely sure that someone is looking us in the eye while we are looking at him/her, i.e. we cannot look with complete certainty that the gaze is reciprocal, neither in a two persons interaction. This is particularly important for the mediatised cultural events, such as online concerts, which failed on the web despite the imagined futuristic projects, but which, after the end of the health restrictions, were effectively suspended. I think that this also happened because of, in such events in presence, there is a possibility of establishing a potential two-way visual relationship, i.e. the spectator assuming the position of momentary interlocutor with the artist, who looking at his "idol" during his concert with the awareness (even if it's for a moment) of being looked into the eyes while observing him. It is impossible in online interactions.

The "lines of resistance of being," according to Umberto Eco (1997), define the limits of the predictable and impose a negative realism on us in relation to the materials of the world. But it seems that there is also an immaterial line of resistance specific to subjectivity, in this case inscribed in the textual structure of the

interface specific to the transmission channel, through which the pixel only allows access to a visual connection in presence and movement but only by erasing a part of the subjectivity that can be enunciated. It is a line of resistance that reveals the unmanageable, obscure and constraining side of digital interactions.

5. The strategy of chaos: populist discourse on the pandemic

The alternation of injunctive and permissive contracts envisaged in the manipulation model strongly contradicts the non-strategy model adopted by the United States and Brazil. From the point of view of the contract, the political discourse and the populist model of governance operate a "narcosis" of the actantial role of the Destinant: there is no longer a manipulative or judgemental actor who has the authority to say what should be done, because in reality there is no longer any contract or recognition of the different degrees of competence between the actors. During the pandemic, this led to the gradual disqualification of scientist, with the emblematic case of the virologist Antony Fauci by Trump and his entourage. I think the interaction that governs this populist discursive regime is no longer contractual in the classical sense because the figure of a transcendent immanent Destinant par excellence (the divinity) manifests itself there. And this is because there is no longer an immanent system of values in the social field: in a "logic of non-contract", only individual choice is valued, so everyone is allowed to be a subject of totally independent action programmes: populist discourse allows a contradictory actoriality in which opposing narrative programmes are both allowed. It thus prevents collective subjects from being envisaged, because this gives rise to an ungovernable response on a general scale, which produced a total impossibility of any manipulation of the proxemic dimension. This is how governments themselves interact: covid-positive Trump and Bolsonaro have theatrically removed their masks to be filmed in front of Tv cameras and journalists.

At the same way, while the governors of the Brazilian states declared a lockdown, President Bolsonaro greeted his supporters by shaking their hands. During the outbreak of the pandemic in Brazil he participated to a motorbike ride with hundreds of his supporters, posting a message on Twitter denouncing an attempt to keep him "far from his people". At a time when the epidemic had already exploded in the USA, Trump met his supporters and even 90-year-old veterans of the Second World War, without a mask and without social distancing. In a TV speech he declared that he had nothing against those who wore masks, although he never asked to wear them. Because of that their discourses and acts always emphasised the modalities of "not having to do" or "not having to not do": they are not even proposing a permissive contract (not having to do) but simply a non-contract.

6. Conclusions: learning from social distance

What remains of this new experience of distance? However, almost all restrictions have been eliminated all over the world.

In the Italian case, the phenomenon of the queue as a proxemic device is very significant. From the moment of the first confinement, Italians began to be in the line, as in other countries, considering the position of others as part of a strategy of distance.

The choice was made to adopt the mode of considering others to establish one's position, and because of the pandemic, this choice continued after the end of the lockdown. Contrary to the proxemic habits of many other countries in the world, for Italians the line is a device for manipulation and dialogue and it has never been a straight line.

That is to say the line generally is an elementary symbolic system that allows one to immediately recognise the order of succession of people in a purely positional way. It may seem hard to believe, but until Covid and the first confinement in March, Italians had always put in line so irregularly in space that they had to resort to verbal language (or electronic numerators, programming operators) to find out the order of people in the queue, by asking, for example, who was last in line when they arrived. It seems Covid proxemics has really changed it.

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UNE EXTENSION SÉMIOTIQUE INDUITE PAR LA PANDÉMIE

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L'histoire de la Sémiotique de l'École de Paris, fondée par Algirdas Julien Greimas dès les années 1960, est celle d'une extension continue du champ d'investigation, prévue dès le départ par son fondateur comme co-extensive au monde humain, défini comme celui de la signification.

Fondant leurs premiers modèles à partir de l'analyse des littératures orale et écrite, Greimas et ses disciples ont rapidement étendu leur champ d'application aux discours non littéraires (philosophiques, scientifiques, politiques) puis non linguistiques avec le développement, entre autres, des sémiotiques plastique, architecturale, musicale.

Cette extension considérable du champ d'investigation a permis de confirmer la pertinence de modèles théoriques communs à la diversité d'objets sémiotiques analysés, et aussi l'efficacité d'une méthodologie générale.

Cette extension du champ d'investigation a entraîné une optimisation des modèles mais aussi des ouvertures épistémologiques ainsi dans l'écoute des apports de la phénoménologie.

Nous avons nous-même participé à ce mouvement général en proposant, dès la fin des années 1970, d'envisager une sémiotique de la psyché humaine, une *psychosémiotique*, elle-même étendue, quelques années plus tard, au comportement humain, normal et pathologique sous la dénomination d'*éthosémiotique.*

Passant donc de l'analyse des "actants de papier" (Greimas) à ceux de chair et d'os, une expérience prolongée en milieu hospitalier nous a amené à conduire de nombreuses psychothérapies d'adolescents et à produire une théorie de l'engendrement des significations langagières et comportementales si spécifiques de cette période de la vie.

Si la pandémie de la Covid19 a entraîné, chez les adolescents, très peu de cas graves et de décès, en revanche le confinement a eu un impact très négatif sur leur santé mentale et leur équilibre psychologique. À tel point qu'on a pu parler de *troisième vague psychiatrique* mettant en grande difficulté les services spécialisés et les praticiens libéraux à cause d'un surcroît de patients à prendre en charge, mais aussi à cause de la spécificité et de la gravité des symptômes manifestés.

Ainsi celui de la *perte de saisie du sens de la vie.*

D'où la nécessité de l'extension des disciplines psychologiques mais aussi de la psychosémiotique pour analyser et comprendre ces symptômes inédits engendrés par la pandémie et ses conséquences sur le quotidien des adolescents, sur leur quête d'identité.

Nous voudrions, dans un premier temps, examiner chez les adolescents les symptômes engendrés par le confinement et ensuite envisager les remaniements théoriques induits tout comme la redéfinition des stratégies thérapeutiques.

1. Le corpus retenu

Ayant quitté notre fonction de thérapeute bien avant la survenue de la pandémie, nous appuierons notre recherche des symptômes et des ressentis sur une vaste étude socio-épidémiologique transversale nationale (Étude Confeado) menée de juin à septembre 2020 par une équipe pluridisciplinaire sous forme d'un webquestionnaire renseigné par 3898 enfants, adolescents (de 9 à 18 ans) et leurs parents et comportant une auto-évaluation de la détresse, de l'état émotionnel et de la résilience. La mesure des inégalités sociales a été privilégiée.

On se souvient que la fermeture des établissements scolaires a eu lieu le 13 mars et le confinement de la population a débuté le 17 mars 2020.

Les résultats de cette enquête originale montrent que

- Les adolescents (12-18 ans) sont bien plus impactés que les enfants (9-12 ans);
- Les filles sont plus impactées que les garçons;
- Les facteurs socio-économiques sont très liés à la détresse psychologique: conditions d'hébergement, difficultés financières et alimentaires, chômage parental, absence de connexion internet;
- Le manque d'activités, l'usage important des réseaux sociaux et des écrans, un travail scolaire excessif et écrasant, l'infection d'un proche participent de la détresse.
- En revanche, de meilleures conditions de vie, une famille biparentale, les diplômes élevés des parents, un soutien social, le maintien d'activités malgré le confinement sont associés à une meilleure résilience.

Bien des facteurs déterminent les problèmes de santé mentale et l'impact psychologique du confinement a été vite repéré:

- Prévalence de la détresse et de troubles psychologiques: troubles émotionnels, dépression, mauvaise gestion du stress, irritabilité, insomnie, symptômes post-traumatiques, épuisement émotionnel; réactions telles que la peur, la colère, la douleur et l'engourdissement, l'insomnie induite par l'anxiété.
- Un rapport anglais note l'augmentation significative des suicides d'adolescents au cours des 56 premiers jours de confinement.

Quels seraient les symptômes spécifiques des adolescents relevés par l'étude:

- Difficultés d'endormissement, augmentation des cauchemars et des réveils nocturnes;
- Excès d'alimentation;
- Tristesse, préoccupation, nervosité, fatigue au réveil;
- Peur intense, beaucoup d'ennui, absence de tranquillité, de détente et de joie.

Analysons ces symptômes en tentant d'en dégager le *profil subjectal* qu'ils engendrent et cela en référence à la théorie des instances de J.-C. Coquet.

- Troubles du sommeil ou plutôt du cycle nycthéméral (jour/nuit), du cycle circadien;
- Troubles alimentaires: tendance à la boulimie;
- Envahissement d'émotions intenses non liées à une situation d'induction: tristesse, préoccupation, nervosité, fatigue; peur, ennui, stress;
- Absence d'émotions normalement induites par une situation: pas de joie ni de détente.

Le profil de l'adolescent confiné est celui du **non-sujet**, dépendant de l'expérience corporelle qui le submerge, dépourvu de capacités de jugement, d'évaluation du vécu qu'il ne peut mettre en discours. Il est dépourvu de quête.

Les émotions dysphoriques ressenties sont à rapporter à un tiers actant immanent tout puissant, d'ordre pulsionnel, ce sont des *endo-émotions*.

Les émotions euphoriques normalement induites (exo-émotions) sont bloquées: ni sérénité, ni détente, ni joie.

Non-sujet en situation d'hétéronomie (dépendance totale au tiers actant immanent), il/elle reste en marge de toute interaction (ainsi l'absence remarquée de possibilité de dialogue).

Les adolescentes montrent un impact nettement plus fort (10% d'écart) tout en affichant les mêmes symptômes.

Même si les différences sensibles de conditions de vie impactent de manière significative les aspects négatifs du confinement, il faut examiner cet impact en le rapportant à ce que nous savons de la période adolescente puisqu'on a remarqué que les enfants sont nettement moins impactés que les adolescents.

2. Analyse sémiotique des symptômes

En fait, le sémioticien est particulièrement sensible à un symptôme inédit, qui interroge les soignants par sa gravité: *la perte du sens de la vie*. Ce symptôme n'est pas exprimé tel quel par les adolescents, ni relevé dans l'enquête, car il supposerait ce jugement qui justement manque aux non-sujets qu'ils sont.

Nous avons pu montrer que les adolescents, en particulier dans les conduites à risque, mettent en danger leur santé et leur vie même pour tenter de se placer à l'origine de leur existence, de s'*auto-engendrer*.

Cette quête difficile se manifeste par des actes répétitifs, donc toujours à recommencer, et vains dans la mesure même où l'auto-engendrement réel est impossible à réaliser.

Le confinement met brutalement un coup d'arrêt à cette quête visant justement à *redonner un sens à la vie*

- en limitant voire annulant les sorties permettant entre autres la mise en scène de conduites à risque;
- en coupant l'adolescent-e de son groupe de pairs, instance indispensable à la quête de sa nouvelle identité;
- en accentuant la proximité avec les parents auteurs de l'hétéro-engendrement remis en cause. L'indispensable prise de distance est devenue impossible dans un contexte de dépendance jugée infantilisante.

Comment accueillir ces symptômes, principalement le plus préoccupant désigné comme la *perte du sens de la vie?*

On peut certes penser tout d'abord à aider l'adolescent-e à assumer l'hétéro-engendrement qui, précisément, donne un sens à sa vie. Mais cette aide risque fort de rencontrer un refus entêté, puisque l'adolescent-e nous apparaît entièrement engagé dans la tentative de réussir à se faire naître de nouveau.

Cette quête peut avoir des conséquences pathologiques graves, ainsi dans l'anorexie de l'adolescente qui veut se donner un nouveau corps s'éloignant totalement de celui de la mère: le cycle menstruel est interrompu. Elle a réussi "à s'accoucher d'elle-même", comme me le disait fièrement une de mes patientes.

Il faut donc détourner l'adolescent-e de la tentation d'agir cette quête d'auto-engendrement pour ouvrir pour lui une autre voie, celle de l'*accomplissement symbolique* de cette même quête, qui cumule deux qualités: celle d'être sans danger et celle d'une grande efficacité.

Or les adolescents ont privilégié depuis toujours certaines pratiques qui permettent cet accomplissement symbolique:

- La recherche d'une signature, idéogramme qui synthétise l'identité;
- La découverte de la communication épistolaire;
- Et surtout la tenue d'un *journal intime*.

Bien sûr, ces pratiques se sont transformées sous l'influence des moyens numériques, vite investis par les adolescent-e-s: le blog, inventé par eux/elles, cumule ces fonctions d'expression personnelle et de communication, par ailleurs multi-médiale (texte, photo, musique).

Mais nous voudrions insister tout particulièrement sur l'engouement adolescent pour le *discours autobiographique* qui marque singulièrement l'expression écrite adolescente depuis l'antique journal intime.

Sans oublier le goût pour les jeux de rôles en ligne où l'adolescent crée son avatar pour lui faire vivre une série d'épreuves.

L'énonciation autobiographique suppose la projection dans l'énoncé d'un nouveau «je» auto-engendré par l'énonciateur présupposé (débrayage énonciatif selon Greimas). C'est donc bien un acte d'auto-engendrement symbolique, ce "je" pouvant recevoir toutes les qualités imaginables et vivre dans un univers éventuellement mythomaniaque. Ce "je" est bien un autre manipulable à l'envi.

Si nombre d'adolescents ont découvert avec bonheur cette pratique d'écriture autobiographique, en en recueillant les effets bénéfiques, d'autres, malheureusement, sont coupés de cette forme d'expression et se jettent dans des tentatives de réaliser en acte le fantasme d'auto-engendrement, ainsi dans les nombreuses conduites à risque.

Et l'échec résolutif rencontré peut conduire à des tentatives de suicide, solution désespérée de reprise du contrôle de leur existence.

En conclusion synthétique, Le confinement imposé par la pandémie

- Bloque gravement la conduite de la quête d'identité de l'adolescent-e qui suppose des sorties de l'espace familier, la fréquentation du groupe de pairs, voire l'expérience de conduites à risques;
- Induit un blocage suscitant la survenue d'émotions intenses et non dicibles (inexplicables car non reliées à une situation précise) qui ne trouvent aucun exutoire, s'accumulant jusqu'à engendrer un état de saturation justifiant une aide thérapeutique.
- Via l'enquête, nous enseigne que la *résilience* est due au maintien partiel de certaines sorties, d'activités ludiques communes avec les parents et les frères et sœurs sur fond d'une relation empathique avec l'adolescent.

Résumé

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

Cette remarquable extension était soutenue par un projet initial ambitieux, le monde humain étant défini comme celui de la signification (Greimas). Ce cadre posé pouvait inclure à peu près tout, mais à la seule condition de pouvoir mettre au jour d'authentiques faits de signification, soit de jonction d'un plan de l'expression et d'un plan du contenu.

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

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

Il va donc falloir étendre le champ de pertinence des disciplines psychologiques mais aussi celui de la psycho- et éthosémiotique, tant le symptôme central apparaît souvent comme une perte de saisie du sens de la vie même.

On se propose de ré-examiner ces symptômes d'un point de vue sémiotique et de tracer l'espace d'extension de notre discipline en montrant, par exemple, comment et à quel point le confinement a pu atteindre le développement normal de la quête d'identité des adolescents.

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

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DODGING RESPONSIBILITY: AN ANALYSIS OF THE USE OF METAPHORS IN POLITICAL COMMUNICATION REGARDING THE COVID-19 PANDEMIC IN BRAZIL

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1. Introduction

"One cannot think without metaphors, but that doesn't mean there aren't metaphors we might well abstain from or try to retire" (Sontag 1990: 93). In her book originally published in 1978 *Illness as metaphor*, Susan Sontag affirms that the use of metaphors to refer to certain diseases, like cancer and tuberculosis, can be more harmful than helpful for those dealing with such afflictions. Sabucedo & Alzate (2020) would probably agree with the writer, for they assert that, when it comes to referring to the Covid-19 pandemic, the use of war as a metaphor for the disease is inadvisable. Some of the reasons for that are because the connection between the conceptual domains of war and Covid-19 could cause negative effects on social behaviour (anxiety and lack of solidarity and problems with the identification of the enemy) and effects on the political climate and democratic values (leadership and authoritarianism and freedom of opinion and censorship).

The authors recommend that, instead, "the metaphor of war should be replaced by another one whose core cognitive and emotional features are care for others and cooperation. […] And they should include notions like solidarity, empathy and moral obligations" (Sabucedo & Alzate 2020: 620). Nevertheless, the conceptual metaphor of DISEASE IS WAR has been consistently used to refer to several illnesses over the last decades, or even centuries, and, as expected the same occurred when the Coronavirus pandemic emerged.

According to Kövecses, „A conceptual metaphor consists of two conceptual domains, in which one domain is understood in terms of another" (2010: 4). Usually, one takes a more solid, easily understandable conceptual domain, called the source domain, and uses it to try to understand a more abstract, hard to comprehend conceptual domain, called the target domain. That is the way through which human kind makes an effort to try to give structure and meaning to a world very frequently difficult to fathom. In other words, "the metaphor is a good rhetorical device to meet this need to make the unknown familiar, since it associates the new with an image of a familiar situation." (Sabucedo and Alzate 2020: 618).

In that sense, when our society first faced the Coronavirus threat, in the beginning of 2020, the actual facts, information, risks and consequences of the disease it caused were extremely indefinite and abstract. At that point, noone knew for sure anything about the new virus. So, in an attempt to make sense of it, the use of the war conceptual domain was a way to establish how the society should behave towards the new event. Needless to say, the use of the war conceptual domain as a metaphor for diseases is extremely customary, as illustrated by Sontag's previously mentioned book.

2. Brazilian case

Most countries have at some point used the war metaphor as a way to refer to Covid-19. Brazil was not an exception. Official institutional communication has included words like combat, confront, fight, battle, victory, defeat, win and enemy on their pieces about the pandemic. Vereza (2020) analysed the mappings of "war" in the conceptualization of the Covid-19 pandemic, giving special attention to the Brazilian case. The author elaborated the following chart (Vereza 2020: 69, translated by me) about how the war metaphor was applied in Brazilian governmental communication regarding Coronavirus.

SOURCE DOMAIN	TARGET DOMAIN
Source elements	Target elements
Enemy/ antagonist	Coronavirus/ Covid-19/ pandemic
Nation/ protagonist	Brazil/ society
War strategies	Planning, public policies, testing, restrictive measures (shutting down commerce/social distancing etc)
Soldiers/ combatants/ warriors/ heroes	Healthcare professionals
Frontline	Treating patients directly in hospitals
Weapons	Vaccines, medicaments, mask usage, hygiene measures
Casualties	Deceased
Campaign hospitals	Campaign hospitals
Trenches	Social isolation/ lock downs
General	Ministers of health/ Secretaries of Health
Commander of the armed forces	President
War budget	War budget
Society united against the enemy	Society united against Covid-19

The official government communication used those war metaphors quite frequently to refer to Covid-19. The mayor of Brazil's 6th largest city, Belo Horizonte, said in an interview to Estado de Minas, the biggest newspaper of the region: "The problem is that we are at war. But there are no bombs, it is an invisible war. There are no gunshots", when referring to the pandemic in July 2020[1]. Considering that Brazil's current government is composed of several members or former members of the military, this particular metaphor would fit perfectly with such a description.

[1] https://www.em.com.br/app/noticia/gerais/2020/07/02/interna_gerais,1161916/kalil-sobre-a-covid-19-estamos-em-guerra-so-que-nao-tem-bomba.shtml Access: December 12, 2021.

Likewise, Brazil's president, Jair Bolsonaro, is a former Army captain and has held most of his election campaign on being the representative of old-time values, a reliable member of the Army that would fight for the traditional family and the principles of the Cristian church. However, instead of embracing the role of strong authoritarian war leader on his handling of the pandemic, Bolsonaro preferred to take an alternative route. By analyzing his speeches and his actions, we can notice that he decided to abstain from taking responsibility on the task of defeating said "enemy". "The metaphor of war is an obstacle to this objective when it evokes a strong-man-style leadership of ordering and commanding, the kind of leadership that disallows others from participating in decision-making" (Sabucedo and Alzate 2020: 620). It would suit him exceptionally, considering his former career in the military and his autocratic character. The metaphor of war relates adequatelly with authoritarian governments. As a far-right authoritarian president himself, Bolsonaro could very well have accepted the role of powerful and heroic war leader that guides the country on the war against Coronavirus. Despite all the problems the war metaphor can entail, as Sabucedo and Alzate (2020) explain in detail, that could have been a better – and even more expected choice -, than not acting at all to overcome the pandemic.

Franco (2020) assembled some of Bolsonaro's quotes, in which one can perceive that he chose a different metaphor to deal with Covid-19. On March 29th, he asserted: "That is life. We are all going to die someday". On April 28th, when the country hit the mark of 5 thousand deaths, he maintained: "So what? I am sorry. What do you want me to do? I am Messiah *[his second name]*, but I cannot perform miracles…". On July 7th, he declared that "this virus is almost like a rain, it will catch you. Some people have to be more careful with that phenomenon. It happens, unfortunately it happens". All of those statements have one thing in common: the idea that the pandemic and its consequences are inevitable and inescapable, much like a phenomenon caused by a force of nature. That was the metaphor chosen by Brazil's president. Instead of conceptualizing Covid-19 as a war, that had to be fought against, he adopted the notion that Coronavirus and all the trouble it caused were an unavoidable twist of fate, that had to be endured, but against which no actions could be taken.

Just as nothing can be done against the rain, Bolsonaro's discourse suggested that he also could not do anything against the pandemic. Any victims, any suffering, everything was bound to happen, according to his approach of the matter. That way, he escaped the responsibility that was institutionally his, that of acting to protect his population. When he selected another metaphor for Coronavirus, not the PANDEMIC IS WAR, but the PANDEMIC IS A PHENOMENON OF NATURE, he implies that any casualty or other negative consequence is not his fault, for there is nothing anyone can do against the forces of nature. This do-nothing policy, in a laisser faire, laisser passer style, related closely to the measures actually taken in Brazil against Covid-19. Globally adopted measures, like social distancing, use of masks, mass vaccination and lock downs were highly disapproved by the government, specifically by Bolsonaro, and it made the country reach the unfortunate position of worst management of the pandemic in the world. Now, almost 2 years after Coronavirus first appeared, Brazil still has one of the highest numbers of deaths, having lost more than 615 thousand citizens. Bolsonaro's conceptual approach of the pandemic undeniably had some influence in such a regrettable figure, since he decided to passively let the disease take over, instead of actively fighting against it.

3. Conclusion

Despite the advice of medical authorities around the globe, Bolsonaro downplayed the virus and the pandemic "variously calling it a 'little cold' and a 'little flu' in opposition to the view of public health experts" (Lasco 2020: 4). His dismissive stance might be related to his personal interest in delaying action. The former president rejected offers to buy Pfizer vaccines, allegedly because he would have financial gains in a corrupted purchase scheme with the Indian vaccine Covaxin[2]. Whatever his reasons were, the neglect the leader showed in the handling of the pandemic probably played a part in boosting the number of victims of the disease.

[2] Source: https://thewire.in/world/brazil-senate-report-indicting-jair-bolsonaro-dissects-corrupt-covaxin-deal Accessed in: 20/08/2022.

"Bolsonaro's political rivals and local government officials have forcefully criticised his approach to the crisis, with Joao Doria, the governor of Sao Paulo, declaring that 'We are fighting against the coronavirus and against the Bolsonarovirus'" (Lasco 2020: 5). This is another example of how most of the government applied the DISEASE IS WAR metaphor, as war is exactly where one fights against its enemies. Bolsonaro, in contrast, kept insisting on the inevitability of the pandemic, apparently to refuse the responsibility inherent to his position of president. Lasco (2020:4) concluded: "'This is a reality, the virus is there. We're going to have to face it, but face it like a man … Not like a kid. Let's face the virus with reality. That is life. We will die one day.'[3]. Even as Brazil became the country with the second highest number of COVID-19 deaths in July, he has largely maintained this rhetoric (Luiz and Moura 2020)".

As perverse as it may be, Bolsonaro's rhetoric is coherent with his entire government. Be it when he used the DISEASE IS A PHENOMENON OF NATURE, or be it by using any other metaphor that translated to: the pandemic is something we have to endure, even if hundreds of thousands die, and there is absolutely nothing I can do about it, it was a perfect example of the selfish, lazy government Bolsonaro represented. Later, it was disclosed that while he urged his supporters not to get vaccinated and instead use ineffective medications like ivermectin and hydroxychloroquine (which have also been linked to corruption scandals in which he and his family would enrich illicitly), he himself was one of the first ones to get vaccinated in the country[4] - and lied about it to his supporters. After all, as evil as it may be, his communication strategy seems to have been carefully orchestrated by specialists and not at all genuine. The way Bolsonaro communicated and his use of metaphors included.

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[3] Source: https://g1.globo.com/politica/noticia/2020/03/29/apos-provocar-aglomeracao-durante-passeio-em-brasilia-bolsonaro-volta-a-se-posicionar-contra-o-isolamento-social.ghtml Accessed in: 20/08/2022.

[4] Source: https://www.reuters.com/world/americas/brazils-vaccine-skeptic-bolsonaro-got-shot-document-indicates-2023-02-18/. Accessed in: 30/03/2023.

FEARING FEAR
THE BELLICOSE NATURE OF DOMINANT DISCOURSE TODAY

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1. What is fear

According to the APA Dictionary of Psychology, fear is "a basic, intense emotion aroused by impending danger, evil, pain, etc., whether the threat is real or imagined, involving an immediate alarm reaction and physiological changes: heartbeat, tensing of the muscles, and a general mobilization of the organism to take action (fight-or-flight response)".[1] It's intriguing to observe that the physiological and psychological responses induced by fear remain consistent regardless of whether the stimuli prompting them are tangible or merely imagined.

It's important to discern fear from another emotion that shares many similarities but differs in terms of its enduring nature: anxiety, a ubiquitous term in contemporary discourse. Anxiety seems to be a dormant extension of fear, whose effects on an individual are equally, if not more, harmful:

> Fear differs from anxiety in that the former is considered an appropriate short-term response to a present, clearly identifiable threat, whereas the latter is a future-oriented, long-term response focused on a diffuse threat. Some theorists characterize this distinction more particularly, proposing that fear is experienced when avoiding or escaping an aversive stimulus and that anxiety is experienced when entering a potentially dangerous situation (e.g., an animal foraging in a field where there might be a predator). Whatever their precise differences in meaning, however, the terms are often used interchangeably in common parlance.[2]

The British philosopher Thomas Hobbes (1588-1679) formulated his theory regarding fear, positing two significant implications: fear acts as the driving force behind humanity's departure from the state of nature, and, paradoxically, the sovereign power uses that same fear to govern people. Hence, as we agree to form societies, we forfeit the possibility of inducing fear ourselves, thus endowing the state with the sole authority to invoke this primal emotion.

Going further back in time to Aristotle's *Metaphysics* (384-322 BC), we find the idea that philosophy itself was born from *thauma*, an ancient word commonly translated as "wonder", though its original meaning was " terror" or, more precisely, "agonizing astonishment".

In ancient Greek culture, the concept of fear was comprehended through three distinct words, each carrying nuances and different meanings: *ptoesis* denoted a fear that is momentary, accidental, and fleeting — stemming from a sudden scare; *phobos*, on the other hand, represented a lasting fear, potentially developing into an obsession or a persistent fixation. It also covered the fear experienced in the presence of danger, such as before a battle, or during natural calamities like earthquakes or eclipses. But the most concise Greek term for fear is *deos*, in which the root of "two" (dyo) and its dividing nature emerge; this word embodies a sense of duality, revealing its ambiguous essence by signifying fear while simultaneously hinting at marvel and amazement (Salomon 2001: 43-44).

Even the very title of this essay, *Fearing Fear*, opens up to a dual interpretation: the first one involves "fearing" as an adjectival function and "fear" as the subject, evoking the idea of a self-perpetuating emotion where fear generates more fear, resulting in a cyclical apprehension — a fearful fear. The second interpretation denotes "fearing" as a verb and "fear" as its object, suggesting the act of being afraid of fear itself, hence a sense of anxiety or apprehension towards the emotion of fear.

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[1] https://dictionary.apa.org/fear
[2] https://dictionary.apa.org/fear

1.1. An ambiguous word: movement vs petrification

These explorations into etymology highlight a key aspect of the emotion "fear": its inherent and profound ambiguity. Fear can be a catalyst for positive emotions — manifesting as excitement for novelty, serving as a driving force for survival instincts, and channelling both primitive and creative energies. This positive connotation embodies the concept of *movement*, propelling action, and adaptation. Seen from another perspective, fear can be considered a negative emotion that involves the dread linked to unfamiliarity, prompting a proclivity to elude or shun reality. In this sense, fear acts as a paralyzing force, fostering passive obedience and embodying the idea of *petrification*.

1.2. How to face fear?

Fear is primarily communicated not through verbal expression but via the body's language: manifested in chills, sweating, pallor, and tears. Such physical manifestations frequently result in an immobilization of action. Expressions like "rimanere pietrificati" in Italian, "to be stonewalled" in English, and "être pétrifiés" in French are commonly used to signify this sense of being immobilized or frozen by fear.

Returning to Greek culture and the Hellenic mythological world, it's worth mentioning the Gorgons, three monstrous sisters known for their ability to turn into stone anyone who looked directly at them. The Gorgons symbolize fear and death, with two of them being immortal, except for Medusa. When facing a Gorgon, there are two possible choices: meeting her gaze directly, which leads to being frozen and petrified, or avoiding eye contact and fleeing, which results in continual evasion. Yet, the myth suggests a third alternative: Medusa was slain in her sleep by the demigod and hero Perseus, who used the reflection in Athena's bronze shield as a guide, avoiding direct eye contact with the Gorgons to evade petrification. Through this indirect gaze, he succeeded in beheading her with his sickle.

Figure 1. Benvenuto Cellini, *Perseus with the Head of Medusa*, 1545-1554, Florence.

In the section "Lightness" of the remarkable work *Six Memos for the Next Millennium*[3] by the Italian writer Italo Calvino, the latter references Perseus's indirect gaze as an exemplary approach to life in general, electing him "the hero of lightness" (Calvino 1988: 4):

> At certain moments I felt that the entire world was turning into stone: a slow petrification […]. It was as if no one could escape the inexorable stare of Medusa. The only hero able to cut off Medusa's head is Perseus. […] To cut off Medusa's head without being turned to stone, Perseus supports himself on the very lightest of things, the winds and the clouds, and fixes his gaze upon what can be revealed only by indirect vision, an image caught in a mirror. […] Whenever humanity seems condemned to heaviness, I think I should fly like Perseus into a different space. I don't mean escaping into dreams or into the irrational. I mean that I have to change my approach, look at the world from a different perspective, with a different logic and with fresh methods of cognition and verification (Calvino 1993: 4-7).

2. Case study: "A Bellicose Discourse: Fragments"[4]

Let us now move from theory to practice and try to apply our insights on fear to a concrete case study, namely the spread of fearful feelings during the outbreak of the Covid-19 pandemic at the beginning of 2020.

With the initial reports of the COVID-19 outbreak, fear began to proliferate among individuals, accompanied by notions such as "isolation", "fighting a battle" against an invisible "enemy", and adhering to stay-at-home measures to prevent contact and contagion. The perceived risk of encountering the virus swiftly transformed into apprehension regarding interaction with others, i.e. fear of the other — anxiety about maintaining a safe distance while conversing, hesitancy towards touching objects and individuals, including loved ones living in the same household.

2.1. The war metaphor

From the linguistic point of view, the development of a "state of fear" was strongly connected to the tendency to narrate events through the so-called *war metaphor*. Consider expressions such as "fight the virus", "hospital trenches", "frontline", "curfew", "daily death bulletin", "war economy", and others, which were extensively employed in pandemic narratives for approximately two years. These phrases borrowed heavily from the lexicon of warfare to describe the emergency situation during the pandemic.

The language oriented towards war was primarily embraced by political and institutional communications. In Italy, Giuseppe Conte on March 11, 2020, declared, "Siamo in guerra contro il virus, tutto il mondo ci guarda"[5] invoking the sense of a battle and referring to Napoleonic events. Similarly, in France, Emmanuel Macron on March 12, stated, "Nous sommes en guerre [...] J'appelle tous les Français à s'inscrire dans cette union nationale [...]. Nous sommes en guerre, oui", urging all French citizens to unite in this national solidarity while emphasizing that "We are at war".

Media communication also played a pivotal role, notably through the globally circulated images from March 18, 2020, showing 70 Italian military vehicles transporting corpses out of the region. These visuals made a profound impact and contributed significantly to the war narrative surrounding the pandemic.

Corporate communication also embraced a language resembling war logic to illustrate their response to the pandemic, promoting articles with ambiguous titles such as "The fight against Coronavirus is a war - how companies are adopting military skills"[6].

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[3] English official translation of the original Italian title "Lezioni americane. Sei proposte per il prossimo millennio", a book by Italo Calvino based on a series of lessons prepared for a cycle of six speeches to be given at Harvard University for the academic year 1985-1986. It was published posthumously in 1988. The titles of the six lessons reported in the work are: Lightness, Quickness, Exactitude, Visibility, Multiplicity, Consistency.

[4] Intentional allusion to the acclaimed title of Roland Barthes' work *A Lover's Discourse: Fragments*.

[5] English translation: "We are at war against the virus, the whole world is watching us."

[6] https://www.agilitypr.com/pr-news/public-relations/the-fight-against-covid-19-is-a-war-how-companies-are-adopting-military-skills/

All these elements collectively contributed to the formation of an aggressive and warlike rhetoric, fostering an environment where confrontational language and attitudes prevailed. The amalgamation of these factors shaped a discourse that mirrored the tone and strategies associated with warfare, i.e. a *bellicose* discourse.

2.1.1 *Why the war metaphor?*

In their influential work *Metaphors We Live By*, cognitive linguists Lakoff and Johnson assert that metaphors are pervasive in our daily lives, they permeate our existence, significantly shaping our thoughts, actions, and communication patterns. Our conceptual framework is structured through metaphorical constructs; this happens because metaphors enable individuals to comprehend intricate concepts more effortlessly by linking them to familiar ideas or objects within their general knowledge or experience. This association facilitates better understanding and assimilation of complex ideas.

Based on these significant insights, it becomes more comprehensible why the war metaphor gained widespread usage: it's a powerful one. The concept of war is universally known or, at the very least, imaginable by most individuals, as everybody knows or can imagine what a war is. The language associated with war thus serves as a potent *shortcut*, swiftly evoking a heightened state of alertness and fear.

2.2. **What consequences?**

The risk of using a wrong or inaccurate metaphor to frame a problem is that potential solutions or answers may not be appropriate. Portraying a health emergency as a war implies a state of enduring threat to survival, where the nervous system remains consistently engaged in fear and stress. The emotions and states resulting from this situation include confusion, anguish, anger, vulnerability, and depression.

In this war-like setting, the emotion of fear turned into the elimination of space for legitimate doubts, the absence of room for reflection, and the consequent impossibility of using an indirect gaze. This led to a radicalization of positions, fostering the prevalence of binary logic and labels, ultimately resulting in *alignments* between individuals, reminiscent of dynamics observed in war scenarios (e.g., pro-vax vs no-vax).

The division and hatred among individuals didn't stem from a profound and thoughtful understanding of the issue, or a real awareness of the potentials and the risks connected to the vaccine; instead, it resulted from a war-like mentality perpetuated through mainstream communication. This approach stripped words of their true meaning, fostering baseless divisions within the population during an already precarious and sensitive period.

The term "covidiot", coined during the pandemic, vividly illustrates the emptiness and ambiguity of such binary logic. It encompasses two meanings: one depicting an individual excessively anxious about COVID, hoarding supplies from supermarkets and repeatedly sanitizing hands and surfaces, and the other portraying someone who dismisses pandemic risks, behaving casually as if the issue holds no significance. What's interesting is that both groups used the same term to refer to the opposing group.

2.3. **What alternatives?**

Once the detrimental impacts of employing the war metaphor during the pandemic emergency — such as fostering fear of others, causing existential distress, and amplifying hostility — have been highlighted, it becomes pertinent to examine the potential alternative linguistic and communicative options available for narrating these events.

A similar effort is undertaken by scholar Elena Semino, who, drawing from the studies by Susan Sontag, proposes alternative metaphors in the portrayal of illness. In her 1978 work *Illness as Metaphor*, Sontag asserts that the prevalent metaphor of the "warrior triumphing over evil" is habitually employed when discussing cancer, neglecting the psychological weight each patient bears:

> The controlling metaphors in descriptions of cancer are, in fact, drawn not from economics but from the language of warfare: every physician and every attentive patient is familiar with, if perhaps inured to, this military terminology. Thus, cancer cells do not simply multiply; they are "invasive." ("Malignant tumors invade even when they grow very slowly," as one textbook puts it.) Cancer cells "colonize" from the original tumor to far sites in the body, first setting up tiny outposts ("micrometastases") whose presence is assumed, though they cannot be detected. Rarely are the body's "defenses" vigorous enough to obliterate a tumor that has established its own blood supply and consists of billions of destructive cells (Sontag 1978: 64).

In opposition to this recurring narrative, Sontag contends that overcoming an illness is not contingent on martial attributes or strength; rather, it hinges on receiving adequate care, access to health resources, and sometimes, chance. Imposing the war metaphor on an illness burdens the patient with a sense of culpability, transforming it into a moral issue that, in numerous instances, obstructs their path to recovery (Sontag 1978: 64-67).

In her 2017 research titled *Metaphor, Cancer and the End of Life*, Semino revisits the concepts explored by Sontag and suggests, as an alternative to the language of war, the "travel metaphor" to interpret and depict situations involving illnesses. According to Semino, metaphors related to travel possess an empowering quality as they often communicate and embody feelings of acceptance, purpose, and control. This, in turn, can facilitate the discovery of positive elements amidst illness. Additionally, when employed to imply companionship and unity with others, they signify a collective journey where individuals are united in solidarity, sharing a sense of "all in together."

The same insight could be extended to the Covid-19 crisis: the use of the "travel metaphor", thus the notion of embarking on a collective journey, might have conveyed more encouraging messages, fostering cooperation and solidarity among individuals, rather than perpetuating divisive war-like rhetoric and bellicose discourses, that heightened fear and distress.

3. Conclusions: the translatability of fear

In our case study, we were able to observe that the emotion of fear, rampant at the time of the outbreak of the pandemic and at least for the following two years, was translated into a battle towards diversity of opinion: the health crisis quickly evolved into a contentious battleground between anti-vaccine and pro-vaccine factions, fueled by the war narratives we have partly examined.

However, engaging in this fight and adopting a battle-centric approach hindered the adoption of Perseus' indirect gaze, which, as we've contemplated, offers an ideal condition for managing and resolving difficult situations. The notion of the indirect gaze arises as an alternative, representing a third route that sidesteps binary conflicts and instead favors innovative solutions through abductive reasoning.

This concept draws parallels with Roland Barthes' notion of the "neutral". The neutral is something that evades the extremes of any paradigm, surpassing and challenging conventional expectations: "I define the Neutral as that which outplays the paradigm, or rather I call Neutral everything that baffles paradigm. […]" (Barthes 1893: 6). It's crucial to note that the neutral, in Barthes' sense, is not neutrality, it doesn't imply disengagement; rather, it embodies an impassioned, active involvement — a stance that contradicts passivity or sterility. The Neutral, for Barthes, is an "ardent, burning activity", an "active value" (Barthes 1893: 7).

Perseus' indirect gaze, along with Barthes' concept of the Neutral, offer ideal approaches to dealing with fear, both detached from the divisive and binary logic, instead enhancing the suspension of immediate, definitive judgments and promoting attentive listening. Herein lies, perhaps, the sole prospect of acknowledging, transcending, and *translating* fear.

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CONSTRUCTION OF SEX-AFFECTIVE RELATIONSHIPS IN PUBERTY DURING THE PANDEMIC

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1. Introduction

Our investigation, carried out in 2021, shows the changes in sex-affective relationships in Chilean adolescents caused by the confinement and social distancing caused by the SARS-CoV-2 pandemic. Our general objective was to study, analyze, and determine how sexual and affective relationships typical of puberty have been developed and configured within a pandemic context. To this purpose, we have set the following six specific objectives that guided the course of our research

a. Describe social relationships (physical interaction) before confinement.
b. Describe the social relationships (virtual interaction) developed prior to confinement.
c. Describe the process of amorous seduction in the context of what is described in points (a) and (b).
d. Explain how imaginary and symbolic ghosts are built in the process of amorous seduction.
e. Describe social relationships (physical and virtual interaction) during confinement.
f. Intertwine the previously mentioned concepts (amorous seduction, ghosts of the imaginary-symbolic, social relations, among others) elaborating a global semiotic description, detecting the imbalances generated by confinement.

The restrictive measures implemented by the Government of Chile during 2020 and 2021 developed a series of transformations in people's lives, with the interruption of physical contact between peers being paramount. Young people in the pubertal stage have been part of the most affected, because confinement modified their way of interacting with others, affecting their perception of affection and their ways of interacting socio-affectively.

Adolescence is a relevant psychosociological period, as it is the process of transition to adulthood characterized by the gradual **acquisition** of autonomy. Given this, the importance of generating a study that records the changes in the relationships of said age group during an unconventional period, such as a pandemic, becomes essential: because it allows us to understand how the construction of affections and sexuality operates.

2. Theoretical framework

Defining the adolescent stage is an issue that has always been present in society, causing different opinions among researchers, educators, and families. This stage is considered by many to be the most complicated in our developmental process, since it is where people begin to create their identity and sense of belonging. Schlegel and Barry define this phase as a distinction in which the boy or girl goes through puberty or youth, although it also depends on the sociocultural context in which this individual grows. On the other hand, Sebald (1992) specifies that the meaning of the term "adolescence" is complicated, because the definitions of this evolutionary period are multiple and respond to different disciplinary approaches.

However, adolescence is not only a stage in which the individual feels misunderstood, but it is also a moment of opportunity and emotional social development, which prepares them to develop their potential and generate their own identity together with their sense of dominance in society. It is a period full of mutations, conflicts and discoveries, both biological and psychological. In this sense, Galimard (1998) describes a crisis of puberty that develops between the ages of 11 and 15, however, he emphasizes that these ages can be advanced or delayed according to the sociocultural reality of the specific individual.

Galimard (1998) points out that this crisis is the end of childhood, since the definitive being appears in its morphology, character and personality. According to him Galimard, "the conflict of the preadolescent is above all an inner conflict, which translates the shocks of a balance that is sought" (1998:18). The individual begins to have the aspirations of an adult, such as the need for autonomy, being free to go out and come back when he pleases, the power of money, ambitions in the exercise of sexuality, among others. However, it is understood that this inner conflict is "the adventure of a young man searching for his identity" (ibid).

Since we are talking about "adolescence", it is important to highlight that sexuality becomes a problem for parents, because they interpret it from a value and biological dimension. Sexuality is a sphere that encompasses all aspects of a person, that is, biologically, psychologically and socially, so it is an inseparable part of the human being from birth and throughout his life. Likewise, this is a stage where changes in the biological aspect begin to be evident, such as the appearance of pubic hair and the most important development of the reproductive organs.

It is worth mentioning that sexual and affective relationships are in tune with sociohistorical changes. In this way, the present global epidemic scenario has modified the sexual-affective bonds of adolescents. They had to maintain and reinforce the ties previously established; however, there was an evident impediment when interacting that generated distress and changes in the creation of new ties. The biological transformations described above go hand in hand with a displacement of the adolescent's problems: the environment that they share with their relatives conditions their social relationships.

According to Galimard, the infant recognizes his mother as someone different at eight months and, at the same time, this leads him to feel "recognized as a chosen love object" (1998, p. 93). Likewise, the Oedipus conflict appears with the presence of the father, since he is aware that he is not the only subject of the mother's love, generating a virtual conflict.

During the investigation, a field study was carried out where the members of each family were asked for help to rebuild their relationships, both virtual and face-to-face. In this way, when speaking of field study, we refer to the process that allowed us to obtain data on the reality of the individuals participating in the research and study them as they are presented, without manipulating the variables or the answers given.

The perspective of sociometry helped us understand our research. In addition, this methodology contributed to the application of quantitative and qualitative measurement methods of the social structures analyzed. It is pertinent to review the postulates of sociometry in order to properly develop the characterization of the architectural space and daily environment in which our study subjects develop since it turns out to be a fundamental factor in understanding how they carry out their sexual-affective processes.

On the other hand, the information obtained would be the object of semiotic study to understand the unconscious that speaks through them, either in the sociometric descriptions of their relationships in the family environment, or in semi-directed in-depth interviews in order to describe in model that interprets the whole.

Following the line of qualitative research, we used in-depth interviews to obtain background information from two adolescents who participated in the study. The interviews of F13 and M12 were analyzed from the semiotic perspective, as used by Lévi-Strauss in the Analysis of Myths, as explained in the following image. This allows us a tool to learn the meaning of their differences. It is not the recurrence of content that makes the meaning of a text, but the meaning is expressed by its differentiability. It is the difference with discourse analysis where repetition of content is described. Likewise, the use of Lévi-Strauss is closer to the real itself and does not presuppose a narration.

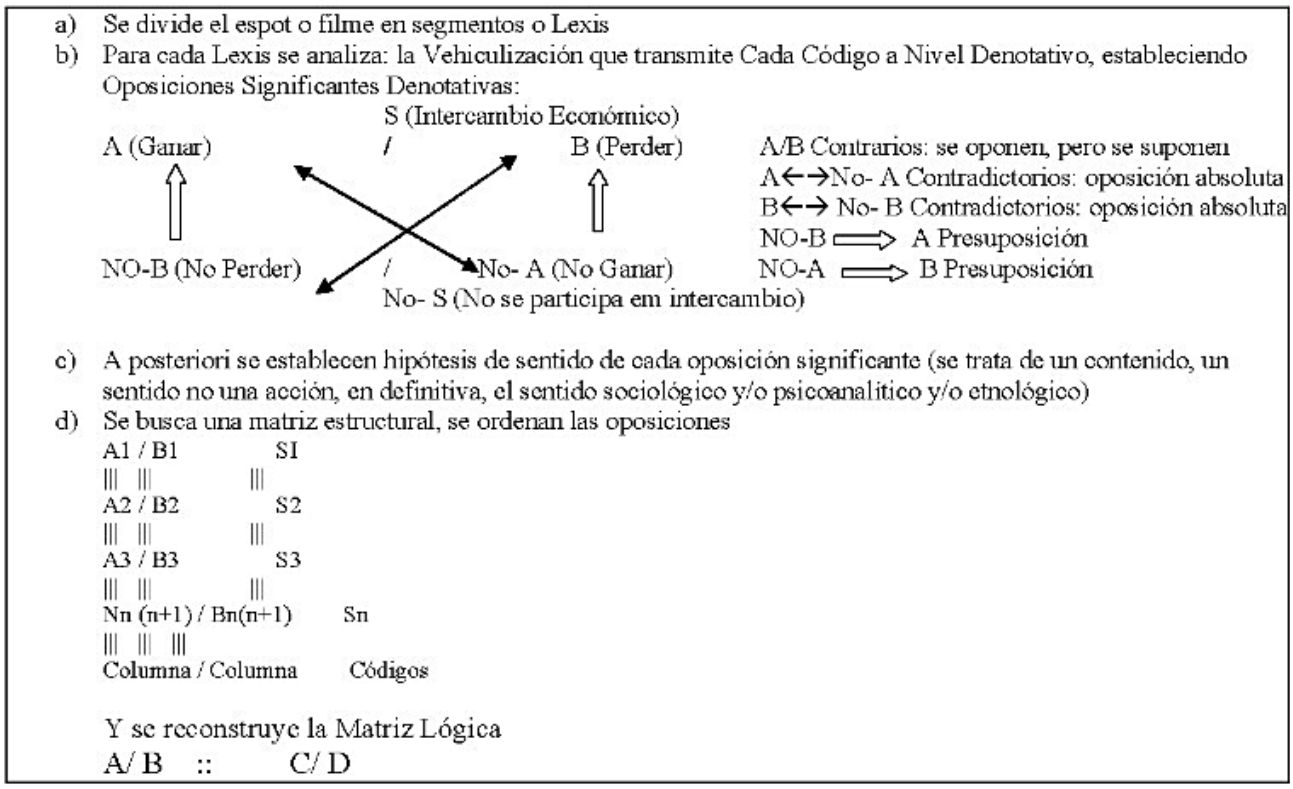

Figure 1. Formalizing model of semiotic analysis.

This applied model is built following the formalization proposed by Del Villar (1997), which integrates the semiotic square proposed as a formalizer of meaning by Greimas within what was done by Lévi-Strauss. The entire formalization of Greimas is not followed, since it is not our epistemic intention to order the material under the assumption of a transcendent narrativity, since there may be no narrative programs.

3. Study case: Family E

We take the case of F13He to present our investigation, since we consider that it is the most representative of the result obtained. The case clearly shows the consequences of confinement on the adolescent's ways of relating. In addition, we will take M12Ht as a comparison measure.

Interactions

The interactions in the house of F13He occur without major conflicts, like the other subject studied. She as a child and adolescent person develops in a safe space, free of violence and with a great parental and family emotional burden. Despite the fact that there are simple discussions between the family, in general the atmosphere is positive and helps to create a base on the social relations of F13He.

The main common interactions between the family are sharing the table at meal times, mainly lunch and dinner. In addition, they distribute household chores in the morning, talk some days during said meals, watch family movies, play cards, among others.

The house interactions of M12Ht are quite similar, so we did not find any difference in this area.

Rituals

For F13He's family, the main rituals revolve around food, since this is an action that they perform together every day. Mainly lunches are a usual meeting space, since it is the moment where everyone is together in the same space, except for the father. The same thing happens with dinner, although sometimes the father does not make it to this event.

It is important to mention that breakfast does not bring them all together in the same space, because their morning schedules are not consistent: F13He and her siblings are at home and her parents are at work. This situation is altered during the weekends due to the versatility of their routines.

Meals are always in the dining room or on the patio, depending on the day of the week or if there is a family gathering at F13He's house.

On the other hand, as mentioned above, on weekends they worry about having lunch with the family, specifically on the patio, giving this space a sense of community and union for its members, since during the week there is not much time they share due to the work schedules of the parents.

Generally, during lunch, F13He's house has background noise, which corresponds to a television most of the time. Despite this, when what is going to be discussed is of greater interest to the family, they prefer to lower its volume, but without turning it off.

Likewise, after the meal the family usually has a table talk or rest space, before distributing the household chores again. The tasks that are usually divided are: picking up the dishes, washing the dishes, tidying the dining room and the living room. It should be noted that these tasks are assigned randomly, they do not always have to perform the same activity.

• **F13He interaction map during leisure time on weekdays:** F13He (in pink) spends most of his day in the desktop area. If she's not there, she hangs out with F14He (his sister, light green in color) in her room.

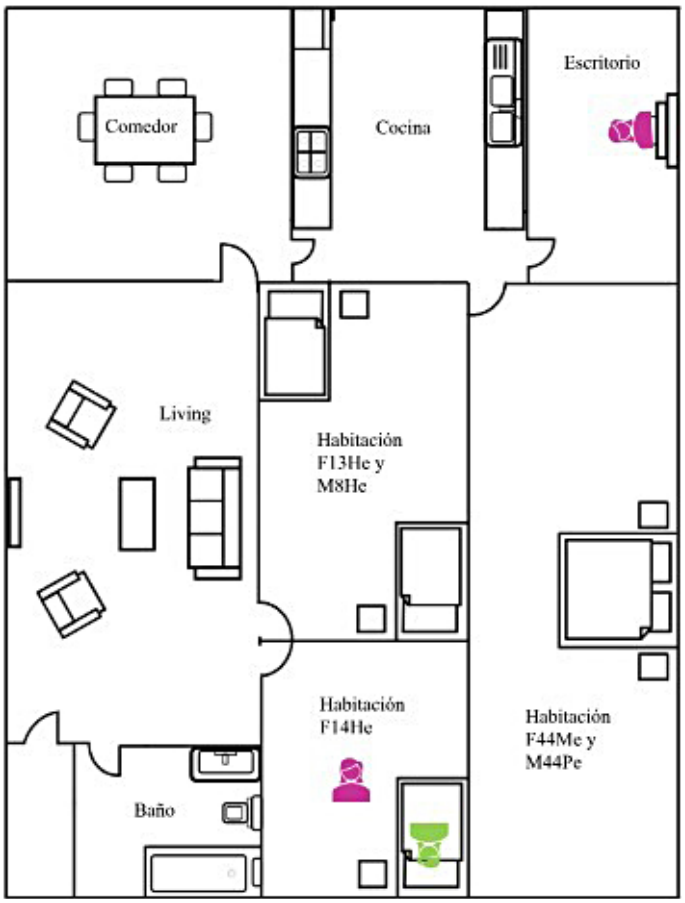

Figure 2. House map for F13He family.

In the case of M12Ht's family, the rituals are quite similar around meals. However, the difference is that the adolescent lives with his parents, older sister and grandfather.

Also, on weekends they worry about having lunch with the family, giving this space a sense of community. When the five members of the family have lunch together, they do not use cell phones at the table. WhatsApp is not answered, nor are social networks looked at.

Another point to highlight is that after-meal is always present in the meals of the M12Ht family.

For the research, we conducted a confidential survey of 85 questions, mostly multiple-choice, checkboxes, and written responses. The question form was divided into eight sections: I. Confinement; II. First relations; III. Love; IV. Sexuality; V. Sexuality in the social; VI. Approach to the Internet, Social Networks, and social activities; VII. Communication on the Internet; and VIII. Sexuality in confinement. In this section we selected the answers that, in our opinion, are most relevant for the analysis of the in-depth interview of F13He.

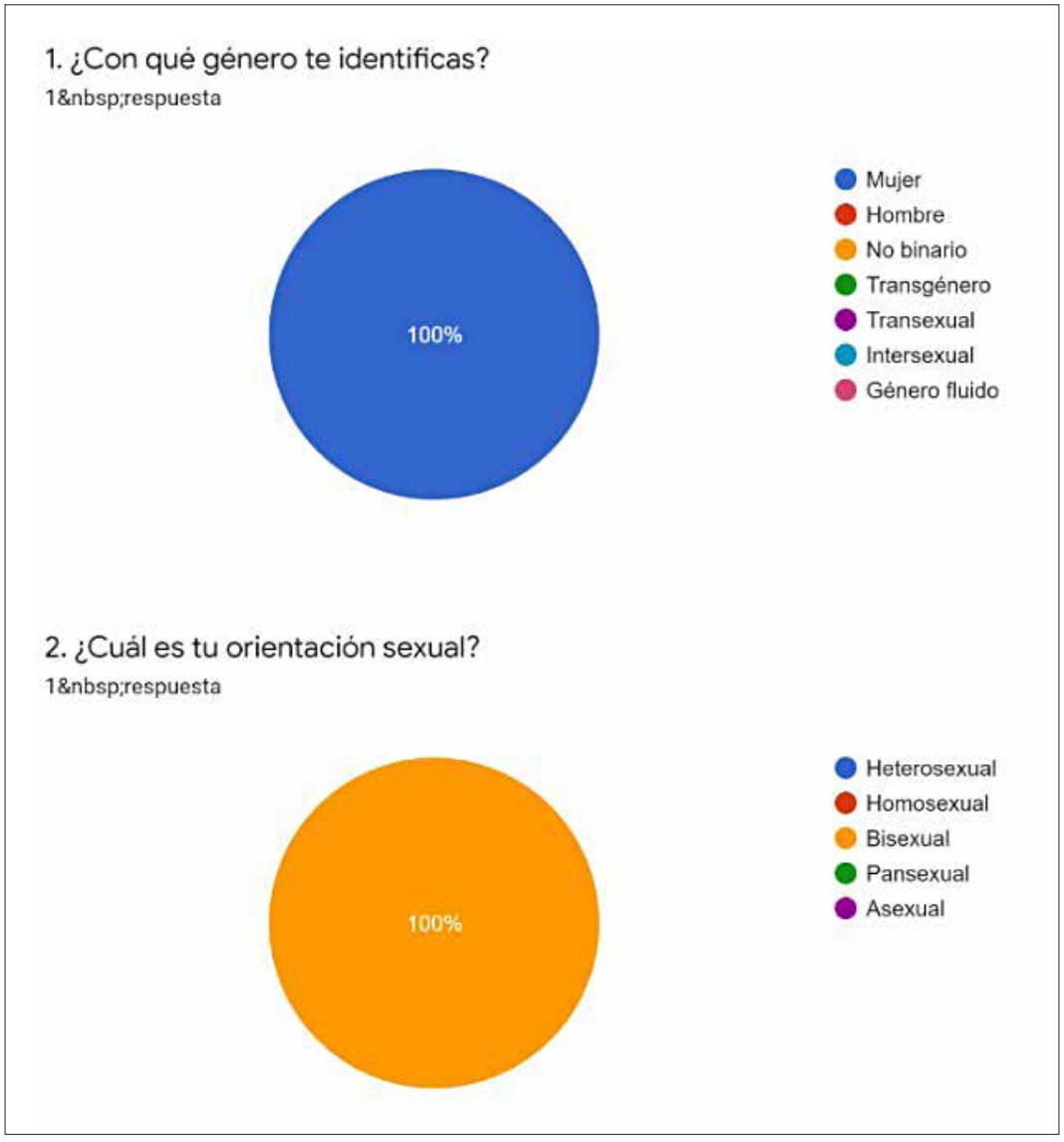

Figure 3. Part extracted from the interviews used.

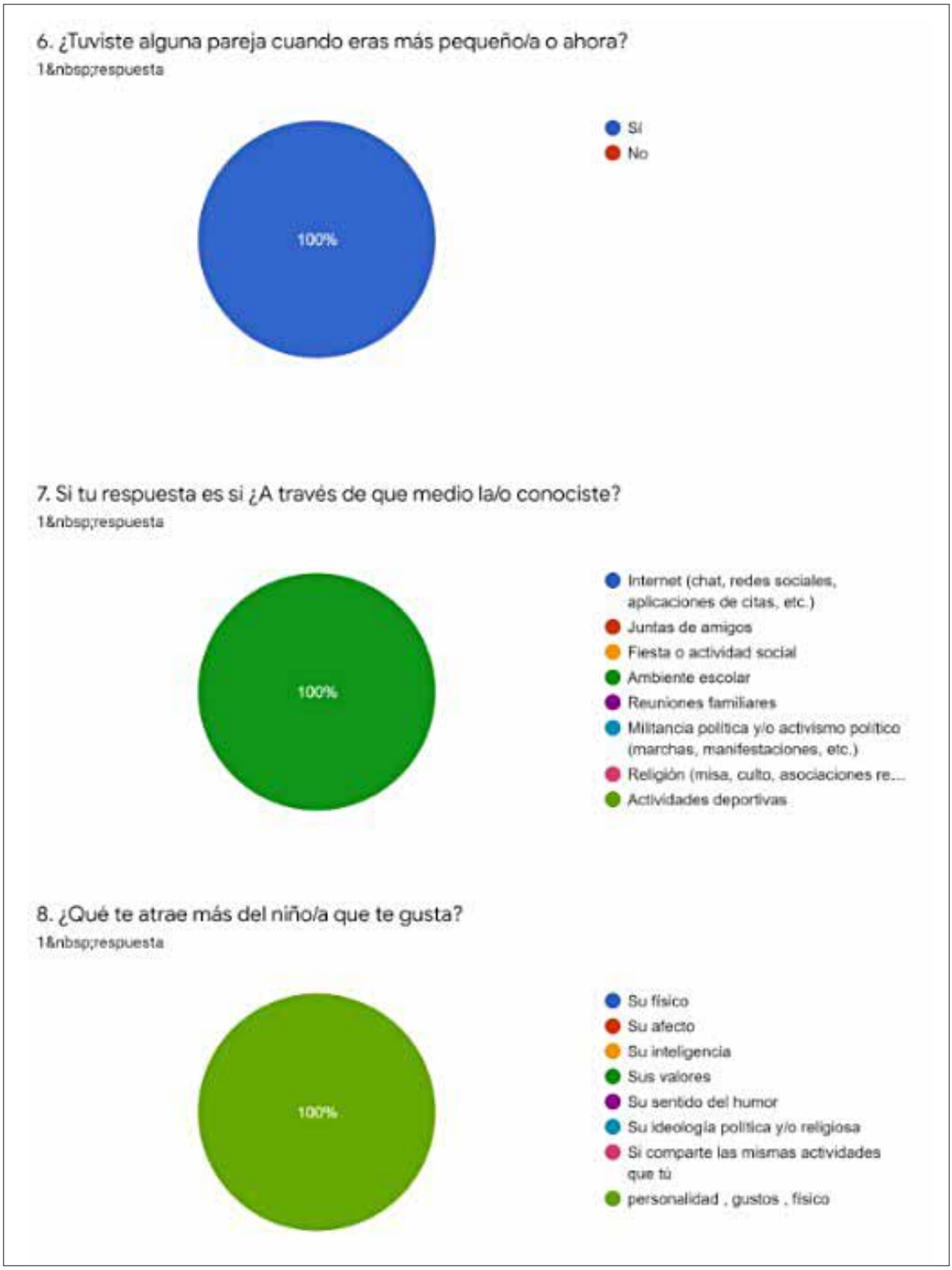

Figure 4. Part extracted from the interviews used.

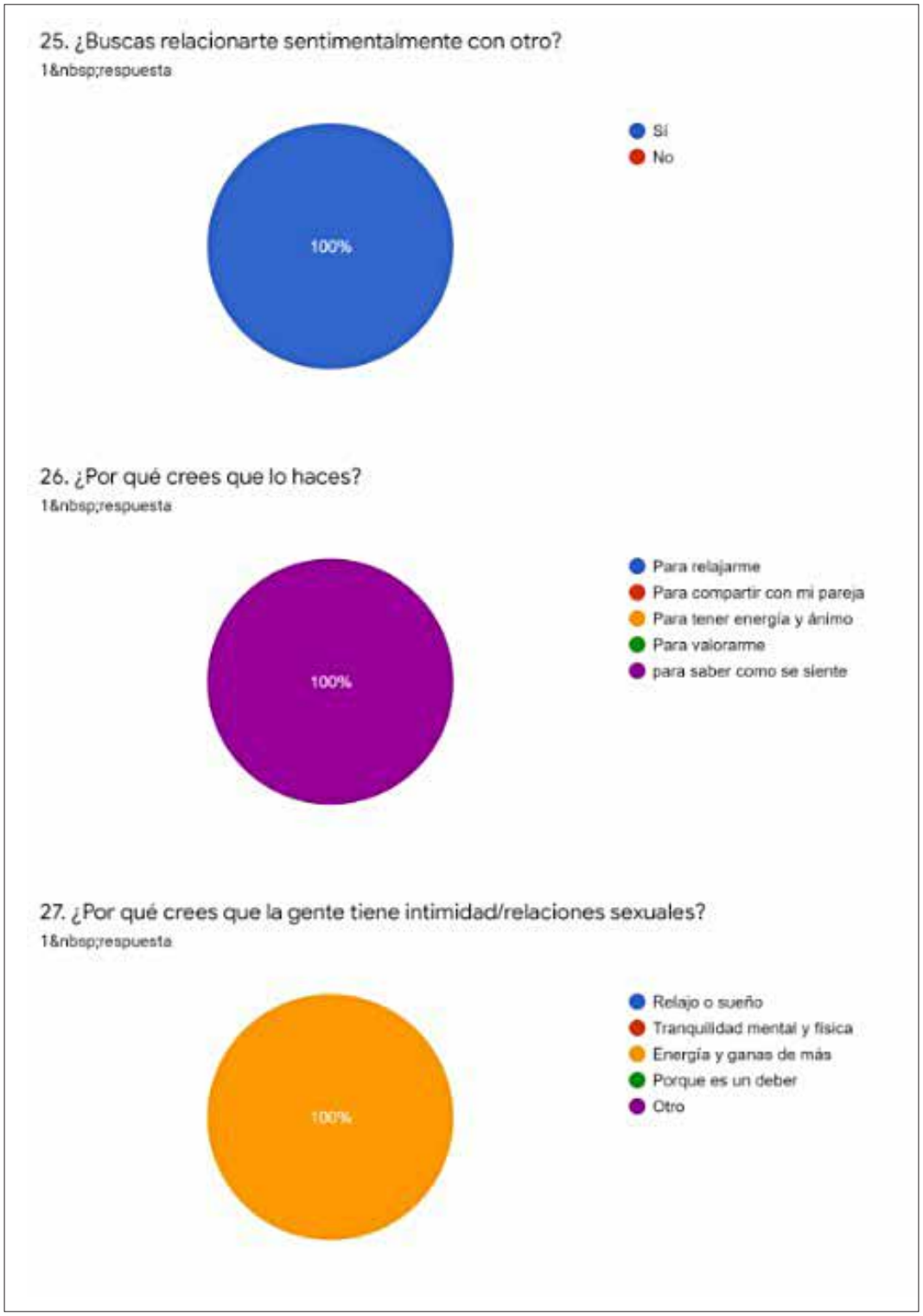

Figure 5. Part extracted from the interviews used.

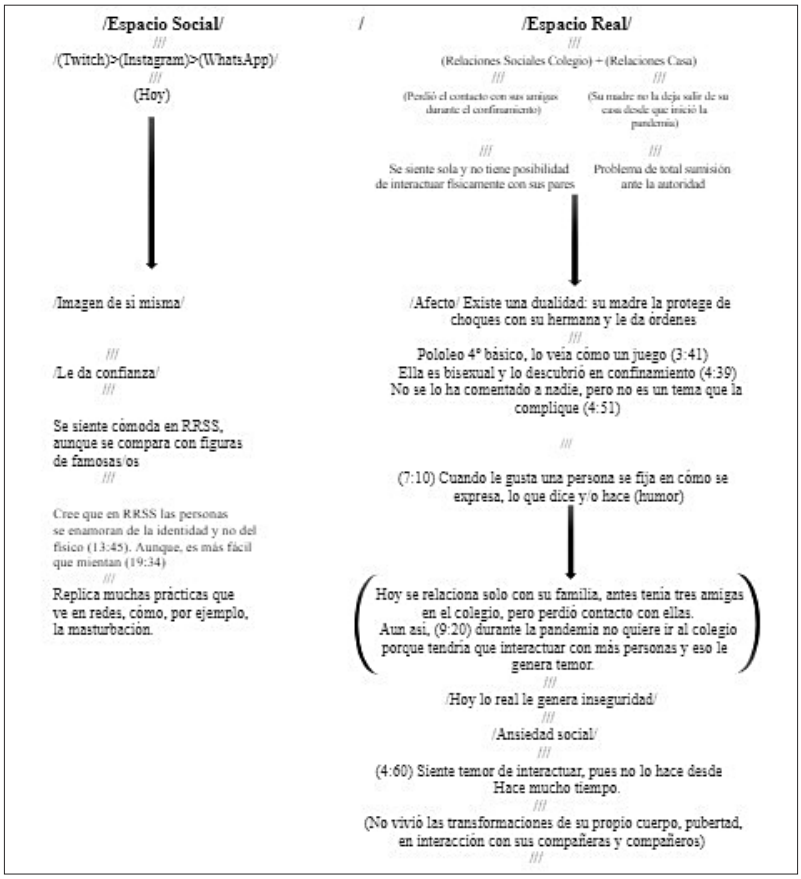

Figure 6. Semiotic analysis of the F13He interview.

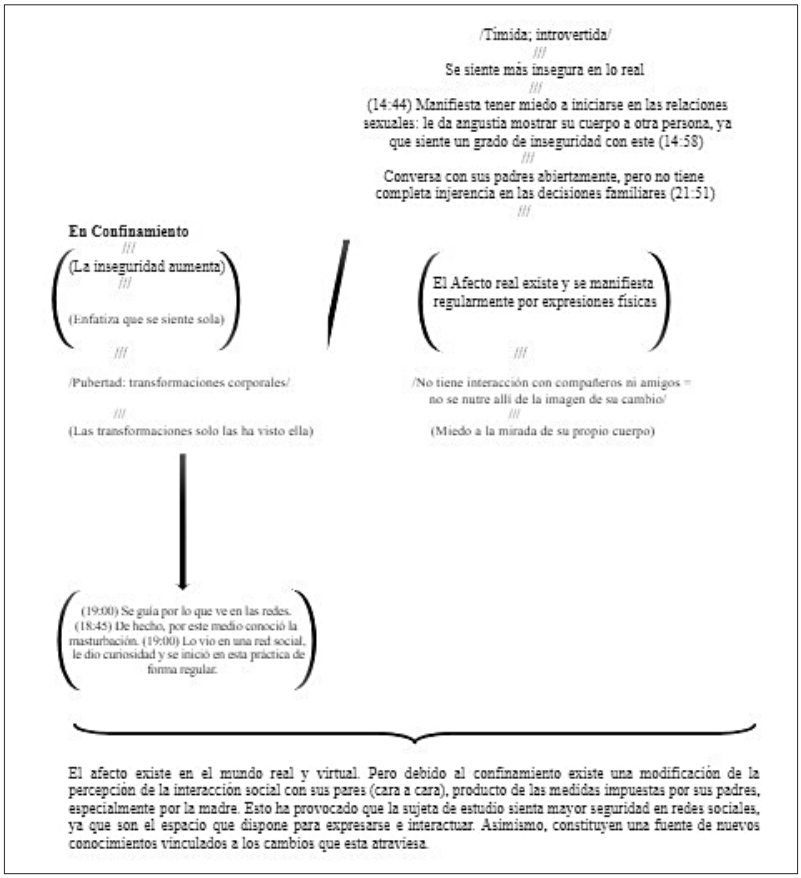

Figure 7. Semiotic analysis of the F13He interview.

The real space is opposed to the virtual space of F13He, since in the virtual space she feels more confidence than in the other. On the one hand, F13He uses social networks such as Twitch, Instagram and WhatsApp, where she feels comfortable despite the complexes that she feels when comparing herself to people on these platforms, even going so far as to replicate the actions she sees on them, such as masturbation.

On the other hand, in real space F13He had physical interactions at home and at school, but with the advancement of the health crisis and the implementation of mandatory quarantines, friction was caused within her home and a breakdown in her school friendship relations due to the lack of spaces for real interaction. F13He lost contact with her friends and for this reason she got angry with her mother because she did not let her meet with her peers. Even so, there is a duality, because despite the fact that the adolescent wanted to have affection from peers of the same age, she does not oppose the determinations imposed in her home due to the risks of contagion.

On both planes, social and real space, F13He increased her insecurities during the pandemic. Likewise, it highlights the presence of a feeling of loneliness, accompanied by the bodily changes typical of puberty.

Affection exists in the real and virtual world. But due to confinement there is a modification of the perception of social interaction with their peers (face to face), a product of the measures imposed by their parents, especially by the mother. This has caused the subject of study to feel safer in social networks, since it is the space available to express themselves and interact. Likewise, it constitutes a source of new knowledge linked to the changes that she is going through.

Puberty has implied bodily transformations that only she sees, she is not nourished by what happens to her peer group in a family situation. Then the fear of the look of others of his own body developed, when he tells us identifying himself as bisexual is more of a refuge in the mother than a reality, which can be seen in recorded interviews, his only emotional gratification is the masturbation via the internet, and in face-to-face interactions, he tries to run away, he does not integrate.

4. Conclusion

We can conclude that the confinement implemented by the health crisis developed more sexual-affective implications in people in full puberty than in those who had already passed this stage when the pandemic occurred. It is the very constitution of the socio-affective process, which is characterized by imbalances that are associated with conflicts.

These data are equivalent to those found by Brice Gouvernet (2021) where "women, insecure subjects and those who presented depressive symptoms are the most affected, they were weakened by confinement". This is the case of F13He, where a fear of facing social life is detected. The search for his own place and body through pornographic sites makes him see that he has a concrete reality that he cannot reject: his sexuality.

In the male case of M12Ht, sexuality is not his object of interest as is sports. He does not admit to masturbating or that his priority is to have a partner, a situation also detected in Gouvernet's research (2021): "Will the negative impacts be unique or will the vulnerabilities be long-term?"

It is clear that both subjects take refuge in social networks. Given this, in the case of F13He there is a duality of problems, since it is detected that their ways of interacting differ between virtual and physical reality, presenting a lack when establishing interpersonal relationships in concrete or real life.

During confinement, the subjects experienced the first changes of adolescence, which generated some surprise in the individuals as they were unable to share their thoughts about it in person with peers of the same age. In the case of M12Ht, this caused him not to speak openly on the subject. On the contrary, F13He was nourished with information about it through social networks and began to experience his sexuality.

On the other hand, it was observed that there are differences in the types of families analyzed and at the same time gender differences. On the one hand, the parents of M12Ht are more permissive than those of F13He, so their virtual relationships have gradually migrated to the real side, but without

losing communication through social networks. F13He is delegated more domestic tasks compared to M12Ht, this shows disparity regarding the responsibilities of the subjects and generates different perceptions about the spaces of each home. Given this, it is important to mention that M12Ht had a certain release of energy through sports, while F13He did not have this possibility, however it remains to be seen how M12Ht will resolve the foreclosure of the world of sexuality.

Regarding gender, in Chilean society the hegemonic model of patriarchal culture encourages more the full development of the sexuality of sons over daughters. Given this, it is evident that F13He experiences more prohibitions in its daily life than M12Ht. Therefore, this reality is added as another variable that affects the development of F13He.

Finally, it is important to mention how the self-esteem of both subjects was affected during the pandemic period. The use of social networks and the comparison with their peers in these virtual spaces have modified their way of thinking about themselves, generating a self-demand that meets the beauty standards seen on these platforms. However, self-esteem is different in the subjects studied, being higher in M12Ht and lower in F13He, intensifying physical insecurities in the latter. What in the case of F13 prevents him from social interaction, thereby contributing to not overcoming the problem. Still, the two subjects highlight their personalities as their most remarkable feature.

Then, our research has provided a transdisciplinary analytical magnifying glass that allows us to discover the contradictions in the functioning of affective and sexual life, and that, in extreme cases such as confinement, allows us to assess the enormous importance of global social relations, where the interruption of the chains of affection has enormous importance for the life of the individuals.

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OF ALGORITHMS, EMOTIONS, IMAGES, AND SEMIOTICS: THE CASE OF THE COVID-19 PANDEMIC

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The advent of big data, the rise of digital humanities into prominence, the accumulation of visual corpora and their daily reconstruction with millions of images added to this universal Archive, all dictate a shift of paradigm in visual semiotics so far understood as the "close reading" of small corpora (Dondero 2019). In fact, such a shift is already under way, though still marginal. Replaced by "distant reading" of big visual corpora dictates the use of computational methods in semiotics. Computational semiotics is "studying semiotic phenomena in a human-created content […] with computational models and methods" (Chartier et al. 2019: 21). Though the idea of mathematical modelling of semiosis is still disputed, it is also challenging our traditional methods along with the conceptual framework within which to conduct semiotic analysis.

Researchers have access to unprecedented amounts of visual data. Such data include both legacy or newly created images, while collections of archived artistic or photographic visuals are readily available by most libraries, galleries, or museums online. Within the occularcentric paradigm (Jay 1993; Kavanagh 2013), such collections are considered as evidence about societies, social values, personal and social identities, and so on. Not only they depict their social reality but also represent its hidden structure and this holds both for professional and amateur images. Beyond photography, a wave of image appropriation is underway, where found visual materials acquire deviant connotations subverting the original ones.

Social media not only opened such processes to a wider audience but provoked "new image-making practices that are more attentive to context, social relations and materiality, and hence to the world surrounding the frame" (Favero 2014: 166). Along with mainstream images they host unconventional imagery, such as images that might be thought of as ugly (Jerrentrup 2021), and transform the visual image to "become less of a static object produced and controlled by a sole author, but rather a transformative tool in the hands of millions of producers and perceivers" (Awad 2020: 28). Thus, social media platforms push visual culture to its edge, disseminate visual imagery in unprecedented degree, offer visibility to visual subcultures which otherwise would pass unacknowledged. On the other hand, it is algorithms that decide what is accessible to each user. Algorithmic curation of content "mediates users" exposure to information deemed to be sufficiently relevant or interesting" (Bartley et al. 2021: 65). Recent audits have shown that multiple biases affect what a user encounters in her timeline.

The change in scale necessitates the adoption of new tools and analytical frames for visual semiotics, in search for patterns and regularities, as well as for their semiotic affordances.

1. COVID, tweets and images

Computer scientists have been working on parallel analysis of texts and images in social networks, aiming to automate processes distinguishing fake content. Similar research on COVID-19 pandemic is scarce, despite its potential applications in evaluating the success of preventive measures taken by governments, supporting successful health-related communication campaigns, or supporting persons in need during periods of confinement measures. Renshaw et al. (2021) examined dimensions of textual

and visual content leading to higher retransmission rate of official Tweets during the pandemic, while Sleigh et al. (2021) content analysed most retweeted COVID-related tweets to find that though "health gain" visual messages spread more, most tweets framed "health loss". Pérez-Martínez (2022) provided a review of tweets related to the Catholic Church during the first year of the pandemic, focusing on the *Urbi et Orbi* prayer by the Pope and its textual and visual reception in Twitter, along its sentimental evaluation. Bardakis (2021) and Ponton (2021) both handpicked memes from social media to analyze the semiotics of humour and satire during dire periods.

We examine the relationship between the characteristics of the images and the emotional content of the text accompanying them. The underlying research question could be formulated as follows: "Are images with similar figurative or plastic features related to texts expressing similar ideas or sentiments?" To answer this question, we first provide a "distant viewing" explanation. We then turn to the texts to corelate sentiments, emotions, and feelings to the images themselves.

2. Materials and methods

Our corpus consists of all publicly available tweets posted during the day the Omicron variant of COVID-19 was announced (27-11-2021).[1] 56,290 tweets contained images, of which 22,952 were the originals. In some cases, identical or similar images were used from diverse sources, therefore they were present in our corpus with different names. We decided to keep such duplicates, following a similar strategy by Manovich et al. (2014), recognizing that images disseminated by a photo agency to media worldwide, may be reproduced in multiple unrelated tweets thus reaching diverse national or other audiences.

To evaluate the emotional content of the images we used as a proxy the emotional content of the accompanying texts. We applied Plutchik's theory of emotions which transcends the dichotomy between positive and negative sentiment. In short, Plutchik proposed a model "assuming that there are eight basic emotions which play major adaptive roles in both animals and humans […] [which] can be combined in a large number of ways to produce the many derivative states which are actually observed" (Plutchik and Kellerman 1980, xvi). Originally developed in late 1950s, this theory was being continuously elaborated and the idea of measuring emotions was examined in a volume at the end of 1980s (Plutchik and Kellerman 1989), giving rise to the idea of its operationalization in computational linguistics.[2]

We adopted a two-fold methodology, taking advantage of the possibility to zoom in and out to our visual corpus: we begin with a macro-analytical "distant viewing" to achieve an overview of our data and analyse evident differences within our visual corpus, and then we move to a "close reading".

2.1. Distant viewing

Some researchers employ distant viewing or "macroanalysis of images" as a tool for "making explicit the interpretive nature of extracting semantic metadata from images" (Arnold and Tilton 2019, i4). The idea, familiar to Digital Humanities (Underwood 2017), was introduced by Moretti (2000a) as a means to deal with "the great unread", or the literary works that lie beyond the Western Canon. In the same way, with distant viewing we manage a glimpse to the great unseen. "The advantage of visualizing the entire collection and the structure of its component parts is that it combines a distant overview of the collection with the insights of every artifact" (Dondero 2019: 6). Its strength lies in the possibility to control the researcher's distance from the corpus: distant viewing does not rule out the possibility of close reading. Instead, the researcher may decide to zoom in to a cluster of images, or even closer to a single image, and then zoom out again, to realize the patterns that connect it to the whole.

[1] The tweets were collected using an Academic Research license for accessing Twitter API, with twarc2 (Summers et al. 2015) command line tool for collecting and archiving Twitter JSON data via the Twitter API, on 6-6-2022. We searched for "#omicron" and collected 586,674 tweets and 176,118 retweets.

[2] To apply Putchik's theory of emotions to our corpus, we used the NRC Word-Emotion Association Lexicon or EmoLex created by Saif M. Mohammad (Mohammad and Turney 2013). The lexicon contains the emotional weights for 14,182 words, measuring negative and positive sentiment, along with eight emotions: anger, anticipation, disgust, fear, joy, sadness, surprise, trust.

To achieve distant viewing we used media visualization, i.e., a scatterplot incorporating the actual images (Figure 1).[3]

An obvious divide between the images placed at the upper left part of the diagram and those at the lower right part can be made. The former are mostly displaying text or some diagram followed by text ("textual images"), while the latter consists of pictures of any sort ("pictorial images"). This divide is important since textual images account to almost 30% of the corpus. The choice between one sort of images or the other may be based upon culture: The Mediterranean countries (Spain, Portugal, Greece, and Romania) show a strong preference for pictorial images, as opposed to the North European (Germany, the Netherlands, Poland, and Sweden) which favor textual images. A deviation from this norm is found in Norwegean tweets, which may be due to their minimal presence in the corpus. Similarly, Southeast Asian cultures (Hindi, Tamil, Tagalog, Malaysian, Urdu) also appear more iconocentric, while Far Eastern cultures (Chinese, Japanese, Korean) favor textual images.

Figure 1. The corpus arranged according to the distances calculated between the features of each image, using t-SNE technique.

Still, within the same culture people use both types of images. Is there a certain reason why they prefer either textual or pictorial images? Is it possible to attribute the choice to the emotional content of the tweets? For example, do people who express fear, despair, or anxiety prefer heavily one over the other?

[3] We used unsupervised techniques based on VGG16 pre-trained convolutional network (Simonyan and Zisserman 2015) to extract plastic features from the images and applied Principal Components Analysis to reduce the dimensions of the features extracted from 4,096 to 43. We visualised distances between images using t-distributed stochastic neighbour embedding (t-SNE) (Van der Maaten and Hinton 2008).

The analysis has shown that tweets with pictorial images express stronger fear and sadness, and relatively less trust (Figure 2). To a deeper level, that of feelings, pictorial images express significantly more intense anxiety, guilt, pessimism, submission, modesty, awe, aggression, despair, and shame, and possibly sentimentality leading to resignation (Figure 3).

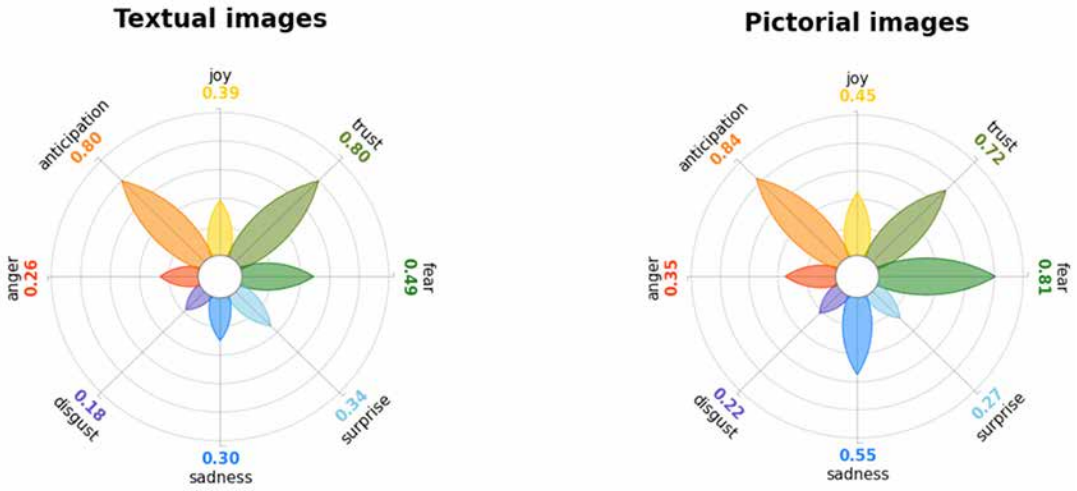

Figure 2. The emotions related to tweets with textual or pictorial images.

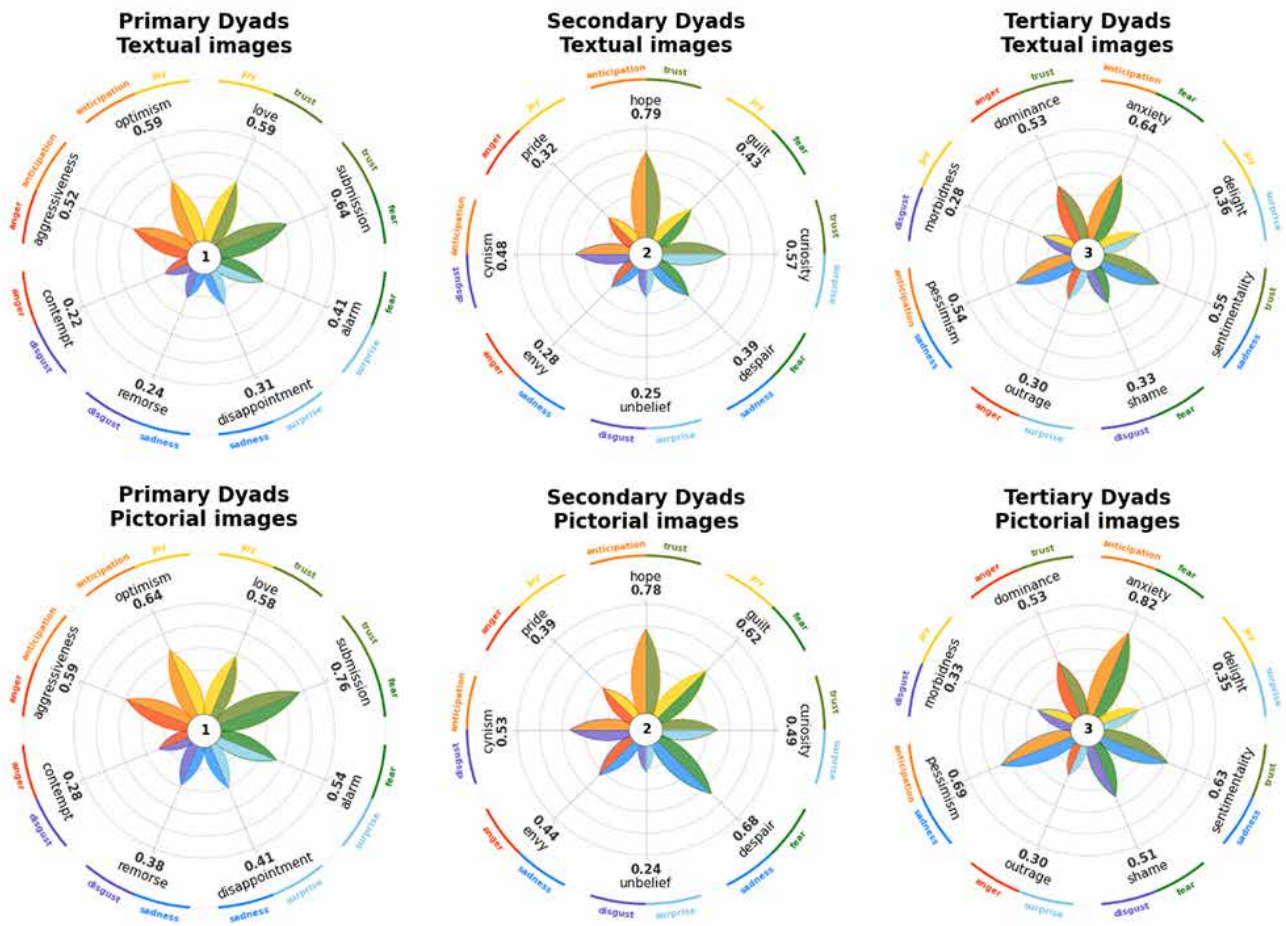

Figure 3. The feelings related to textual or pictorial images.

2.2. Close viewing

"Big" is not just about the volume of visual data available and their visualization. The techniques applied to big corpora may be used in quite small ones as well (Skarpelos 2018; Welles 2014; Bernhard 2016). It is the methodology and the frame of mind that impose a new way of seeing both data and images sociologically and semiotically.

To achieve a close viewing to the images in our corpus and relate them to certain emotions and feelings we had to limit them to those attached to English language tweets, excluding textual images i.e., screenshots with text. The computational analysis of figurative features revealed four clusters of images:

The first cluster, consisting of 3,429 images, was populated mostly with images taken from comics or cartoons. Within this cluster, a considerable part was dedicated to char-acters from the *Futurama* animated series, especially the villain Lrrr originating from planet Omicron Persei 8. Though the series ended in 2013, its audience was quick to adopt it as a meme. Images of the letter O (omicron) were also included in this cluster, along with emoticons and other memes (Figure 4).

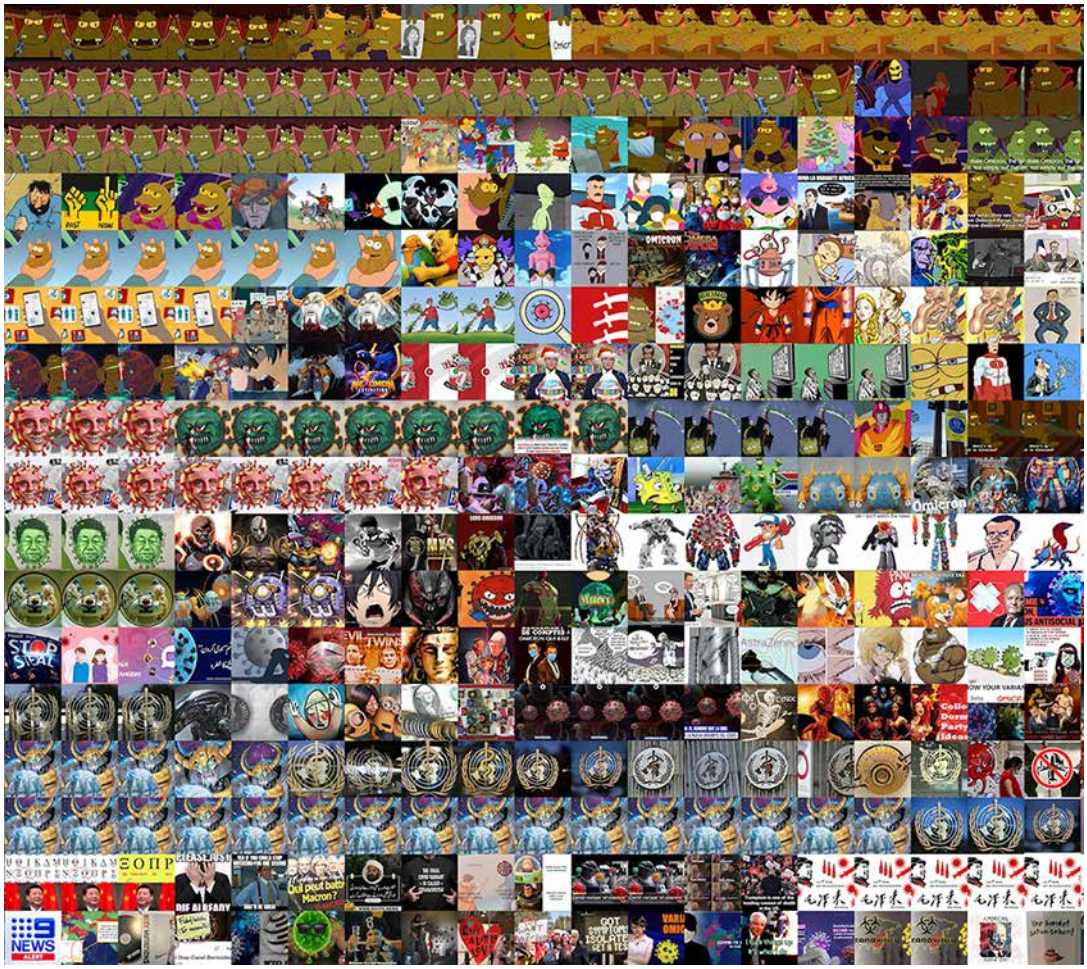

Figure 4. Close-up to a part of the images contained in the first cluster.

The second cluster, consisting of 955 images, was populated with conventional graphic representations of coronavirus, in various versions and colours (Figure 5).

The third cluster, consisting of 3,185 images, included in the most part infographics, clippings from online media and photos of newspapers, tables, and diagrams. It also included images with the Greek alphabet used by conspiracy advocates to support the idea that skipping one letter (the letter Ξ or Xi) was intentional in order to hide from public conscience the association with the President of China, Xi Jinping (Figure 6).

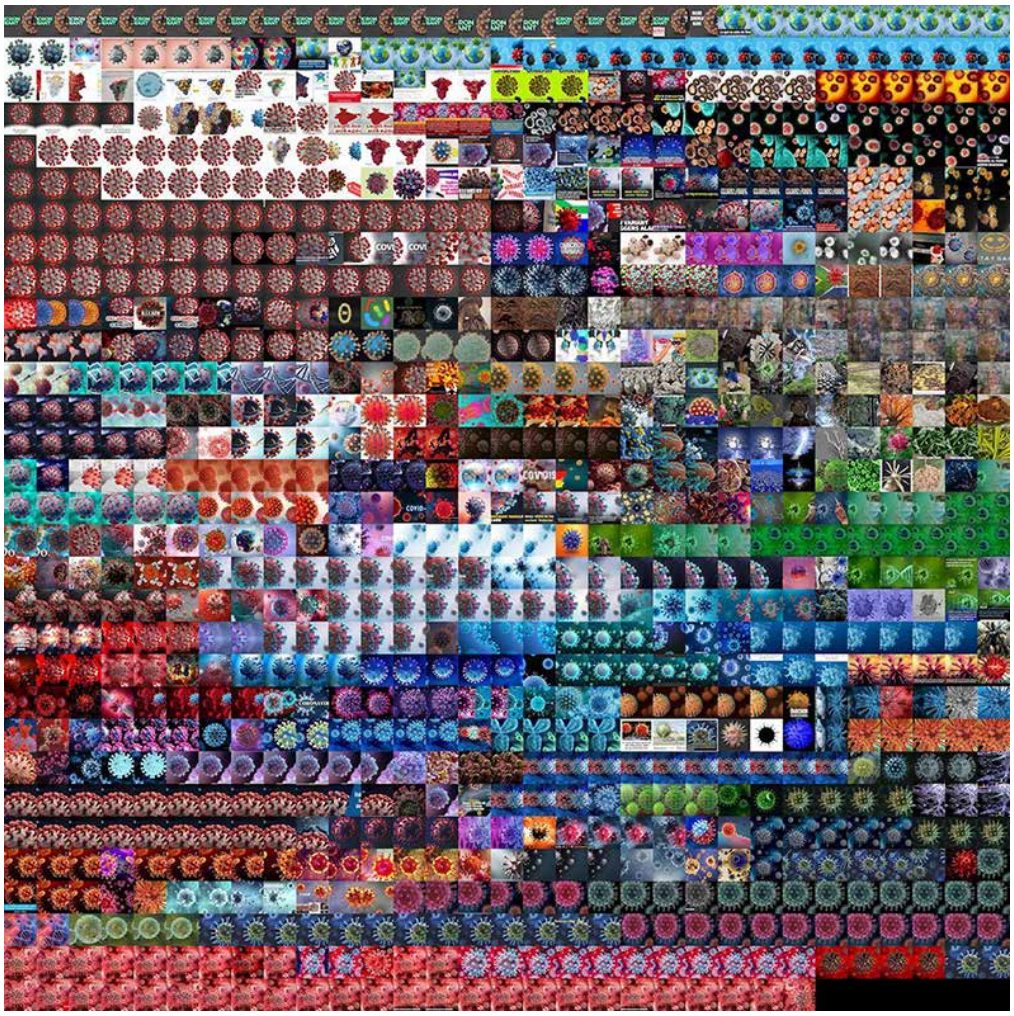

Figure 5. The images contained in the second cluster.

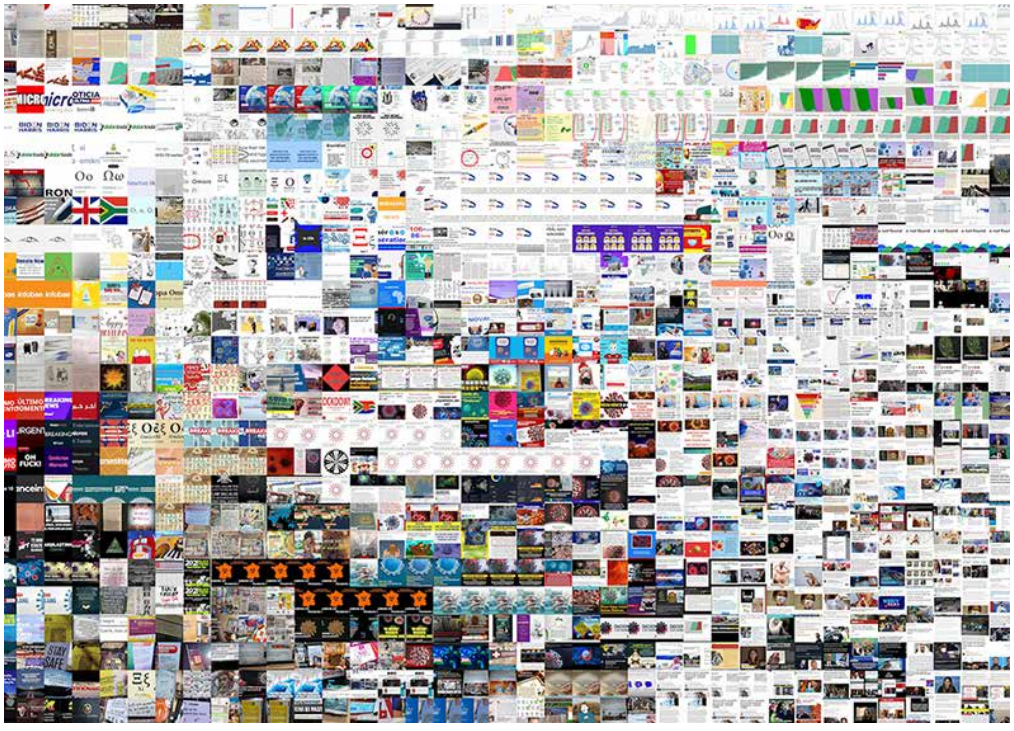

Figure 6. Close-up to a part of the images contained in the third cluster.

The last group was the bigger one, consisting of 9,401 images. The majority were portraits: mostly portraits of politicians and eminent persons related to the management of the pandemic, as well as journalists and ordinary citizens (Figure 7).

Figure 7. Close-up to a part of the images contained in the last cluster.

When related to the sentiment and emotions expressed in the tweets' text, group differences are pronounced (Figure 8).

The comics/cartoon group is related to more positive sentiment than any other group. The graphic representations of covid group expressed the less negative sentiment. On the other edge, the information and infographics group of images is connected to tweets with the more negative sentiment than any other group. Finally, the portrait group is balancing between positive and negative sentiment more efficiently.

As is evident in the diagrams, each group has a distinct emotional fingerprint. Four emotions, Anticipation, Fear, Sadness and Trust appear more pronounced in the tweets related to the images of all groups, but their importance is different for each one of them.

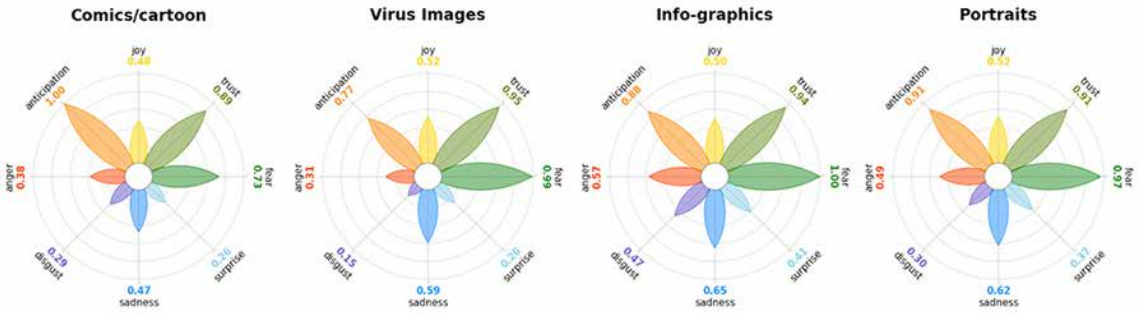

Figure 8. The emotional 'fingerprints' of the four image clusters.

The comics/cartoon cluster was related to tweets high in anticipation and low in anger, sadness, surprise, and even fear. The tweets expressed ironic joy or happiness ("Happy Omicron!"), or a playful relation to the *Futurama* story ("Protect yourself from the Omicron Persei 8 variant," or "I told my family there is a new variant called Omicron and my daughter said Lrrr"). They were optimistic, and underestimated fear and anxiety over the new virus variant.

The cluster with the virus images scored even lower in anger, anticipation, disgust, and surprise. On the other hand, the expression of fear was quite high. This cluster had a rather optimistic but still realistic perspective, without downgrading danger.

The infographics cluster scored high in anger, disgust, fear, and sadness. Negativity and negative sentiments were taking the form of fear and anger. Sometimes, the tweets related the name Omicron to occult traditions and sources ("Does anybody else hear the Omicron variant and immediately think of the Necronomicon in the Evil Dead?")[4] in film, games like *Destiny 2* characters and gear ("In case you needed a primer: Omicron: Omolon:[5] #Omicron #omolon"), or anticipate danger ("Omicron Variant May Be More Terrible Than Delta, more infectious and immune escape-capable," "Omicron: How fear of new unstoppable Covid variant gripped the world").

The portrait cluster was characterised by the lack of extremities, either for good or for bad. As it consisted by almost two thirds of the corpus, it is possible that such images were related to tweets subscribing to diverging strategies. Therefore, it would be reasonable to delve deeper into its analysis, searching for sub-clusters and their emotional weights.

3. Discussion

Social media have been consistently used in political communication (e.g., during pre-election periods, to "listen" to the voice of the "people", or diffuse fake information aiming at influencing voting behaviour). In critical moments (e.g., during natural disasters) they are invaluable, offering the authorities hints about needed interventions to cope with casualties, gauge popular morale, or encounter false information. During the pandemic social media offered information to authorities and civil society organizations about issues demanding intervention (e.g., helpless people during lockdown), motifs of behaviour conforming to or deviating from measures taken by the state (e.g., masks, social distancing, restrictions to movement), confronting the spread of misinformation and conspiracy theories, calibrating public policies and public discourse to manipulate emotions etc. As the pandemic lasted for more than two years, it can be used as a testbed for theories, as well as for experiments and explorations into social behaviour and meaning construction. So far, we presented the findings of a "snapshot" in the history of reactions to official discourses regarding the pandemic. When the omicron variant of COVID-19 was announced, the pandemic was already in its eleventh month. People around the globe had been through periods of isolation, restrictions, promises for a return to normalcy, frustration, hopes for medicines or vaccines, and announcements of new variants. The announcement of a new variant had become almost a routine, though it was followed by renewed fear and uncertainty.

The analysis of collected Twitter data offered the opportunity to focus on the connection between such behavioural patterns and the emotions underlying the selection of visual content in social media. Previous research on the connection between multimodal (image or video and text) content in Twitter came mostly from computer science, therefore their focus was on predicting rather than on describing social reality in its complexity. The choice to follow the suggestion for a constant change of scale, the zooming in and out to the corpus, the transition from the macro- to the micro- level, proved fruitful. We were able to detect the possibility of cultural background in the choice between textual and pictorial images. Cultures with a traditional place for imagery, where iconolatry was victorious against iconoclasm

[4] Necronomicon Ex-Mortis (also referred to as "Naturom Demonto" and "Book of The Dead") is an ancient tome of prophecies, funerary incantations, and demon resurrection passages, featured in the 1981 film *The Evil Dead*.

[5] Omolon is a weapon foundry (i.e., arms manufacturing corporation), pioneering in energy weapons, in *Destiny 2* videogame.

(i.e., the Greek-Orthodox and Roman-Catholic European South), have shown a preference for using pictorial images, while iconoclastic cultures (i.e., the Protestant North) are inclined to-wards textual ones. Of course, this is not an iron law: Roman-Catholic Poland follows the Northern European paradigm, while the Protestant Norway leans towards pictorial images. What such canons and deviations reveal is that we are far from a holistic answer to the text vs image dichotomy. Culture plays an important role, and even in our secular societies the imprint of religious past still holds.

The connection between image choice and emotions during a critical period proved fruitful as well. We have shown that within a single linguistic milieu visual rhetoric complements textual or verbal rhetoric and provides a rich repertoire to express emotions and feelings. It is true that English language tweets may originate in diverse states with significant socio-cultural differences, although more of them are based on Anglo-Saxon heritage. Therefore, more focused research might provide clues to internal differentiations within this corpus. In any case, computer vision techniques produced meaningful clusters of similar imagery, which were related with contrasting mix of emotions and feelings. Tweets using textual images were more optimistic and expressed higher levels of trust and hope, whilst those preferring pictorial images higher levels of fear and pessimism. The clusters within the pictorial group of images revealed a joyful play with animated stories as an apotropaic mantra against the pandemic and its new variant; the choice of others to depict the "enemy" virus expressing their decisiveness to confront it; the use of information related infographics and media clips as a means to support fears along with a vague feeling of being subject to hidden forces beyond their reach, the necessary sub-stratum of conspiracy theories; and finally, the turn to portraits of eminent or ordinary citizens transforming them into role-models, in an attempt to moderate uncertainty and fear, to anticipate for what would follow.

Such findings allow for a deeper understanding of the importance of visual content in social media during critical periods, be they natural disasters, pandemics, or political upheavals. The methodology followed is replicable in such situations and allows for a more delicate gauging of emotive dispositions, the flow of sentiments behind trivial expressions, the subtle subversion of textual meaning when contrasted with its visual counterpart. The constant whisper of ordinary people in social media, may produce either unintelligible noise, or distinct patterns guiding understanding of things untold.

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CONFINEMENT COVID - 19: SEMIOTIQUES DES RELATIONS SEXE AFFECTIVES. CORPS ET SEMIOTIQUE TRANSDISCIPLINAIRE: TRAJETS EMPIRIQUES, THEORIQUES ET METHODOLOGIQUES.

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1. Le savoir accumulée de la sémiotique par rapport le corps

Le confinement avec le blocage des relations sociaux vis-à-vis (réduit au noyau familial) a placé au corps dans un lieu centrale. Pour la sémiotique le sémiotique l´affect et le corps ont une place importante, même chez Greimas- Courtès (1979) et Greimas- Fontanille (1985). Dans la Sémiotique des passions Greimas, A.J. et Fontanille, J. distinguent: (L'état de l'âme) / (L'état des choses). Le premier serait «l'affect», gouverné par l'intensité, par opposition au second, qui serait gouverné par l'extension, le dispositif verbal, le diffus. À l'intérieur de ce contexte, il faut lire la contribution du Zilberberg (2019) par rapport la description de la tension, l´émergence de l´affect. Pour lui, il s'agirait de décrire l'hégémonie du fonctionnement d'un texte empirique: «si l'intensité a pour articulation élémentaire le contraste [fort vs faible], l'extensivité sur son côté a pour articulation élémentaire [concentré vs diffus] (Zilberberg, 2019: 170), car, il s´agit d´un symptôme. Ce schéma descriptif a besoin d'un concept descriptif préalable, une taxonomie: «il convient de postuler un terme /x/ préalablement à cette analyse... nous le désignerons comme tensivité» (Zilberberg, 2019: 171). Alors, la tensivité est une catégorie analytique qui ne relève pas du réel mais est là pour différencier analytiquement le réel, elle ne peut se situer dans l'histoire, dans l'événement lui-même. La relation entre Tensivité et Événement n'est prouvée empiriquement, il s´agit d´un présupposé théorique non expérimental.

Fontanille, J. (2011) prend conscience que «les schèmes cognitifs s'incarnent parce qu'ils prennent forme dans des réseaux de neurones, indissociables du corps/chair, auxquels ils sont toujours connectés» (2011: 1). Le corps a donc pour lui une place centrale, et il y a deux corps: le corps comme substrat de base de la sémiosis, et le corps comme figure de la temporalité spatiale. Le corps comme substrat matériel serait «l'instance énonciative par excellence, comme force de résistance et d'impulsion, mais aussi comme position de référence» (2011:12), ce serait son propre corps, le «je», il est l'identité qui se construit au cours du processus sémiotique.

Alors, pour saisir le confinement nous devrons «s'appuyer sur une sémiotique du corps, mais elle nécessite aussi de faire apparaître le lieu d'articulation du corps et du psychisme» (Darrault-Harris, I. 2019: 161). Le corps est un symptôme, une véritable opération de semiósis qui peut faire passer une névrose potentielle à une névrose en acte. Les fantômes inconscients ne peuvent être décrits qu'à partir des données du réel du corps lui-même.

D´autre côté, s´il est nécessaire sortir du texte pour saisir le corps réel qu´il parle à travers de lui, il y a aussi quelques aspects des textes visuels ou des objets culturelles qui portent traits qui ne sont pas altérés par des paramètres internes, comme le cas du sens impliqué dans l'usage des masques en confinement, étudié par Denis Bertrand et Iván Darrault , puisqu'ils posent des invariants par rapport à la proximité. Dans ce contexte, les recherches de Petitot, J. et Hénault, A. (2019) détectent deux types de constructions visuelles, où «les concepts de généricité et de non-généricité sont des concepts géométriques absolument clés» (Petitot, J. 2019: 51), en s'appuyant sur les formalisations de Thom, R. " Une forme , une configuration ou une structure F peut se déformer continûment sous l'action de paramètres éternels w» (Petitot, 2019: 51), et on parle de Généricité, lorsqu'une Structure F ne se déforme pas sous l'action de paramètres extérieurs. Cette différenciation de fonctionnement ; c'est le rôle des paramètres

[1] Bertrand, D. ; Darrault, I. : « Pandémie et proxémique », publié dans ces Actes XV Congrès IASS- AIS, (Panel Confinement Covid- 19 : sémiotiques des relations sexe affectives).

externes qui est également avalée par les Sciences Cognitives (Petitot, J., Varela, F., et autres, 2002), puisque l'action est le produit de la mémoire sociohistorique, les schèmes cognitifs sont énactifs, ce n'est pas partie d'une éthique, d'un schéma de valeurs préalables.

On déduit que pour saisir le corps réel il faut se situer au-delà de la visibilité immédiate d'une récurrence des comportements, l´étude du Confinement est un lieu privilégié, mail il faut le saisir transdisciplinairement.

2. Confinement covid-19: données empiriques: dépression et stress

Dans la pandémie 2020 nous sommes en conditions limites, par rapport l´affect et la sexualité. Tant au Chili que dans le monde, des mesures de restriction des déplacements ont été mises en place, atteignant des conditions minimales de mobilité. Cela a mis à la communauté scientifique face au défi de résoudre la pandémie, mais en même temps cela donne une opportunité d'étude jamais vue auparavant, puisque jamais la société n'a été dans une situation aussi polaire et en même temps susceptible d'étudier. Ferdinand Tönnies dans Gemeinschaft und Gesellschaft (1887) fait la constructions des pôles.

Le confinement a impliqué une interruption des relations vis à vis. Les affects se limitant à la vie familiale ou à la convivence (travail et enseignement virtuel). Cela a mis la société dans des conditions extrêmes jamais vues auparavant, constituant une opportunité analytique: s'il y a deux pôles de fonctionnement, l'affectif et la rationalité, le confinement produit un conflit dans le fonctionnement des affects, car, il faut l´étudier pour saisir leur sens le plus approfondie.

Dans ce contexte, nous avons développé trois recherches quantitatives pendant le confinement 13 jules - 4 d´août 2020, Santiago, capital du Chili et alentours ; il s´agit d´un défi analytique de recollecter l´information dans le temps réel avec des protocoles éthiques de consentement éclairé. Dans ce cadre, l'échantillon a été intentionnel: a) de jeunes étudiants universitaires chiliens issus de couche moyenne, et leur construction d'affects différenciés par l'identification de genre (masculin/féminin/non binaire)[2] ; b) sexualité en confinement chez les jeunes (18 à 25 ans) couche moyenne différenciées par confinée avec couple / sans couple[3] ; et c) échantillon trois tranches d'âge différentes (25 ans), adultes (35 ans) et 65 année de couche moyen, pour saisir des différences selon les coordonnées historiques d'insertion technologique et politique de la société chilienne[4].

La recherches chiliennes[5] décrit que les sujets ressentent négativement la situation. Dans les cas des jeunes confinés sans leur partenaire, 48 % ont déclaré se sentir plus tristes, 41 % sont devenus plus anxieux, 27 % plus angoissés et 5,8 % plus agressifs[6]. Des recherches menées en Chine valident qu'au-delà des différences culturelles et sociopolitiques, le confinement a également généré une augmentation des niveaux d'anxiété et de dépression: la dépression a augmenté de 37 % pendant la quarantaine et l'anxiété de 35 %. Des données importantes, également détectées par Gualano, Lo Moro, Voglino, Bert et Siliquilini (2020), dans les premières semaines de confinement en Italie (1515 sujets médiane d'âge 42 ans) la réponse de la population est une augmentation de la dépression, de l'anxiété et du stress. La dépression, mesurée selon une échelle qui existait déjà avant la pandémie, est passée à un pourcentage de 32,4 % contre 5,4 % dans la population qui existait dans l'Italie prépandémique, donc le chiffre de l'augmentation était de 27 % ; et en ce qui concerne l'anxiété, des niveaux d'anxiété modérés à extrêmement élevés

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[2] Échantillon intentionnel 252 cas âgés de 18 à 24 ans différenciés par identification de genre : Femme 65 cas, Homme 65 cas, Non binaire 57 cas. Jaña, J., Jones, V., Ramírez, K. : " L'affection en tant que relations sexuelles affectives et son importance dans des conditions de pandémie ", publié dans ces Actes XV Congrès IASS- AIS.

[3] Échantillon intentionnel 736 cas. Confinés avec leur partenaire 133 cas / Confinés sans leur partenaire 603 cas. Pineda, G., Palacios, R. ; Ména, S.; Robles, M. « L'orgasme virtuel en temps de pandémie ».

[4] Échantillon intentionnel 94 cas différenciés par âge et sexe (16 femmes et 18 hommes de 25 ans ; 15 femmes et 15 hommes de 35 ans ; 15 femmes et 15 hommes de 65 ans) Arteaga, P. ; Torrellas, F. ; Nuñez, T. et Salcedo, F. "Analyse du développement des relations sexuelles-affectives dans quatre contextes historiques différents", publié dans ces Actes XV Congrès IASS- AIS, (Panel Confinement Covid- 19 : sémiotiques des relations sexe affectives).

[5] Ils ont été présentés et synthétisé dans le dossier du Panel Confinement Covid- 19 : sémiotiques des relations sexe affectives à l´intérieur du XV Congrès IASS- AIS, 2023.

[6] Pineda, G., Palacios, R. ; Ména, S. ; Robles, M. « L'orgasme virtuel en temps de pandémie » ; op.cit.

ont été signalés, augmentant de 14,5 % dans la population. Ceci est corroboré par les études chinoises et espagnoles où les jeunes adultes sont plus susceptibles de présenter une dépression, l'anxiété et en Chine, une qualité de sommeil réduite est également détectée.

3. Confinement covid-19: {Dépression} = {{<Affect} = {<Sexualité}}

Ce qui apparaît également récurrent, aussi, dans les recherches exploratoires chiliennes sur le confinement des jeunes, c'est la relation étroite entre confinement -affection et sexualité. La recherche[7] a demandé que ressentez-vous lorsque vous ne recevez pas d'affection de la part des personnes avec qui vous avez des relations sexuelles affectives ? Sur 65 réponses de femmes (entre 18 et 25 ans, étudiantes universitaires), 65% de la population a donné la réponse «un malaise» contre 55% qui ne se sentaient pas représentées dans les alternatives qui étaient proposées (vous pourriez marquer plus d'une alternative). Le malaise le plus hégémonique (hommes- femmes) était "je manque d'énergie (29,2%), je ne me concentre pas (26,2%), maux de tête (4,6%) et douleurs musculaires (1,5%)", Le malaise était de l'ordre de 69 %, contre 52,3 % qui ne se sentaient pas représentés par les alternatives.

Une recherche pendant la pandémie menée à l'Université de l'Indiana (Bloomington) par Lehmiller J., Garcia J.R., Gesselman A., Mark K. (2021) révèle dans une enquête en ligne (1559 adultes) que "bien que près de la moitié de l'échantillon ait signalé une diminution de la vie sexuelle, un sur cinq, les participants ont déclaré élargir leur répertoire sexuel en incorporant de nouvelles activités. L'échantillon américain a une moyenne de 34,1 ans, 71,1% sont des femmes, 23,4% sont des hommes et 4,5% sont non binaires. Les changements dans la qualité de la vie sexuelle n'étaient pas liés à l'âge, à la couche socio-économique, et sexe, indépendamment de l'identité de genre, plus de 40% ont indiqué que leur vie sexuelle avait diminué», situation similaire à la Chine.

Recherche généré à l'Universitätsmedizin Berlin par Hille Z., Oezdemir U.C., Beier K.M. (2021) concernant l'analyse des variations du comportement sexuel des célibataires (1017) et des couples (1498) germanophones, différenciés selon le sexe, l'âge de la vie, l'orientation sexuelle, le type de travail (à distance/en face à face/ perte d'emploi), existence ou non de scolarisation des enfants, générés dans le cadre d'une pandémie, à travers une enquête en ligne (9 - 20 avril 2020) constate «que par rapport à la période précédente, les sujets avec un partenaire se sont masturbés nettement moins fréquemment pendant le confinement. Les hommes célibataires sont ceux qui se sont le plus souvent masturbés. Pour les deux populations, la fréquence de la plupart des activités sexuelles a considérablement diminué depuis le début du confinement.

Dans ces enquêtes menées au Chili pendant la situation de confinement, une diminution des relations sexuelles est également détectée: «de 75 % chez les femmes et de 77,8 % chez les hommes âgés de 25 ans ; 51,3% chez les femmes et 73,3% chez les hommes âgés de 35 ans ; de 40 % chez les femmes et de 64,7 % chez les hommes dans la tranche d'âge des 65 ans», alors la baisse est plus importante dans la tranche d'âge des 25 ans, juste la tranche d'âge qui, confinée sans partenaire, vit avec son parents (95, 21 %) contre 2,1 % avec un colocataire et 2,8 % seuls. Indices d'une variable impliquée et corrélée à une autre: entre 40% et 36,4% n'ont pas un espace propre. Cela signifie qu'une partie est incapable de faire l'amour réel et aussi des complications pour le faire virtuel, puisqu'ils n'ont pas leur propre espace: "le manque d'intimité détermine dans un nombre important de personnes l'incapacité d'avoir des relations sexuelles virtuelles. Dans le cas des couples éloignés par la quarantaine, 23,6% ne se sentent pas libres d'effectuer des pratiques sexuelles virtuelles à la maison ". Ne pas pouvoir entrer en relation physiquement avec son partenaire a des effets: " les femmes étaient assez touchées dans 36,4%, et les hommes aussi dans 33,3%, et c'est le groupe non binaire qui dit que cela ne les affecte pas: 28,6% et 67,7% des femmes qui n'ont pas de partenaire avait la motivation de le chercher».

La recherche menée à l´Université Rouen (Normandie) par Gouvuernet, B., Bonierbale, M., (2021) sur l´impact du confinement COVID 19 en relation avec la cognition et les émotions ressenties sur la

[7] Pineda, G., Palacios, R. ; Ména, S. ; Robles, M. « L'orgasme virtuel en temps de pandémie » ; op.cit.

sexualité (1079 sujets ,27 avril -11 mai 2020, moyenne d'âge 31) détecte qu'"un tiers des participants ont vu la fréquence de leurs activités sexuelles ou leur satisfaction diminuer" , où «les femmes, les sujets précaires et ceux qui présentent des symptômes dépressifs apparaissent plus fragilisés par le confinement: «cognitions sexuelles négatives (hommes: anticipation d'échec, pensées liées à l'érection, pensées liées à l'âge ou au corps, pensées négatives sur la sexualité, absence de pensées érotiques ; Femmes: pensées liées à l'abus sexuel, pensées d'échec et de manque de motivation, manque d'attention du partenaire, sexualité passive et contrôle, manque de pensées érotiques, image négative du corps) ont augmenté de 38,4 % dans le sujets (colère, tristesse, déception, peur, honte, culpabilité, se sentir blessé).

Alors, l´enquête à la Normandie nous permet saisir la forclusion. Dans le cadre des recherches chiliennes 30 à 40% ont dit qu´ils ne s´intéresser par la sexualité mais un même temps des réponses contradictoires. Qu'est- qu´il y à la base: le point plus approfondi est que les enquêtes sont du domaine du visible, de la conscience des sujets et un même temps on déroule ce que nous devrons cacher et/ou non pas accepter, car dans les réponses se manifeste aussi le malaise de la situation et la forclusion en plus existe.

Il faut tourner le point de vue et lire les données comme symptômes d´autre choses. Il faut se rappeler de la polémique de Émile Durkheim (1895): à la science ne l'intéresse pas la pensée des gens mais à ce qu'il y a derrière, malgré eux, en plus, ce qui génère la réalité. Ainsi, il peut étudier l´anomie et le suicide. Quelque chose similaire: Lévi-Strauss (1966) dans leur polémique avec Edmond Leach (anthropologue empiriste) à propos de l'analyse des mythes et de la parenté: Leach il faut demander aux sujets eux-mêmes ce qu'ils pensent de leurs pratiques ; Lévi-Strauss: il faut reconstruire les processus qui parlent à travers de la conscience des sujets.

De là, les enquêtes nous donnent des indices d`autres procès: d´un côté la sexualité est interdit aux jeunes, et interdit plus aux femmes[8] (mais, il y des différents pourcentages à l'âge 25 années 62%, à l'âgé 35 années 80%, et à l'âge de 65 années 46% ; c´est à dire, les chiffres sont un reflet des différents périodes historiques) ; d´autre côté le livre flux de l´affect et sexualité est bloquée par le confinement, et en plus les jeunes (40%) n`ont pas un espace propre.

Car, il y une contradiction de fonctionnement, et il faut ajouter d´autre: «53,8 % des femmes attendaient des félicitations de la part de la figure paternelle lorsqu'elles obtenaient une bonne note, un pourcentage qui n'est en rien équivalent à l'affection que le père leur donnait en réalité, 13,8 %. On voit alors qu'un déséquilibre se génère, une asymétrie dans la génération des affections. En revanche, 53,8% l'attendaient de la Figure Maternelle, ce qui était en équivalence avec les gratifications qu'ils recevaient de la mère, 85% au niveau réel. Ensuite, l'asymétrie se produit par rapport à la figure paternelle»[9]. Le dispositif de gratifications émotionnelles des adolescentes (18- 25) n´est pas demandée à leurs camarades de classe. Le père fait hégémonique de la punition.

Alors, les données des recherches nous permettent saisir que la contradiction de fonctionnement de l´affect et la sexualité ont une lieu central: manque d'énergie (29,2%), pas de concentration (26,2%), douleur à la tête (4,6%) et musculaires (1,5%) chez hommes et femmes (69%) et ils sont possibles d´expliquer par cette contradiction de fonctionnement, et nous pouvons penser que le 69% ont conscience et, en contre un 52,3 % qui ne se sentaient pas représentés par les alternatives: ou ne pas de conscience ou ils ont fait une forclusion. En plus, la recherche de Denis Bertrand et Ivan Darrault[10] sur la proxémique qui est impactée par la pandémie: restrictions interdisant la distance intime, extension de la distance personnelle et réduction de l'expression mimique due au port du masque nous a permet saisir toutes les dimensions du blocage des rapports sexe affectives.

Nous ne pouvons pas décrire, dans les limites de cet article, tous les récoltés et description des données des recherches chiliens synthétisées, mais, il est très important dire que on détecte différences des genres masculin/ féminin/ non binaire, selon l´inscription à un période historique: 25/ 35/ 65.

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[8] Échantillon intentionnel 94 cas différenciés par âge et sexe Arteaga, P. ; Torrellas, F. ; Nuñez, T. et Salcedo, op. cit.

[9] Échantillon intentionnel 252 cas âgés de 18 à 24 ans différenciés par identification de genre : Femme 65 cas, Homme 65 cas, Non binaire 57 cas. Jaña, J., Jones, V., Ramírez, K., op. cit.

[10] Bertrand, D. ; Darrault, I. : « Pandémie et proxémique », publié dans ces Actes XV Congrès IASS- AIS, (Panel Confinement Covid- 19 : sémiotiques des relations sexe affectives).

Par exemple, «le groupe des 65 ans a indiqué ne pas se masturber pendant confinement (73,3 % femmes et 60 % hommes), tandis que les groupes 35 années se masturbaient (femmes 53,3 % ; hommes 86,7 %), et le groupe des 25 ans (femmes 93,8 % ; hommes 94,4 %). Dans les plus âgés, la masturbation est fortement stigmatisée.

Autre, on demande pourquoi tu fais l'amour ? Les alternatives étaient "se détendre", "partager avec mon partenaire", "avoir de l'énergie et m'encourager", "me valoriser", "les autres". Chez les femmes 25 ans, on constate que 18,7% le font pour satisfaire les besoins de leur propre corps (6,2% pour se détendre, 12,5% pour avoir de l'énergie), seulement 50% d'entre eux le font «pour partager avec leur partenaire» ; En opposition, chez femmes 65 ans, 66,7 % , et les femmes de 35 ans une chiffre media.

Les deux dimensions sont l'expression de l'autonomisation de la femme au niveau du processus historique de la société chilienne où elle reconnaît de plus en plus les besoins de son propre corps, soit au niveau des raisons pour lesquelles elle fait l'amour, soit au niveau de son droit à la masturbation.

Par rapport à faire l´amour quand les couples sont en colère on détecte dans les trois périodes étudiées que le 80% des femmes ne le feraient pas, car il semble impossible de décontextualiser la réalité, mais chez les hommes à l'époque de la guerre froide (lutte politique intense de la société chilienne) le peuvent faire dans un 33% ; mais pour la génération 35 ans, le peuvent un 40 % et, aujourd'hui, dans la génération d'hommes de 25 ans, 66,7 % le font ; Il est donc possible de détecter un processus croissant de machisme patriarcal chez les hommes de la société chilienne, en même temps qu'un processus croissant de libération des femmes.

Car, il faut aussi prendre en compte les processus socio-historiques de la société dans son ensemble, du point de vue psychanalytique et sociologique, ce qui permet de comprendre le lieu à partir duquel se construisent les affects ; c'est-à-dire quels sont les processus sociaux qui permettent le passage entre le corps propre de chaque sujet et l'identification et/ou la relation avec les autres et avec lui le tout social. L'homme 65 ans de l'enquête 2020 né en 1955 et il avait 18 ans en pleine guerre froide (1973: Coup d'État au Chili):la manque (la contradiction entre le corps du sujet et la société), c´est à dire, le malaise est substitué par le Parti, le Projet Politique (capitalisme/ communisme), il s´agit de l´hégémonie de la rationalité (projet, identités, alliés, ennemies), les affects et la sexualité se développe dans l´espace de la politique. L'homme 35 ans en 2020 né en 1985, et il aurait 15 ans en 2000, il a passé une puberté dédiée aux relations sociales dans le cybercafé, et à la navigation en ligne, peut- être pas d'ordinateur à la maison, mais oui à l'école, consommation des jeux vidéo et du manga japonais, fréquente les espaces d'échange d'anime (magasins spécialisés) et n'a rien de visible pour lequel lutté et il n `y a pas d´un projet politique, l´identification se développe par rapport le savoir su le manga (Del Villar, 2017) dans l´espace de Internet et l´espace vis-à-vis. Le jeune 25 années a un ordinateur à la maison et 78,9% de la population fait de la navigation via portable, est l'ère des réseaux WhatsApp, Instagram, etc. L´affect et la sexualité ne passa pas par la politique, par le savoir de l´animé, passe par les réseaux et à partir de cela par le vis-à-vis de l´interaction. À niveau massive la rationalité d´un projet politique n´est pas partager par tous, il y un plus sociétés de résistance (mouvement féministe, mouvement pour le droit des peuples originaires, et mouvement pour l´équité et élargissements des droits citoyen).

Il faut d´insérer la psychanalyse. Lacan s'interroge: «Pourquoi la pulsion de l'inconscient est-elle liée à la sexualité ? Ce nœud s'appelle le désir, et toute l'élaboration théorique que j'ai poursuivi ces dernières années va montrer, pas à pas, dans des cas cliniques, comment le désir se situe dans la dépendance à la demande, au manque» (Lacan, 1973: 141). Contribution de Reich «le problème de la sexualité par sa nature même imprègne tous les domaines de la recherche scientifique. Son phénomène central, l'orgasme, se situe dans un noyau de problèmes qui émergent dans le domaine de la psychologie, de la biologie et de la sociologie. Il n'y a guère d'autre domaine de la recherche scientifique qui se prêterait mieux à une démonstration de l'unité du fonctionnement du vivant ou qui nous préserverait plus sûrement de l'horizon étroit du spécialiste» (Reich, W. [1946] 2003:13). Le psychisme et le corps ne sont pas indépendants par rapport les relations sociaux dans lesquels ils s'insèrent ou se génèrent ; «la sexualité n´est pas d´autre chose que la fonction biologique d´expansion («dehors du moi») depuis le centre à la périphérie. A l´inverse, l´angoisse ne peut d`autre chose que la direction inverse, de la périphérie au centre («retour au moi») (Reich W. [1946] 2003:209). La sexualité et l'angoisse sont un même processus

d'excitation, quoique dans des sens opposés», et cela existe en référence non pas à la biologie, mais aux processus sociaux, le reflux de la pulsion est le produit des processus sociaux qui le génèrent, ce qui est clair dans une situation de confinement sans partenaire comme dans la pandémie de COV-19 ; même «la relation enfant-parent change avec les processus sociaux, qui, en d'autres termes, sont de nature sociologique et non biologique. Concrètement, la famille dans laquelle un enfant grandit est le résultat d'un développement sociologique (Reich W. [1946] 2003:181).

Il est clair de constater que les connaissances accumulées de Wilhelm Reich et de l'école néo-freudienne de Paris ne sont pas reprises par la pratique de la psychologie sociale conductiste qui cherchait des preuves de cause à effet entre sexualité-stress, C'est pourquoi l'importance des recherches sur le confinement par le groupe de chercheurs Mollaioli, D., Sansone A., Ciocca, G., Limoncin, E., ; Colonnello, E., Di Lorenzo G. et Jannini, E. (2020) , parce que il s´agit d'une enquête statistique, et comment notre étude, soutiennent la pertinence de détecter la relation entre Absence d'Activité Sexuelle et Dépression-Anxiété.

4. La demarche transdisciplinaires

Dans le contexte décrit, il est possible de saisir l´importance transdisciplinaire et le lieu de la sémiotique pour saisir un phénomène social total. C´est le point de vue sémiotique qui nous a permet penser non pas l´inférence statistiques des variables des comportements ou des motivations, sinon que regarder les courbes des donnés en fonction de décrire le conflit, la catastrophes de fonctionnement du système, c´est le point de vue de René Thom (1987). En même temps les catégories analytiques généricité/ non-généricité (Petitot, 2019) nous a permet d´insérer la description de la proxémie dans le confinement comme parte du blocage au corps à niveau des affects et la sexualité. Et, enfin, le plus importants est que le regard transdisciplinaire nous permet la description des pôles de fonctionnement, et nous permet, de la statistique de construction des pôles établir l´objet réel à décrire selon les outils de la sémiotique, c´est à dire la construction d´un corpus valable pour l´importance à saisir un phénomène social total. Il faut dire que l´importance de la sémiotique est la contribution de valider les pôles quantitatives. Car, les sujets analysés doivent d´être élus à partir de saisir la présence des traits distinctives par rapport à remplir les besoins analytiques du pôle analysée. Un exemple, c´est la recherche de deux cas polaires de vivre la puberté dans conditions de confinement. Les chercheurs Abarca, Medel. Troncoso[11] font le choix du corpus à partir de valider si les cas étudiés plein les conditions d´être un Pôle, et après font des entretiens approfondis semi-dirigés, pour pouvoir saisir avec la méthodologie proposée par Claude Lévi- Strauss (1968) dans l´analyse des mythes.

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Semiotics in the Lifeworld

XI. Semiotics & Education

SOCIAL-SEMIOTIC ANALYSIS FOR CONTENT DESCRIPTION IN MULTIMODAL EDUCATIONAL TEXTS

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1. Introduction

In this article we would like to observe the potential of socio-semiotic analysis, especially when we apply it in educational contexts where various forms of expression are used and where the social dimension is essential. Indeed, we believe that text analysis can highlight the communicative dimension of images and other non-verbal languages. Second, it can draw attention to the renegotiations of meaning in social exchanges. To illustrate this, we would like to describe the dynamics of meaning that take place in a training workshop for high school teachers and museum educators. This will be done first by using Greimas' methodology of generative semiotics to describe the content dimension of educational texts. Secondly, we will follow Paolo Fabbri's teaching on how semiotics can dialogue with the social sciences. Finally, Umberto Eco's categories of different types of interpretative act will be used in text analysis.

2. Semiotic analysis for new educational challenges

In contemporary educational contexts, that can be qualified as progressive, there has long been a dual trend in didactic approaches. The first is the syncretic use of different expressive media in educational activities, and in particular the pervasive use of multimodal didactic approaches. Many contemporary educational contexts have among their references figures such as Vigotsky or Bruner, who highlighted the role of communicative and significative processes in the development of the individual. For example, referring to Darwinian paradigms, Vigotsky argues that, thanks to language, the human individual has the possibility of completely new and original forms of experience, in addition to direct experience. But not only that, the communicative-relational dimension, according to Vigotsky, contributes to the growth phase to the functional organisation of the brain. Languages, as social instruments of exchange, influence the development of the individual by acting on his or her mental and cognitive structures. Thus, the child's presence within a world characterised by multiple forms of expression enables a rich development of different ways of thinking and relating to the context. One of the virtuous examples of the application of this idea is provided by Loris Malaguzzi and his *100 languages* philosophy in the preschools of Reggio Emilia. For Malaguzzi, children (as human beings) have a great potential for communication, which is not exclusively shown in the use of verbal language. The *100 languages* represent a clever metaphor capable of containing both the expressive and cognitive potential of the person. Malaguzzi's poem-manifesto can express this concept quite well. "The child / is made of one hundred. / The child has / a hundred languages / a hundred hands / a hundred thoughts / a hundred ways of thinking / of playing, of speaking. […] The child has / a hundred languages / (and a hundred hundred hundred more) / but they steal ninety-nine" (Malaguzzi 2017).

The second element of didactic innovation is the gradual move away from frontal teaching to embrace more dialogic forms. Based on the thinking of pedagogical personalities such as Jean Piaget, the already mentioned Vigotsky, Jerome Bruner or also John Dewey; various educational theories prioritize dialogues as a fundamental element in learning. These theories follow a constructivist or socio-constructivist epistemological paradigm. In these cases, it is argued that people actively construct their knowledge through interactions with the environment and other social actors. In these theories, dialogue plays a crucial role in the social construction of knowledge. Through discussions, debates and collaborative activities, students negotiate meaning, share point of views, and construct their understanding together. In these didactics, meaning is not thought of as something to be transmitted, but rather as something to be co-constructed.

It is therefore necessary to tackle the analysis of complex educational texts. Texts that are marked by different expressive substances and are also part of a continuous co- constructive exchange. An image, a sound, a gesture become part of a dialogue between the various subjects of education. These are not ready-made forms of expression; but they are part of a flow of production, interpretation, and renegotiation of meaning.

The educational sciences have a strong social component, both because they aim to improve society and because they are based on socio-constructive processes of meaning. As a social-science, pedagogy has – as Paolo Fabbri reminds us in a pivotal essay from 1973 – a deficit in adequately investigating the content level. Fabbri says that sociology (but for us also pedagogy) has an "evil eye", a dark spot, which can be illuminated thanks to the mediating intervention of a semiotic gaze. The methodological plane of semiotics can be suitable for educational sciences to address the complex and profound dynamics of meaning generation. The generative trajectory of meaning of Algirdas Julien Greimas and the school of generative semiotics can present itself as a valuable methodological tool with a "scientific vocation" (Greimas and Courtés 1979). It can be a rigorous metalanguage for the description of the content plan, even of educational texts. In contrast to the usual methods in the educational sciences, the generative trajectory can focus on the virtuality of the text. That is, on the simulacra projections in the text of enunciation, narratives, and deep cultural values.

Afterwards, an educational workshop activity will be analysed. The focus is on the epistemological level of the virtuality of the text. We will see how the methods of semiotics can highlight important dynamics of meaning co-construction, even when they take place through multimodal forms of expression.

3. Workshop overview

The workshop was co-designed together with the atelierists of Scintillae, a research space dedicated to the study of play-learning relationships of the Reggio-Children foundation. The atelierists of this centre contributed both as support in planning the structure and in conducting the activities. The workshop was specifically designed and realised for a socio-constructive training project for teachers and museum educators. The overall objective of this training was to rethink the didactic practices of art interpretation together with professionals. In particular through interdisciplinary, transversal, multimodal and critical forms. The Workshop was the second step of the training course. It was preceded by a round of focus-groups, to allow an exchange of views, and was followed by a collective planning of educational activities on interpretation. The aim of the workshop was to enable participants to experience active and multimodal ways of interpreting images. The workshop took place through a distance learning format, using videoconferencing tools, where twelve professionals, including teachers and museum educators, were connected. Divided into three groups, they were asked to interpret together an image of a tarot card (the Juggler or *le Bateleur*) using non-verbal languages. The intent of the workshop was therefore to transform a tarot card from a divinatory tool to an exercise in critical and collective interpretation. The workshop had four phases: *a)* in the first, the atelierists explained the task; *b)* afterwards, it was planned to split into three groups in virtual rooms to discuss and design the type of interpretation to be done; *c)* the next step was the performative interpretation of the three groups using both digital and physical media; *d)* at the end, there was a final moment of discussion and exchange of views.

These four passages seem to fit quite closely with those of the canonical narrative trajectory. That is: *Manipulation* for the introductory passages, *Competence* for the preparatory one, *Performance* in the expressive sharing and *Sanction* for the concluding meta-reflection.

4. Narrative phases and educational passages

From now on, using Greimas' metalanguage, we will first observe the narrative and values proposed by the atelierists, then describe the interpretative performance of the subjects.

The first phase of the assignment can be presented as the moment of Manipulation. In this phase the atelierists assumed the role of Addresser-Manipulator. In fact, this actant performs an action of convincing the subject-participants in carrying out the narrative programme by transmitting certain values.

There is a transformation of the modal competence of the Receiver-Subject into a *want-to-do*, through a desire to spontaneous acceptance of the values of the Addresser-Manipulator.

It is important to make explicit what these values are. Then, we can see how they will be received by the subjects. The Addresser offers the Receiver the cultural values of plurality through certain discursive formulas (*change of point of view; group work; variety of expression; absence of a correct answer; different personal skills*); through certain themes (*the fruition of art, the plurality of languages and cooperation*); and through the enunciative construction of a collective Enunciatee through plural forms. The enunciative passages summarily delineate an Enunciatee as a group in which the Enunciator is also included, consequently presenting work that is carried out jointly without a strong division of hierarchical roles. There is therefore a push of attraction towards *plurality*, and repulsion from *singularity*, which takes either the thematic forms of interdisciplinarity, multimodality or the work of dialogical confrontation. Through the association between these values and the construct of interpretation, the subject- participant is prompted to implement a narrative programme that first presupposes the disjunction of the object-interpretation from its connection to a semantic imaginary of singularity. This opens a possible semantic imaginary where interpretation can be a process carried out by several actors, addressing several doubts, with several ways to resolve them, through several languages.

In the second phase, the groups were divided into three virtual rooms to discuss and design their interpretive performance. This phase took the form of a narrative acquisition of skills. At this point, the atelierists assumed the role of the subjects' helpers in achieving modal equipment to reach the object of value. The strategies seen in the Manipulation phase are taken up here, no longer to make the subjects undertake narrative program voluntarily, but to make them reach an Object of Value that is coated in the collaboration of the working group, enabling them to perform the interpretation in front of the other participants. This translates in modal competence into a *must-be* a cohesive group so that, in the educational narrative, one can acquire a *can-do* necessary to undertake the Performance phase.

Back from the virtual rooms, the three groups were called upon to perform their interpretation in front of the other subjects. This phase presented itself as a Performance transformative step, where the subject-group accomplishes that series of actions that unite it with the object of value. In other words, teachers and educators come, according to the narrative of the text, to experience the plurality of interpretation because of their cooperation as a working group. At this point, subjects create their own text that responds to that of the Addresser. We can understand if the proposed values have been renegotiated by observing the different ways in which the groups interpret the image. In order to describe these different modes of reading, we have taken up the distinction made by Umberto Eco in *The Limits of Interpretation* (1990). In this essay, Eco distinguished between Interpretation, properly so called, and Use. In the first one there is a cooperation between the strategies of the author and the reader, where the latter tries to fill in the gaps left by the former. While in the Use there is a rejection of this cooperation, and the reader reads the text exclusively following his or her own intentions. Elsewhere, Tiziana Migliore (2021) adds the concept of Consumption in contradistinction to Use and in complementarity with Interpretation. In this case, the reader respects the intention of the work but produces dynamics of meaning that the Destinant had not foreseen. Interpretation, Use and Consumption were useful guiding concepts in the semiotic analysis of the multimodal performance of groups of teachers and educators.

5. Interpretive performances

The interpretation of the Juggler card by the first group lasted a couple of minutes. The performance opened with a member of the group playing music with a medieval- Renaissance flavour without introducing it. The sound base, which remained for the duration of the performance, was music for courtly dances composed in the mid-15th century by Domenico da Piacenza. About ten seconds later another member of the group shared the screen by projecting an image of a painting, again without adding any commentary. The projected painting was Pieter Brughel the Elder's Children's Games from 1560, which appeared cropped to the shape of the screen and low quality. Two seconds into the projection one of the participants turns on the microphone to say: "*come on ladies and gentlemen, I am the fair of the north!*".

Immediately afterwards, for about forty seconds, various sounds and noises are played from the microphones of the different members of the group. The yells of a Neapolitan merchant, the barking of a dog, the neighing of a horse and the squawking of a goose can all be heard discontinuously. All these sounds overlapped both with each other - sometimes more, sometimes less - and with the courtly music that remained in the background. The effect generated was a confusion, often indistinct. In closing, another member of the group turns on the microphone and says in broken German: "*Auf Wiedersehen von Bagatten*".

The structure of the text might appear at first glance homogeneous, however, one could divide the text into two passages. The two verbal-oral expressive elements have dividing function between these two sections. Starting with the painting Children's Games, it should be considered in its mediated form of screen sharing, which cropped the original image, changing its format and resolution. Bruegel's painting emphasises an elevated viewpoint that uses the encyclopaedic objectivity effect of overview. The medial transition affects the construction of meaning. The loss of detail makes it possible to generalise the content from a group of children playing to a catalogue of people in the square. What remains is an overview not so much of the painting's main object as of its spatial-temporal location. The wide view seems to take one back to a social cross-section of a medieval or Renaissance city in northern Europe. First, the architectural and clothing elements allow for a *débrayage* by projecting the enunciation into a space-time connoted by factors of generic *northernness* and *medievality*. The squares and the crowd, on the other hand, evoke themes linked to a social dimension, such as *everyday life* and the *folkloric* aspect. Courtly music creates an isotopic effect with some of these themes, emphasising the desire to leave out those of the *game* given by the original painting. Courtly dance music is used as a stereotypical discursive figure, from film representations, of the Middle Ages. In this interpretation, the prototypical discursive figure of courtly dances reinforces the *débrayage* in a medieval time, and in a social space. The enunciational act up to this point has partly delineated a spatial-temporal context, which still has blurred contours. The verbal element inserted at the end of this first part of the text takes on a disambiguating function as well as enriching the actoral dimension of the enunciation. The sentence in fact enriches above all the spatial dimension of the enunciation by enclosing its meaning within more defined boundaries. First, the theme only evoked by Bruegel's painting of *northernness* is explicitly taken up by the geographical specification (*of the north*) in the spoken sentence. Secondly, this context is semantically enriched by the actor-fair, who is charged with all those themes previously brought out through image and music. An actor who manifests himself in the first person by speaking in his own voice and who has the characters of the merchant.

If in the first part the purpose of signification was to delineate a spatial and temporal dimension of enunciation, in the second phase the actor-fair is consolidated in its semantic attributes. Indeed, the role of the figures evoked by the various sounds and noises played by the participants enables the market imagery introduced earlier to be reinforced. The last oral element, which delimits and closes the text, is the greeting pronounced in macaronic German. The use of German certainly leads back to Nordic contextualisation, but its comic artificiality brings it less to a specific geolocation. The actor-fair, after having been charged with a whole series of semantic characters, is reunited through his final manifestation with the Juggler, who acquires all its characteristics. The Juggler, in this interpretation, is depicted as an actor in a folkloristic, confusing, merry fair of a legendary medieval north. The performance enacted by first group can be defined more properly as an interpretative reading in the strict sense. The text presented here in fact respects the message of the source text by positioning itself with it on a cooperative level. The tarot card image is, as Eco would say, a "lazy text" (Eco 1979), in the sense that it leaves several gaps in meaning that the reader is called upon to fill. The card does not tell us clearly who the Juggler is, what he is doing with all those objects or what his characteristics are. Teachers and educators try to answer the question "where is he and when is the Juggler?". They construct a text that compensates for the discursive doubts left by the card by trying to propose an answer that is correct for them.

The second group organised a performance of about a couple of minutes. It opens with the recited statement "*I lie*" from one of the subjects. Thus begins a series of turns in which monochrome objects are gradually shown perpendicular to the camera, interspersed with the voice of a teacher who makes demonstrably false statements commenting on what is shown. For example, one covers the camera with

a red monochrome object and is told "*Brown, it's brown! Brown like the sea!*". The order remains the same, first the colours appear and after a few seconds the false statement.

The text can be divided into a short initial introduction and a development in which the dynamics of meaning are articulated. The first introductory passage is the first verbal utterance (*I lie*). The personal pronoun, by referring to a *generic I* can create the effect of an exergue, an initial motto that gives a key to interpretation. It presents itself as a first figure of the ambiguous linguistic relationship between truth and falsehood (If the speaker lied, the sentence would tell the truth). In the second part, with the series of image-word shifts, a contrast is created that is consolidated by the redundancy of the four passages. The first of the two elements is first of all something that has characteristics that appear as manifest, creating an effect of truth (as it is and it *appears*)[1]. The later statement, on the other hand, makes assertions about the predicate of the subject-colour, which, however, do *not-appear* and do *not-be*, giving rise to an effect of falsity. The object- colour that is seen is thus associated with the *true*, while what is said with the *false*. The semantic articulation and tension between the true and the false matches that of seeing (of the image) and saying (of the verbal). There is neither a thymic overlap nor a realisation of a narrative programme, one remains in a state of unresolved and neutral contrast between these poles. Like the opening sentence, the contrast remains unresolved to be appreciated in its logical-linguistic interplay.

The absence of the figure of the Juggler makes it urgent to understand what kind of interpretation this is. If the figurative elements of the card image are not taken up directly, it is not excluded that the more abstract themes it evokes are not repeated. Deception, lies, and the false are themes that both the Juggler image and the tarot object recall. The interpretation thus starts from the textual boundaries of the text but develops these themes in an original way. Indeed, the Juggler card does not articulate the issue of truth around the relationship between visual and verbal as is done here. What one wants to achieve is not to fill in the gaps left by the text, but to hook into the existing structures in order to move towards a personal argumentation of a personal issue, that of images and language. The one made by the second group seems to fit the interpretation as Consumption. While the theme of the relationship between image and word is not evoked by the Juggler, it is part of the contextual themes of the educational text of the workshop with which the subjects were relating. The requests made by the atelierists led to the use of extra-verbal languages as an interpretative tool, and thus consequently to reflection on the relationship between images and communication. We always interpret in each social context that is legitimately within the textual boundaries. The discursive elements of the workshop intertwine with those of the card, creating a linked response in the interpretative performance. This makes it possible to assess the renegotiations that occur in such socio- semiotic dynamics. In other words, one can see how one responds to the whole value system that was brought into play by the trainers in the initial stages. In the performance of the second group, the contrasting relationship between image-truth/language-falsity opposites seems to renegotiate the values of multimodality initially proposed. The practitioners in group two seem to deny, on the content level, the language qualities of the visual. The image seems to become a synonym for *real* and a manifestly incontrovertible element. In doing so, however, the image loses its semiotic capacity to signify, precisely because it is not recognised as having the ability to lie (Eco 1975).

The performance of the third group lasts a bit longer than the others and is characterised by more interaction between the subjects using theatrical languages. The performance is interpreted by the three group members, who play different roles in front of the camera. Two play themselves while the other plays the role of the Juggler. The participants' acting performances have an amateur and improvised character. But thanks to the theatrical skills of one of the subjects, an internal textual coherence is maintained. The scene opens with two actors who, calling each other by their proper names, talk while playing cards. The two participants conjure up the figure of the Juggler (which, as in the card, comes with a bag, a wand and a hat) played by another teacher, who begins to illustrate his working tools. Tools that echo those on the table of the card character. Gradually, as this actor shows the objects, he gives them a new meaning. The objects are invested with another value that gradually manifests itself as being linked to the ideal role of the teacher.

[1] see the semiotic square of veridiction in Greimas & Courtés, 1979 p.337.

In the initial part, the use of proper names projects the scene into a *here and now*, bringing educators and teachers into the scene in the first person. They direct attention to the Juggler by assuming the function of an Observer. That is, it assumes a discursive function that emphasises the most important things to pay attention to but at the same time constructs a certain figure of the Enunciatee. They interact with the Juggler, but mostly they listen to what he says and watch what he shows. This creates a parallelism effect between these actors and their colleagues who are watching the scene.

This enunciative *débrayage* is also promoted by the change in meaning of the Juggler's attributes. Using theatrical language, we see how the objects described take on a new meaning, losing their original one. The objects are reinvested with a new value that gradually manifests itself more and more as afferent to the practice of teaching. For example, the knife becomes a symbol of the discernment ability taught by teachers, or the dice as a symbol of the unpredictability and need for adaptation of the educator. During the performance, the actor-Juggler uses a whole series of terms (*disciples, learners, lesson, teaching, knowledge, students*) that have the function of progressively bringing us back to the concrete condition of the enunciation circumstances. Through the increasingly regular use of these terms related to the image of the school, Juggler connects with the educator, and with the figure of the schoolteacher.

The interpretation made by the third group, as can be seen, is much more directed towards the empirical context than those made by the other two groups. They construct a very precise Enunciatee that corresponds to those who observe the performance, i.e. their colleagues. What one is doing is using the image of the Juggler to present a personal vision of being a teacher to one's peers. As is evident, the text-interpreter does not respond to the pragmatic rules of disambiguation of the text-interpreted. Rather, one is guided by what Eco calls *intentio lectoris*, in that the aim is not to say something more than the Juggler card, or to work on issues it suggests, but to construct something for one's own Use. This metaphorical construction for the use of the Enunciator and the Enunciatee raises a question about the relationship to the specific social context. Once again, there is a renegotiation of certain values of the educational text. The phases of Manipulation and Competence posited plurality and collaboration as the value element that would allow interpretation to take place. In the articulation of meaning of this group's interpretation, such questions are renegotiated. The Enunciatee who is constructed by the text takes on, quite clearly, the character of a schoolteacher. This excludes from the image of this actant the characteristics of a museum educator.

6. Conclusions on multimodality and renegotiations

Our aim was to see how sociosemiotic analysis of educational texts could deal with multimodality and social dynamics. In conclusion we can say two things about this. First, it helps to describe the dynamics of meaning when expressed through non-verbal forms, an issue that can be very useful in educational contexts. Here we have seen the case of the articulation of the concept of interpretation. And we have seen how groups are able to articulate it in different ways, using a plurality of expressive substances. Having tools that can grasp the structures of meaning in multimodal forms of expression makes it possible, first and foremost, to pursue an ethical goal that is fundamental to contemporary education: listening to the other. Listening to the learner in his or her different forms of expression means valuing his or her competences, valorising them, and not seeing him or her merely as someone who must be imparted something. In this case, the different actors had the opportunity to implement different ways of understanding interpretation. And semiotics allows us to listen to the "thinking in action" (Schön, 1993) of educational professionals. Furthermore, sociosemiotics analysis helps us to see how meaning dynamics evolve in a social sense. But above all, it helps to identify the levels of meaning in which these renegotiations take place. For example, we have seen how in the second group the renegotiation takes form at the discursive level. Through a semi-symbolic contrast, a different idea of visual language is articulated. Or, in the third group, through the construction of an ideal audience to be addressed. The identification of the semiotics of the virtual figure of a specific utterance may allow the educational sciences to make further assessments. This kind of renegotiation can take place, as in this case, mainly through images, music, sounds or gestures. Sociosemiotics can help us, and help education, to make them visible.

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SEMIOTIC PEDAGOGY AND STUDENTS' COGNITIVE DEVELOPMENT: A SEMIOTIC ANALYSIS OF THE ROLE AND ORDER OF MULTIPLE RERPESENTATIONS TO MEANING MAKING

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1. Introduction

The goal of today's educational process and one of the aims of Educational Science is not only the visible actions and behaviors, but also students' inner perceptions of the unconscious, its cognitive and mental representations. According to Abrahamson (2012), both the observable aspect of behavior and its mental aspect, the cognitive functions that take place in the student's mind during his/her involvement in a cognitive, educational process, constitute the two aspects of teaching practice.

With the present doctoral research study, an understanding and interpretation of the student's mental system of representations is attempted (Astolfi & Develay 2002), in order to study which mental mechanisms are constituted to deconstruct knowledge and reconstruct it a new one (De Vecchi 1996), integrating and expanding pre-existing student representations with new structures and constructed concepts (Astolfi 1992). The research studies the contribution of all semiotic systems to learning, but also how they can be systematized, in order to lead to the proposal of new theoretical models.

The reorganization of the student's pre-existing mental structures and the integration of new knowledge goes through the process of investigating his/her cognitive structures, in order to search for the conditions of adaptation, to define a teaching sequence of goals and to establish the required synthetic stages of intervention, passing through the spontaneous and unconscious learning in organized and purposeful educational practice.

Cognitive theories of multiple semiotic systems are a key tool for scientific knowledge. The acquisition of scientific concepts and the construction of scientific discourse by the student means that the latter cultivates the higher cognitive skills of explanation, justification, comparison, grouping and derivation of reasonable conclusions. The development of early forms of scientific justification (enculturation in Jiménez-Aleixandre, & Erduran 2007) is important for students in today's society. Therefore, at this doctoral research study we combine cognitive learning theories of student's development with semiotic theories of multiple representations so as to research how multiple semiotic systems help students to better acquire scientific notions.

2. Aims and objectives of the research study

The main aim of this doctoral study is to research the role of representational, semiotic systems in the construction of knowledge by students. We attempt to combine two different scientific areas/domains: The role of Semiotics in students' cognitive development and the role of multiple representations in meaning making, in order to go deeper on the ways that students understand scientific notions. On the one hand, in the Semiotic Pedagogy we research the use of semiotic systems and the role of multiple representations in the interpretation of new knowledge. On the other hand, we focus on students' cognitive development by researching the ways that students acquire the mechanisms of perception, conception, interpretation and coding of knowledge.

Adopting the main principle that the acquisition of knowledge is succeeded when students interact in different ways through multiple semiotic systems, multiple representations of scientific notions help students broaden their cognitive frames and better understand scientific notions. Specifically, we focus

on the way in which students construct cognitive schemata through semiotic resources, organize them in a broader mental context and construct mental fields and new cognitive patterns. Moreover, we research the way students recognize the cognitive procedures they follow to understand a scientific notion, when they use different semiotic representations.

The present study proposes a theoretical model of cognitive representations through semiotic systems that can be applied in every subject domain. This way, aspects of the learning process are illuminated, as different semiotic systems are combined. At the same time, students become aware of the processes they use while constructing new knowledge.

We attempt a comparative study and a holistic design of different semiotic systems in order to research if these different representations of scientific notions hep students to construct new knowledge and acquire cognitive skills. The holistic design of the proposed model can be applied to scientific notions from different subject domains (STEM, Humanities) and it will confirm that the cognitive mechanisms students apply to understand and represent a scientific notion can be applied to all subject domains, improving learning processes. A new scientific field, the EduSemiotics is applied (Lackovic 2018, Semetsky, 2016, Oltenau et al. 2016, Kukkola & Pikkarainen 2016, Olteanu & Campbell 2018), to help teachers understand how students approach new knowledge.

This doctoral, research study tries to answer to the following research questions:

1. What is the contribution of each semiotic system in the construction of new knowledge?
2. What is the contribution of multiple semiotic systems in students' cognitive development? / Do the semiotic pedagogy and semiotic systems (maps, graphs, images, videos, models, etc.) facilitate the representation of scientific concepts and if yes, to what extent?
3. What mental mechanisms and cognitive procedures do students form to understand scientific concepts?
   - Which Representations do students use consciously and which unconsciously?
   - Which cognitive processes do the semiotic systems activate?
   - What kind of information do students extract with the help of each semiotic system?
4. Which combination of semiotic systems is more efficient and in which order, so that students can make sense of scientific concepts?

At this paper, we present a synopsis of theoretical background of this research study in order to understand better the importance of the field of Cognitive Semiotics in Education.

3. Theoretical Framework

3.1. **The role of Cognitive Theories on knowledge acquisition**

Cognitive theories of learning examine the interior connections of cognitive systems with which a student learns (Smyrnaiou & Weil-Barais 2003). They mainly focus on how students' cognitive skills function, as students change their internal representations and replace them with new, as learning is the process of modifying the pre- existence knowledge and enrich it with new aspects of knowledge.

According to constructivist theories (Richmond 2013), students have their own system of knowledge, even before they go to school. These internal representations are built usually based on some misconceptions, while in school years these misconceptions are modified through learning processes. However, these internal representations are really important, as they are the basis of learning processes. Students act as agencies of their own knowledge, as they re-arrange their cognitive representations in order to acquire new concepts.

The role of cognitive schema is really important, as it is a type of learning unit, which helps students adapt new notions using assimilation and conformity after a series of activities (Smith 2002, Papert 1999, Duckworth 1964).

Constructionist theories (Cakir 2008, Sabelli 2008) examines how knowledge is formed and transformed within a particular context and how it is shaped and expressed through different means. Students' active participation is really important, as the learner makes different connections to construct knowledge and the personal meaning of the learning objects.

The student experiments by building a product that makes sense to him/her. Students are likely to maintain or change their theories about a phenomenon through their interaction with it over a period of time (Harel and Papert 1991, Kafai and Resnick 1996), while when they use both concrete and abstract objects make better connections between the cognitive schemata of a notion.

More representations are connected to support a particular concept or object, while a combination of multiple representations (Georgakopoulou and Smyrnaiou 2022, Smyrnaiou et al. 2021, 2020, 2017, 2017) improves better understanding. However, it seems that the type of external representations that a student use plays a significant role in knowledge acquisition. Symbolic, visual, graphical or embodied representations help students deeper understand new concepts. The interpretation of information is derived from the combination of symbols or other representations. According to information processing theory (Connectionism) (Gagne 1982) the cognitive process consists of processing representations and knowledge, while a key question is how do mental structures emerge from neural structures and lead us to conceptual change. In addition, it seems that the student learns in a way that depends on his/her cognitive structures (Ausubel et al.1978). Each student understands the new information in his/her own way. The new knowledge is assimilated only when it is integrated into the student's pre-existing structure. Conceptual links are established only when the student reacts between representation and reality.

3.2. **Sociocultural Learning Theories in meaning making**

In the process of cognitive development, the socio-cultural perspective (as a factor shaping the student's personality) (Erduran, Osborne, & Simon 2004) plays a special role, so that emphasis is not placed only on scientific literacy (science literacy in Karisan, & Zeidler 2017), where the student constructs thinking with scientific criteria, but also in science literacy (scientific literacy in Karisan, & Zeidler 2017, Roberts and Bybee, 2014). Under this context student himself will make personal decisions about scientific knowledge, connected to society and contemporary social problems (Jiménez-Aleixandre & Erduran 2007).

Although cognitive theories of learning are focused on student's personal internal mechanisms of learning, it is also important that knowledge in general is constructed at a social level and it is influenced by social factors both in the context of socio-cultural perspectives (Vygotsky, 1978) and in the context of socio-cognitive (socio-constructivist) learning theories. Knowledge building takes place in collaborative environments, thus sociocultural learning theories are really important. Despite the fact that Cognitive Psychology takes into consideration student's internal cognitive mechanisms of thinking, they are the representatives of these theories (Bruner with discovery learning, Vygotsky with communicative and cultural dimension, Leontiev, Luria, Nardi with Theory of activity) that concluded that learning is usually a product of the conceptual change that occurs in students due to the cognitive conflict to which they are engaged in and it is seen as a construction that takes place within the social context of the group. According to Bruner (1966), the learner builds:

- Practical representations, related to the execution of actions.
- Virtual representations that correspond to spatial structures, they are independent of action and constitute internal mental images.
- Symbolic representations which are the representation of relationships with abstract symbols, with the possibility of various correlations and the formulation of theories.

3.3. **The theories of representations in the light of contemporary educational theories**

In lots of cognitive research studies (Vergnaud, 2009) mental representations have been studied in order the conceptualization to be examined. The modification of the internal representations and their symbolic expression in many semiotic systems lead to cognitive change.

Internal representations address the internal configurations of individuals that are not directly observable. In this case the person can describe his/her internal processes, but these will be incomplete and imperfect. Verbal descriptions or gestures are part of this introspection. External representations refer to observable structures, such as graphs, images/visual representation or computer microcosms.

Representation is characterized, initially, by a level of consciousness. Visual, auditory, kinesthetic and verbal perception of a concept –even if it is not formed– is an indication of mental perception. (Vergnaud, 2009). A second characteristic of representations is language and symbols, since without verbalization and symbolization meaning making cannot be communicated (Zazkis, & Liljedahl 2002). The process of symbolization differs from that of representation, as it is the expression of the latter in different semiotic systems. The student should act:

- On the real objects
- On mental representations: Mental representations are the cognitive structures that the subject creates to take into account what he/ she learns, starting from his/ her actions. These mental representations direct the subject's activities. Consequently, mental representations have two sources of origin: the actions and mental structures of the subject.
- On the symbolic representations

According to Posner et al. (1982), students' misconceptions are perceived as theories that must be replaced by correct, scientific opinions, according to four conditions:

- the cognitive conflict they will experience
- the understanding of the new concept, even if the student has not fully grasped its meaning.
- the new concept must be reasonable and plausible.
- the new concept must be effective, id est (i.e.), be used to solve other problems.

Chi et al. (1994) also suggest that the learner classifies knowledge into categories that are conceptually distinct. Each concept has its own ontological feature, i.e., it contains potential properties, which may not have been manifested. Conceptual structure is easier, if it consists of a change of categorization that does not require a change of ontological category. According to di Sessa (1993), students do not have a coherent hermeneutic theory, but "pieces of knowledge", which are called *phenomenological primitives (p-prims)* and to which students' misconceptions are attributed. During teaching and learning, the pieces of knowledge must be reorganized and gain internal coherence so that students can give scientifically correct interpretations.

This new *Cognitive state* is the basis of cognitive theories and it has not been described and defined. Nevertheless, Vergnaud (2009) considers that this new situation in which the student will find himself is the bridge for cognitive development, as the student will use the knowledge shaped by his/her experiences and try to adapt to the new data.

3.4. **The theory of Semiotics Systems**

Semiotics or the theory of multiple semiotic systems studies the contribution of signs and symbols to the construction of knowledge. Semiotic Pedagogy, as a scientific field, studies the meaning making and analyzes how a person constructs meaning. (Lagopoulos και Boklund-Lagopoulou 2020, 2017, 2010). Moreover, this scientific field studies the theory of signs and sign systems/symbolic representations/ communication through symbols, the structure of signs-symbols-codes and the meaning of symbols. Semiotics is related to three basic concepts, according to Mingers and Willcocks (2014):

- with the student's personal meaning in the production and interpretation of signs and symbols (personal world).
- with the material world (material world, semiotic system of visual representation/ Embodied Learning), as signs can be transmitted through "natural resources", i.e., the use of the body, gestures, etc.
- and with the social world, because semiotic systems are also socially meaningful.

Saussure-semiotic school (Ferdinand de Saussure, Louis Hjelmslev, Julia Kristeva, Jean Baudrillard, Michel Foucault, Jacques Derrida, Claude Levi-Strauss και Roland Bathes) emphasizes on two models of a sign:

- The signifier which is an entity (example given (e.g.) a sound, letters)/Everything we see is a signifier.
- The signified which is the image that represents the signifier. / What is meant is signified – thoughts, perception of objects. The relationship between these two aspects is considered arbitrary.
- These two options lead to meaning making.

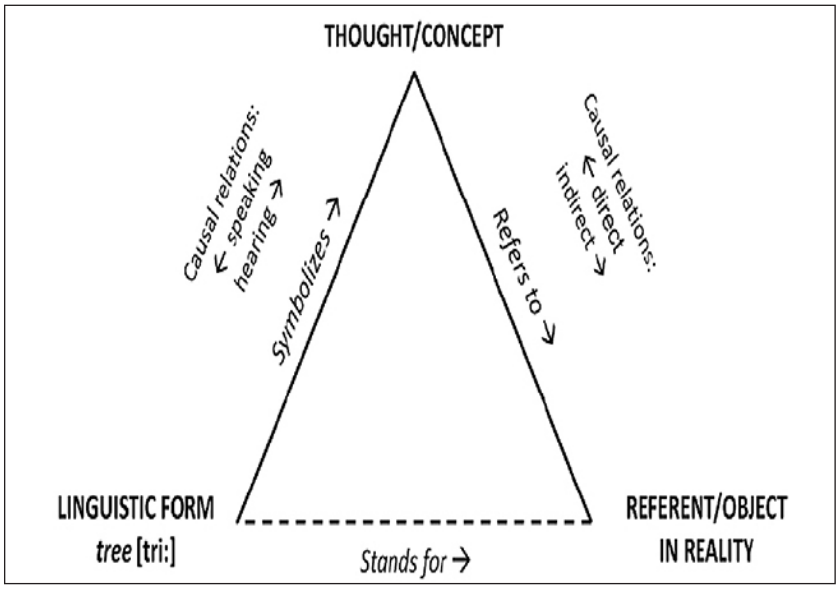

Figure 1. The Saussurean sign model (Saussure 1969 [1916]: 66).

Peirce and Peircean semiotic school (Charles Kay Richards, Ivor Armstrong Richards, Charles William Morris, Max Fisch, Thomas Sebeok) considers signs to take any form, e.g., sounds, images, actions –as long as one can interpret them and assign meaning to them. In Saussure's theory signifier– signified duality, Pierce has a triadic categorization, the ROI model (Representamen/Sign, Object, Interpretant):

- The Representamen which is the form of the sign, representing an object
- The Object to which the sign refers to
- The Interpretant which is the meaning attributed to the sign.

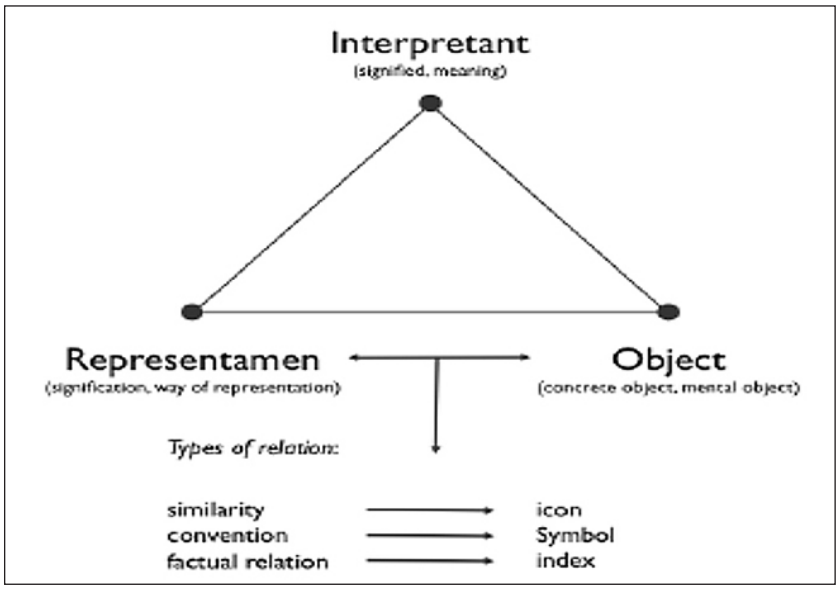

Figure 2. Peirce, Martinez 2018

Three kinds of signified are also mentioned (Pierce 1974):

- The immediate is the meaning of the sign and is the first link in the chain of interpreters.
- The potential, which is the main part of the semiosis where the sign invokes other signs
- The final Interpretative

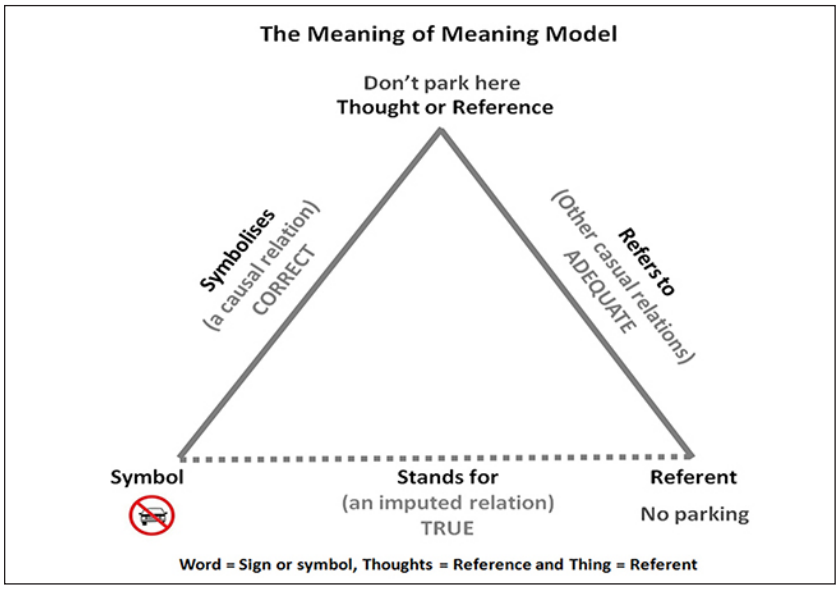

Figure 3. Peirce, Martinez 2018.

Multiple representational systems structure the learner's global cognitive development as they explain the multiple mental structures under which knowledge is inscribed. The conceptualization of knowledge by the student is a higher cognitive process and it is achieved in multiple ways. According to Barthes (1991) denotation and connotation are important cognitive procedures, because students have to understand what they see in texts and images and also find what it is the meaning behind the image, in order to start thinking different meanings. The hidden meanings of the first resources that students deal with are important, as symbols convey ritual meanings and the relationships between meaning and symbols are not fixed but arbitrary and relative (Sturken & Cartwright 2001).

The stages of analysis of the function of semiotic systems are nine (Batu 2012):

1. In semiotics the subjects to be analyzed are seen as a structure and we try to explain their production in a conceptual framework.
2. Many consider that analysis methods do not study external information, i.e., that which is outside the "text". On the other hand, several studies argue that the social world influences the function of symbols.
3. The semiotic method uses a scientific meta-language. Its aim is to determine the different cognitive paths of the meaning in a text, a painting, a theatrical performance, a building, a piece of music, etc. and to check whether, by using metalanguage, the symbol has been systematized.
4. Semantic approaches focus on the construction of meaning rather than the concepts themselves. They try to understand meaning-making processes.
5. In semiotic systems, in addition to analogical, common connections, the deviations between them are also studied, in order to decide which semiotic system is appropriate for each concept.
6. Many times, a new model is developed.
7. In semiotic analysis we move from the inside to the outside, because we study the deep connections within the symbol, we analyze its individual signs and new patterns are identified through comparison.

8. Either a new mental model is formed or the symbol is transformed into a cognitive subject and their structures are determined in a more abstract form.
9. Fields of knowledge are formed.

There are several types of semiotic systems, like constructed semiotic systems of communication, such as natural language, written language, road signs, Morse code, artificial languages, such as mathematics, chemistry etc. or semiotic systems based on natural language, to construct a more complex semiotic system, such as mythology, literature, as well as any kind of narrative. There are also semiotic systems with a practical purpose such as fashion, urban planning, architecture, customs and rituals, cuisine, etc., which Barthes (1991) calls signs-functions, or other semiotic systems like music, dance, kinetics, behavior, facial expressions, coloring, graphic design etc.

In educational procedures multi semiotic systems are semiotic systems that use language together with other codes, such as theater and cinema, Embodied Learning etc.

4. A systematization of Semiotic Models in meaning making

During the operation of representational systems, the same brain regions are activated that are activated in perception and action (Santi, Raposo, Frade, & Marques 2016; Patterson, Rogers, 2007). Therefore, semiotic systems help create semantic networks (Borovsky et al. 2016), as close- related cognitive topics are organized, compared, and construct a new cognitive field. This closeness to semantic relatedness is even seen in the semiotic system of lexicalization, as it has been found that existing vocabulary is used to interpret new concepts.

Taking into consideration all these learning theories, it seems that it is important to create new methodological principles of the Science of Semiotics by systemizing new models of Semiotics and combining them to learning theories.

In the question what is the contribution of semiotic theories in order to understand the process of student meaning making, we propose that the interpretation that each person gives to a notion is related to their cognitive skills and it is enriched if we engage him/her in multiple semiotic systems. Semiotics as a theory of meaning seeks the global understanding of meaning through the form (the organization of the signs of the system of meaning based on the codes and the systems of organization) but also the content in a text. The term text usually refers to *"a message that has its own physical existence, independent of that of the sender or receiver"* (Liu et al. 2012, O'Sullivan et al. 1994). A text is a collection of signs (such as words, images, sounds and/or gestures created and interpreted) according to the conventions associated with a genre and with a specific medium of communication (Chandler 2002; Van Leeuwen, 2005).

Nowadays, it is crucial to be examined how students deep into the meaning of symbols and study the signs that represent new knowledge. At the same time, they should learn how to produce symbols by themselves and how to structure symbol in codes so as to express scientific notions. Semiotic systems help create semantic networks, as close, related cognitive topics are organized, compared, and construct a new cognitive field. This closeness to semantic relatedness is even seen in the semiotic system of lexicalization, as it has been found that existing vocabulary is used to interpret new concepts. However, it is not only the use of verbal language that create content but also other semiotic systems, which can be combined for meaning making. We suggest (Georgakopoulou & Smyrnaiou, 2022) that a semiotic system presents the relations or better organizes the relations between representational units. In order to achieve learning, these units must be connected to at least two semiotic systems.

So far little research provides direct evidence for the causal link between verbal concepts in meaning production and visual processes in the use of visual knowledge (Edmiston and Lupyan 2017, Papeo et al.2013, Mahon & Caramazza 2008), a finding that is fertile ground for the present doctoral research study.

4.1. Cognitive Development by using semiotic system: The proposed Theoretical Model for the role of Semiotic Systems in Cognitive Development

Semiotic systems can activate different representations, and this cognitive procedure is progressed in three levels. First of all, the learner has already some pre-existing mental schemes. With the access of new information in the brain, the necessary mental structures are created, as the information is organized, coded and integrated and acquired by the student. *"Through environmental operations"* the brain keeps the way it understands and interprets in every situation. That is a cognitive procedure in which internal representations are created. These representations are usually created by one semiotic system (language, gestures). In the learning procedure a student activates his/her predesigned signified concepts, code the schemes and create conceptual fields in order to approach a new knowledge.

The second level is the creation of cognitive fields. A student creates cognitive fields only when he/she acts in both a real and symbolic level (reality- symbolic representation). Cognitive fields are created when a student acts in different ways in specific contexts and learns how to combine previous knowledge to new. Cognitive concepts are enriched and represented by multiple semiotic systems and students change/enrich their cognitive load. This is the third level of cognitive process and can lead to conceptual change, as the pre-existing knowledge is now enriched or changed.

In order for students to construct a scientific concept, they should shape the way they structure their representations. Moreover, students should be able to gradually combine conceptual concepts with conceptual contents, and conceptual contents into broader mental themes/schemes. Therefore, it is necessary to experience cognitive conflict, in order to start think all the aspects of a scientific notion. The understanding of a new concept will be come through semiotic systems, when the learner can act in different aspects and use them in different ways in order for the new concept to be reasonable and plausible. When the learner actually transfers the new knowledge in different settings and the new concept is used to solve other problems, the new concept is efficient and the learner has acquired the new knowledge.

The construction of new knowledge is achieved under these circumstances:

- Act on objects
- Think mental representations
- Use symbolic representations

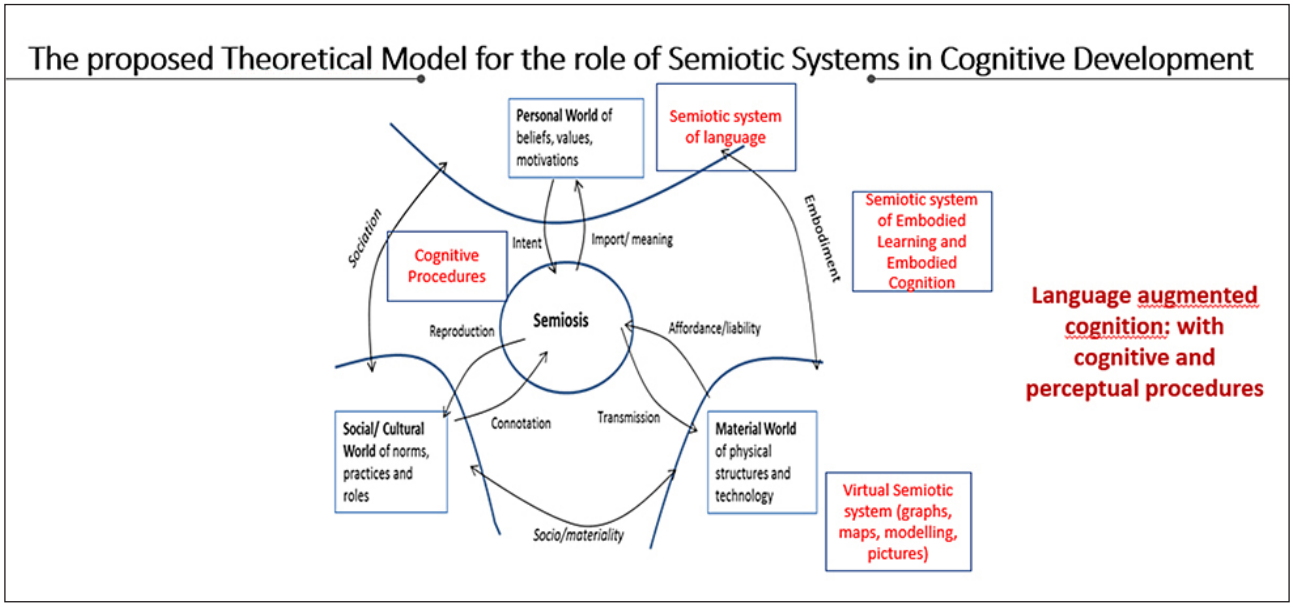

Figure 4. Georgakopoulou E. (2022). The Cognitive Semiotic Model for Students' Conceptualization (The Cog-S Model).

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CURRENT PERSPECTIVES OF THE ARTISTIC AND EPISTEMOLOGICAL EXPERIENCE OF THE FUTURE SPECIALIST IN MUSICAL ART

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1. Introduction

The great discovery of humanitarian knowledge in the early twentieth century was that in the process of creating of his work, the artist or poet deliberately or unconsciously translates an original message into a specific language of art. Moreover, the content of a message reflects not only the individuality of the artist, the «spirit» of his time, but appears as a unique expression of the quintessence of lost cultures, but also transcends the light of the sacred space. Therefore, the problem of reasoning of the new experience appears to be valid in art studies (Hoffman 2004: 5). Earlier, a historian of art required only a thorough study of the circumstances of the creation of a piece of art, a description of its plot, structure, interpretation of the meaning of all characters and allegories. Now the most important aim is to search for the depth of the essential meaning.

2. The origin and development of the hermeneutic school in art history

The hermeneutic school appeared in the art history as a peculiar result of those ideas that were introduced by Max Dvorák (1874-1921), a representative of the Vienna School. However, the hermeneutics was included in the methodology of art research with the most complete theoretical justification in iconology, and German art historian Abraham Moritz Warburg (1866-1929) is rightly considered to be the founder of the new method. According to Warburg, «the symbol was first aimed at the creation of a metaphorical distance of prudence (sophrosyne), the space between subject and object, activating the desire of man to resist in a certain way the frightening chaos of the world» (Vasiliev 2009: 25).

Further development of iconology was possible due to the efforts of the German-American art historian Erwin Panofsky (1892-1968). He focused his receptions on the so-called «symbolic values», which, in his opinion, often can be strikingly different from what the artist intended to tell. Therefore, the iconological interpretation, according to Panofsky, immersed at a certain level of research in the sphere of philosophy and psychology of creativity and cannot but reflect (even indirectly) the individuality of the interpreter himself. After all, there is no a recipient with a «pure/tabula rasa» consciousness: everyone brings to the work «additional aesthetic value», which is only a private manifestation of the psychological problem of perception. That is why the art critic gives clear and versatile recommendations on how to combine the «horizon» of the interpreter with the «horizon» of the author of the work, while not putting a sign of equality between the artist's intentions and the result of his work. Thus, carefully and strictly executed iconological study is able «to go beyond the depth of comprehension of its subject and imposes on hermeneutic researcher more responsibility than on its predecessor - the researcher of art forms (styles)» (Panofsky 1999: 18). This situation provokes the methodological paradox, which Panofsky describes as the «organic situation»: «Every discovery of new historical facts and every new interpretation is already known or fits into the general concept, strengthening and enriching it, or causing minor, and sometimes even fundamental changes, a new approach to everything that was known before» (Panofsky 1999: 20-21). To overcome this situation, the scientist adapts the technique of the hermeneutic circle (Heidegger 2003: 8).

Hans Sedlmayr, a German art historian (1896-1984), was one of the thinkers who shared Panofsky's ideas on the transformation of the science of art. The method of structural interpretation of an artistic text (1958), developed by him, brings it as close as possible to performing (conducting)

a musical work, and "the work of art, the text itself should be performed, but not the process of its origin or creation" (Sedlmayr 2008: 136). The related methods of studying the artistic text proposed by Panofsky and Sedlmayr appear to be examples of classical (Christian) exegesis - a special way of understanding, in which a part is comprehended through the whole, and the whole through its parts. However, the main principle of the proposed iconological and structural interpretation is their focus only on the study of artistic works of the era of «great styles», which presents a certain set of «classical» levels of meaning, and does not apply to the sphere of contemporary art. So, by exploring separate trends and schools (but not separate texts) of modernism, Sedlmayr identified the symptoms of the destruction of the structure of the «gezamtkunstverk», which appeared to the scientist as a direct proof of the decline of art.

On the contrary, the study of Max Imdahl (1925-1988) is devoted to the iconic contemplation of the texts of contemporary Non-Objective Art. This is a contemplation of a special kind. And the meaning, a subject to be revealed, is the meaning, which is manifested only by constellation, which serves as provocation and organization of non-objective vision, even an aporia / αποριa (Imdahl 2011: 3).

How to translate sensory perception into contemplative understanding? How far do the possibilities of indirect attempts reach the total obviousness of artistic expression of meaning? Finally, how can this experience of the second vision be introduced into the practice of training those who in our era of loneliness and absurdity had a difficult mission to open the veil of mysteries, of unspoken and unspeakable for the future generation? The search for answers to these questions prompted the author to conduct a special study, and among the tasks was not only the demonstration of the structural and morphological content of the semantic experience of the artistic expression of the reasonable essence (the experience of disclosing the artistic episteme) with the definition of the criterial basis and levels of its formation, but also the substantiation and experimental verification of the effectiveness of teaching techniques in pedagogical technology for obtaining appropriate competence by the future teachers of artistic disciplines. One of the aspects of the last task is the description of the stages of the implementation of the structural and functional model of the educational pedagogical technology, which is the purpose of the proposed article.

Materials and Methods or Experimental Methods. Thus, the long-term testing in the author's own performance and teaching activity of the non-classical epistemological programs of the first decade of the twenty-first century [1] provided the basis to define the conceptual content of the communicative environment of the pedagogical metaphor consisting of the two-dimensional (symbolic designation - its semantic definitions) and the three-dimensional (symbolic designation - its semantic definitions - their essence) and artistic-epistemological experience necessary for the proper functioning of its subject (see Figure 1).

The study of the possibilities for the transition of modern theory and practice of artistic professional education to the epistemological foundations revealed the domination of the functional reduction of artistic knowledge to «secretory activity in the development of truths» (V. Medushevsky), polycentric marginal type of artistic knowledge and its eidological interpretation (Foucault 1996: 23-24). The results of the interactive survey and testing of art teachers and students showed that only 5.5% (15 people) out of the total number of respondents (278 people) made an attempt to meaningfully define and interpret the concepts of "artistic episteme" and "artistic-epistemological experience", and 20, 65% (57 people) did not succeed at all.

[1] It is about the «universal grammar» of the French structuralist Tsvetan Todorov (1939-2017), the "oppositional structure of human thought" by French culture interpreter, anthropologist and aesthetician Claude Gustave Levi-Strauss (1908-2009), the theory of human cognitive needs or the «archeology of knowledge» by the French culture and aesthetics interpreter Michel Foucault (1926-1984).

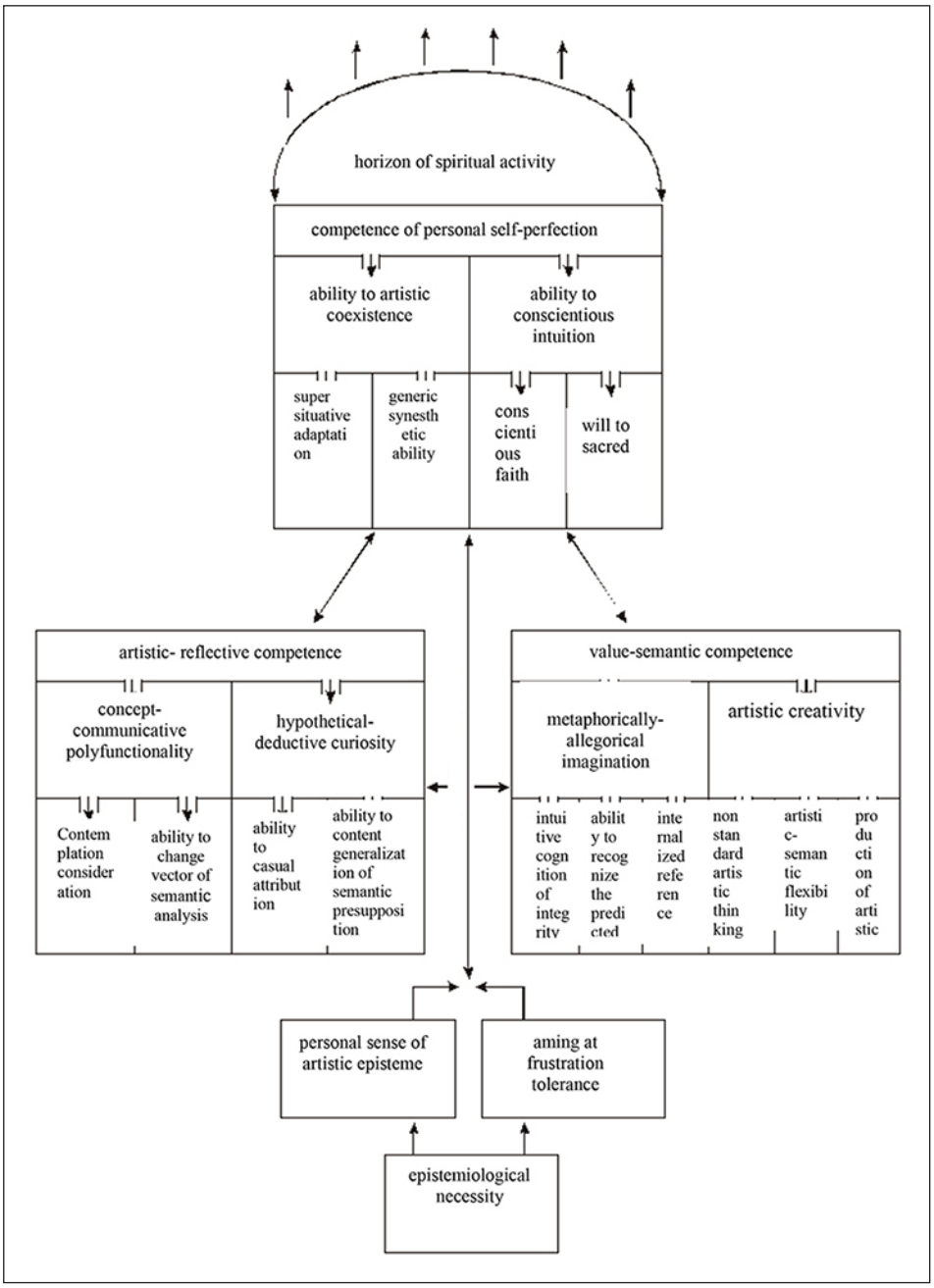

Figure 1. Structural content of artistic-epistemological experience of the future teacher of art.

However, the analysis of the sociocultural context provides grounds for identifying the factors contributing to the implementation of the epistemological concept of artistic education and training, in particular: recognition of the evangelic function of art and the objective nature of the super situational (soteriological) activity of the artist and the recipient; awareness of the prescriptive function of classical artistic cognition and the expediency of returning to myth and archetype; acmeological orientation of the gnostic concepts of the branch model (national curriculum of artistic education). Determination of the criterial basis of artistic and epistemological experience of the future creative personality was the result of comprehension of a whole series of cognitive taxonomies (B. Bloom - G. Modes - R. Horn, A. de Block, V. Gerlach, A. Sullivan and D. Tollingerova (Hagengan 2004)).

3. Criteria for the formation of artistic and epistemological experience of the future teacher of art

The ratio of these theoretical statements with the results of the content analysis of empirical representations allowed determining the criteria for the formation of artistic and epistemological experience of the future teacher of art:

- the level of comprehension and its significance and probable prospect for personal self-realization in the modern society, that is, motivational-semantic (indicators - motivational orientation of the formation of artistic-epistemological experience, the personal meaning of the intention of epistemological self-correction, the nature of the semantic attitude to the meaningful worldview);
- the degree of assimilation of the theoretical content of the subject field of artistic-epistemological competence, that is, informational-semantic (indicators - textual awareness, comprehension of the algorithm of understanding of the artistic episteme and criteria of reliability of artistic knowledge);
- the level of the formation of artistic-epistemological skills, that is, performative-corrective (indicators - mastering the hypothetical-deductive method of reflection of artistic symbols, the hermeneutic method of "living" in artistic sense, intuitive-conscious method of holistic comprehension of the essential sense);
- readiness to formulate the assessment of personal achievements, that is, evaluative-formative (indicators - implementation of the developmental self-assessment function of artistic-epistemological experience and expert assessment of the ownership of the technology of epistemological self-correction).

3.1. **The components of the model technology of epistemological self-correction of the future teacher of art**

Each criterion correlates with the corresponding component of the theoretically grounded technology of epistemological self-correction of the future teacher of art, capable of implementing the educational strategy of the topology of the transition to the substantive essence and to ensure the revival of the soteriological functioning of art. The components of the model were:

- the purpose aimed at the formation of artistic-reflexive, semantic valuable competence and the competence of personal self-improvement, the implementation of which is based on the principles of the conceptual ideas of pious Enlightenment and the laws of the pedagogical organization of the process of questioning the truth and teaching techniques and approaches (synergetic, performative and culturological, competence, anthropological, axiological, technological);
- the principles of the formation of artistic-epistemological experience (spirituality and collegiality of the artistic and educational space, the hierarchy of pedagogical interaction, the freedom to choose the individual educational strategy, contemplation as spiritual perfection);
- an epistemological concept of teaching major disciplines and methods (intellectual game, associative modeling, «active silence», «spiritual resonance», «spiritual receptions», hermeneutic, hypothetical-deductive, intuitive-conservative), forms ("pedagogical workshop", discourse conversation, spiritual -program of art) and means (manuals, multimedia complexes (quests) in audio and video presentations) of its implementation;
- conditions that ensure the efficiency of the formation of the investigated experience as a factor in the personal and professional development of the future teacher of art, in particular: the creation of an intellectual-pious environment of achieving the truth; motivation of artistic-epistemological self-correction of subjects of pedagogical interaction; the implementation of the epistemological concept of teaching major disciplines, ensuring free self-identity and updating of personal resources of the student.

4. Outcome (artistic and epistemological experience of the future teacher of art)

At the first motivation-target stage of the introduction of the technological model, the task was to create the intention of the future teacher of art to recognize and comprehend the artistically revealed substantive essence. In order to develop frustration tolerance of a student in situations of "knowledge about ignorance" (and balancing "on the verge of chaos") were used cognitive strategies of reflexive analysis of difficulties (retro-prospective and trans-positive reflection), in particular, the method of organizing reflexive action using tutor programs.

The second educational and designing stage of the implementation of the technological model involved the development of students' artistic-reflexive and value-semantic competence. For this purpose, during the implementation of the epistemological concept of teaching musical theoretical and performing disciplines, educational strategies of epistemic dialog interaction and inception learning were used (in particular, the methods of artistic and intellectual play, the methods of "synchronous reading" and psycholinguistics, using the necessary teaching materials in audio and video presentations, multimedia complexes (quests).

During the third praxeological stage of the implementation of the investigated technological model, the tasks of activating the "living movement" of a student's soul in the new frustration situation «I regret the failure of the meeting" were solved, (the diagnosis of the appropriate tolerance was carried out using original techniques of "the highest meanings» and «drawing a fairy tale»). The motivation of the future teacher of music to experience independently the «double denial in the unit of development» (D. Leontiev), that is, adjusting not only the artistic, but ideological percept with the aim of reprogramming their thinking into a sphere where truth is accepted by love (with a cohesive and pure heart) and was carried out using the methods of heuristics (essential interrogation, the change of the vector of content analysis, semantic reconstruction) in a specially created intellectual-pious environment, thanks to the use of forms and method in educational strategies «pedagogical workshop» and «expected surprise» (in particular, the methods of «active silence», «soul perception», «synesthetic analogies», «artistic supremacy» and «spiritual receptions») in the forms of a discursive conversation, a seminar of philosophical reflection, spiritual and artistic program, telecommunication excursion. The readiness of the future teacher of music for the implementation of the developing function of self-evaluation of the levels of the formation of artistic-epistemological experience was provided by the educational strategy of the «art council» during the study of the technique of musical education, teaching of artistic culture, and teaching internship. The students were supposed to be involved in professional contests, creative competitions, and performing societies not only as professional critics but also as an unbiased arbiters and encouraging consultants (in an atmosphere of pious collegiality).

The fourth analytical and productive stage of the implementation of the technological model envisaged the verification of a pre-made assumption on the basis of comparison of the results of the introduction of two paradigms of musical-pedagogical education - traditional, and synthetic-dialogical (G. Scherbakova), which do not go beyond the emotional-sensual «dialogue with the doppelganger» and focused on creative individuality and proposed in the study, which involves «dialogue with the Honored Interlocutor» and further revealing of the individual.

Results. Evaluation of the formation of the artistic-epistemological experience of the future teacher of art was carried out for each of its components. The level of formation of the intention of epistemological self-correction was determined by the indicators of the motivational-semantic criterion; the evaluation of artistic-reflexive competence was carried out on the indicators of mastering the hypothetical-deductive method of substantive verification and the cognitive and communicative multifunctional structure; evaluation of value-semantic competence base on the indicators of mastering the hermeneutical method of essential verification, artistic creativity, and allegorical-metaphorical imagination; evaluation of competence of personal self-improvement was defined on indicators of mastering the intuitive-conscientious method of essential verification and meaningful manifestations of spiritual activity. To achieve this purpose a complex

of author's original and adapted techniques was created consisting of textual test, «Video clip», «Artistic-epistemological projection of personality», tasks in form of kōan. The correlation analysis of the parametric and general indicators, as well as the comparison of the quantitative equivalents of the sum of the indicators with the indicators of self and expert evaluation, revealed a statistically significant relationship that proves the reliability of the diagnostic evaluation.

5. Conclusions

The results of experimental work showed the effectiveness of the developed teaching techniques to form the artistic and epistemological experience of the future teacher of art. It is provided by the structural and functional interaction of the main components, observing certain regularities, principles and pedagogical conditions, which, in turn, contributed to the effectiveness of the methods, tools and organizational forms of pedagogical support for the students. The performed comparison of the results of the formation of the artistic and epistemological experience of the future teacher of art by means of the original technique and the technique of the synthetic-dialogical educational paradigm revealed a significant prevalence of the dynamics of the corresponding changes in the experimental group: according to the motivational-semantic criterion in 2 times, according to the informational and emotional criterion in 3 times, for the operating-correction criterion in 2.2 times and in the evaluation-molding criterion in 1.4 times. Such a rapid growth of the dynamics of the formation of the experience of new, essentially semantic contemplation of art has shown the effectiveness of the developed teaching technique as a pedagogical technology.

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INTERACCIÓN PEDAGÓGICA EN AMBIENTES DIGITALES COMPLEJOS

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1. Antecedentes

Una de las lecciones que aprendimos de las largas cuarentenas vividas debido a la emergencia sanitaria es que hoy día, todo tiene que ver con tecnología desde la forma en que nos comunicamos, aprendemos, nos relacionamos socialmente hasta la forma en que trabajamos e interactuamos en la sociedad del siglo XXI. El aumento de la presencia e influencia de la tecnología en la vida cotidiana generó nuevas demandas y transformó la vida en sociedad, por ello debemos adaptarnos a convivir en ambientes digitales.

Abordaremos la interacción pedagógica en ambientes digitales complejos, a partir de la incorporación de las ciencias de la computación en los procesos de enseñanza, y el desarrollo del pensamiento computacional en los estudiantes, que mejora la equidad, genera mayores oportunidades de aprendizaje y los preparar para operar en entornos tecnológicos de mayor complejidad. Para ello, revisaremos algunos recursos y conceptos de semiótica multimodal, hipertextualidad, investigaciones semióticas sobre navegación por internet, ciencias cognitivas y de semiótica de la interfaz, puesto que estos conceptos y recursos semióticos son relevantes para interactuar pedagógicamente en ambientes digitales complejos, conceptos y recursos que junto con las metodologías activas de aprendizaje contribuyen al desarrollo del pensamiento computacional de los estudiantes.

Finalmente, mostraremos algunos ejemplos prácticos de interacción pedagógica para el desarrollo del pensamiento computacional en estudiantes que los prepara para operar en entornos tecnológicos.

2. De la hipertextualidad a la semiótica de la interfaz

En la hipertextualidad, los fragmentos permiten lecturas múltiples, desplegadas. (Balpe 2003). El concepto central en la construcción del hipertexto es el trayecto, la importancia del trayecto de navegación está en que éste evidencia la libertad que se tiene de elegir por dónde ir, por ello el sentido que logra construir es siempre relativo, nunca definitivo.

El hipertexto, como concepto, es coherente con lo que apreciamos en los ambientes digitales. La tecnología más compleja de usar se puede utilizar de variadas formas y con objetivos diferentes, es inestable se actualiza constantemente y opera con un lenguaje informático. Es una reunión de fragmentos relativamente independientes, con lógicas de orden diferentes, que pueden recorrerse y vincularse unos con otros.

En el hipertexto las nociones multilinealidad, nodos, nexos y redes destacan la dimensión sistémica y relacional del signo. En palabras de Lotman, estamos frente a: "la interacción con sistemas semióticos diversamente estructurados, a la no uniformidad interna del espacio semiótico, a la necesidad de un poliglotismo cultural y semiótico" (Lotman 1989).

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La comunicación en el hipertexto es también multimodal, los mensajes se construyen con lenguajes integrados, donde no necesariamente el lingüístico tiene la hegemonía. La comunicación multimodal de G. Kress y T. van Leeuwen da cuenta que los mensajes se construyen a través de modos distintos: visuales, sonoros, orales, verbales, gestuales. Desde el punto de vista de la multimodalidad los principios comunes de la semiótica operan de forma cruzada, en los que es muy posible que la música codifique la acción o las imágenes codifiquen la emoción, para los autores G. Kress y T. van Leeuwen en la era de la digitalización los diferentes medios se volvieron técnicamente lo mismo en cierto nivel de representación y pueden ser operados por una única persona con muchas capacidades, usando una interfaz, un medio de manipulación física de modo tal que él o ella puedan preguntar en cualquier momento que modo usar para comunicar.

Gunther Kress y Theo van Leeuwen han señalado que, a nivel de organización social de la producción semiótica, pueden darse distintas configuraciones de discurso, diseño, producción y distribución. Los autores precisan que es posible que las nuevas tecnologías, cada vez más omnipresentes, que son multipropósito y naturales en términos de sus interfaces, ayudarán a crear una cuarta dimensión de comunicación, en la misma forma en que la escritura creó una tercera.

En palabras de Rafael del Villar "La hipertextualidad se construye a través de vínculos con otros textos, lo que remite a una argumentación paralela que no opera necesariamente como un enclave en una historia básica, sino como un mapa de navegación que abre el camino a múltiples lecturas, de acuerdo con los caminos elegidos por el usuario en la transacción con la plataforma" (Del Villar 1997, 2014). Luego, "la interfaz puede considerarse desde el principio un modelo de pensamiento ya que pone de relieve una forma de actuar y de pensar" (Catalá 2010:62).

3. Interacción digital

Para Carlos Scolari,

> "…el carácter digital es el paso de manejar analógicamente la información para convertirla en bits; con la hipertextualidad la linealidad del texto tradicional se combina con otros textos, a partir de los cuales se puede acceder a otra información; la reticularidad significa que frente al esquema "uno a muchos", se configura un modelo organizado en forma de red que permite la comunicación de "Muchos a muchos", con la interactividad; frente al receptor pasivo que solo puede recibir información surge un receptor activo con capacidad para producir contenidos comunicativos; con la multimedialidad confluyen en un mismo soporte informaciones de diferente naturaleza (textos, sonidos, videos), que antes requerían soportes específicos y la interfaz: es el lugar donde se desenvuelve la comunicación " (Scolari,2008).

El concepto de interfaces será definido como el principio organizador de ligazones entre los fragmentos focalizados, quienes se ligan por la experiencia sociocultural de los sujetos (Del Villar 2018: 584). Esto es, el sujeto lector se ve obligado a ligar los fragmentos que focaliza en un archivo de mundo sociohistórico.

Asimismo, las ciencias cognitivas nos señalan, siguiendo a Francisco Varela, que el conocimiento es acción en el mundo, interacción cognitiva a través de la percepción, emoción y el comportamiento. (Varela 2000), luego las posibilidades para el aprendizaje son: autogestión (esfuerzo individual) o la cooperación entre individuos, y la experiencia sociohistórica, además si aumenta la cantidad de interacción entre individuos el conocimiento también aumenta "Sólo conocemos en la medida que interactuamos, vivimos la experiencia, y nos emocionamos" (Varela 2000).

Estas investigaciones semióticas nos ayudan a comprender que para interactuar pedagógicamente en ambientes digitales complejos se requiere desarrollar habilidades cognitivas diferentes y un cambio en la manera como nos comunicamos y aprendemos, pues como señala Rafael del Villar estas diferencias cognitivas y perceptivas de los sujetos dan cuenta que el desarrollo de estas competencias permite que algunos sujetos puedan moverse con facilidad en entornos complejos; en cambio otros, que tienen un procesamiento simple de la información no puedan hacerlo con la misma facilidad (Del Villar 2010,2014). Lo que evidencia un problema para operar en la era digital.

4. Semiótica de la interfaz e hipermedia

La interfaz puede ser entendida de diferentes maneras, pero siguiendo a Carlos Scolari (2015) se entiende la interfaz como la operatoria de pensamiento que focaliza subconjuntos y los relaciones, según su archivo de memoria histórica, es allí donde se produce la interacción, es una frontera entre dos sistemas "un entorno de traducción entre los sujetos – sus experiencias, objetivos y deseos- y los dispositivos técnicos".

Él propone una taxonomía formal de dos interfaces basada en los elementos que interactúan:

a) Interfaz usuario-tecnología (U-T), interfaz del usuario, en este caso, el profesor y el alumno con la tecnología.
b) Interfaz tecnología-tecnología (T-T), todo artefacto tecnológico es una combinación de otros dispositivos, es el archivo del programa puesto en acto.

Ambas interfaces están conectadas y resulta imposible encontrarlas aisladas.
Una semiótica de la interfaz para Scolari debería ser considerada como

> "(…) una semiótica aplicada, es decir, una semiótica interesada en la gramática de la interacción entre los sujetos y las tecnologías, y centrada en los procesos de producción/ interpretación de sentido que se expresa en la interacción con los dispositivos tecnológicos. Que, además, investiga cómo los dispositivos tecnológicos contribuyen a la construcción de significado y mejoran nuestra comprensión de la interacción con cualquier tecnología. El concepto de interfaz es clave en la era digital, es una unidad básica de análisis, como el signo en lingüística o el gen de la genética" Scolari,2018,2021.

Hipermedia, en este concepto confluyen las propiedades distintivas de las nuevas formas de comunicación, como la hipertextualidad en un contexto de convergencia de lenguajes y medios, la interactividad al navegar en la red y la digitalización. Sin embargo, el interés del autor lo lleva a estudiar los procesos de "hipermediación", más que los medios digitales en sí mismos.

Hipermediación refiere a procesos de intercambio, producción y consumo simbólico que se desarrollan en un entorno caracterizado por una gran cantidad de sujetos, medios y lenguajes interconectados tecnológicamente de manera reticular entre sí. En sus palabras. "cuando hablamos de hipermediaciones no estamos simplemente haciendo referencia a una mayor cantidad de medios y sujetos sino a la trama de reenvíos, hibridaciones y contaminaciones que la tecnología digital, al reducir todas las textualidades a una masa de bits, permite articular dentro del ecosistema mediático". (Scolari 2008).

Entendemos, así que las hipermediaciones apuntan a la confluencia de lenguajes, la reconfiguración de los géneros y la aparición de nuevos sistemas semióticos caracterizados por la interactividad y las estructuras reticulares.

5. Aprendizaje centrado en actividades

Los resultados de las investigaciones semióticas de Del Villar, proporciona una caracterización de los estudiantes que, a partir de nuestra experiencia en aula, observamos que se aplica en quienes interactúan con efectividad en ambientes digitales. Del Villar los describe como capaces de hacer varias cosas distintas al mismo tiempo (multitarea), tomar decisiones rápidas en ambientes complejos, preferir la comunicación visual e hipertextual, navegar en internet de manera autónoma construyendo sus propios trayectos, lo que influye en la interacción con otros y tensiona la interacción pedagógica de los ambientes tradicionales.

En un aprendizaje centrado en actividades, los estudiantes no esperan que el docente decida por ellos, tienen espacio para sus propias decisiones, ejercen su autonomía, y al mismo tiempo se fomenta el aprendizaje en colaboración con sus compañeros. Las competencias que se promueven están relacionadas con procesos, con una orientación a resultados, y a la búsqueda, selección y manejo de la información. Educación personal y profesional a lo largo de la vida (Gross 2011:39). Por ello, un aprendizaje situado y basado en proyectos que conduzcan a resolver problemas resulta más motivador y desafiante para el estudiante de estos tiempos.

Tanto profesores como estudiantes en su mayoría son usuarios de tecnología, están familiarizados con los dispositivos digitales, sin embargo, la pandemia dejó en evidencia que no basta ser usuario de tecnología para desenvolverse de manera eficiente y efectiva en ambientes digitales complejos, el gran desafío de la interacción pedagógica es ir más allá de manejar una determinada tecnología o software se trata de pensar de manera distinta, de comprender el pensamiento computacional.

6. La Importancia de aprender ciencias de la computación

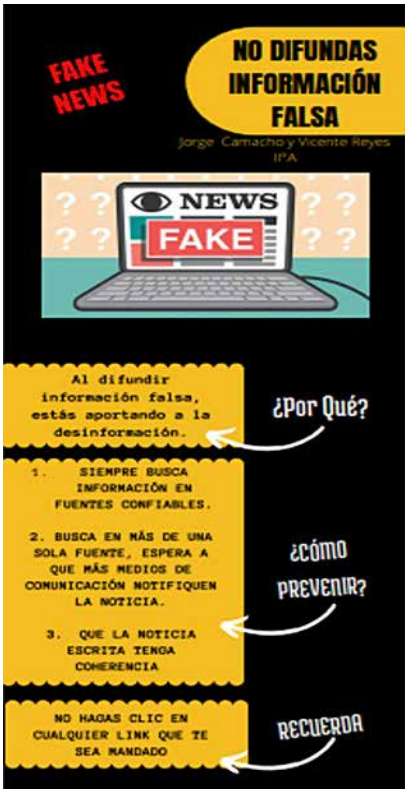
Los recursos y conceptos semióticos que revisamos nos ayudan a desarrollar y, a potenciar la interacción pedagógica en estos ambientes digitales, ayudando a que nuestros estudiantes comiencen a pensar computacionalmente.

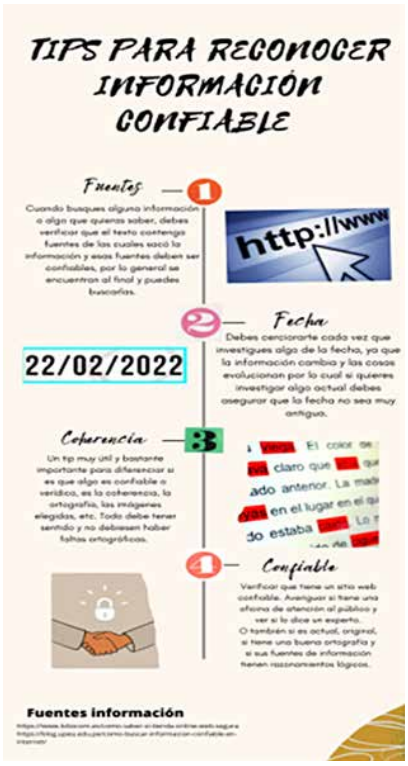
Hemos comprobado que el desempeño de los estudiantes en computación a nivel de usuario es diverso y en algunos casos muy limitado. Luego, nuestro desafío como docentes es mayor aún. Se debe mejorar la comprensión de la interfaz del usuario y enseñarle a programar, es decir transformarlo de usuarios a creadores de soluciones, aplicadores de tecnología para proponer soluciones reales y concretas.

Aprender CC no solo consiste en aprender a programar, es más completo y complejo que esto, es aprender a pensar y a desarrollar soluciones por medio de la tecnología, es hacer internalizar la tecnología usada, para el logro de soluciones que sean desarrolladas a partir de una necesidad real del usuario, afectado. Lo que nos permite trabajar en torno a la experiencia de vida, del análisis de la comunidad en la que se desarrolla el estudiante, fortalecer su empatía.

Debemos pensar en qué tipo de ciudadanos necesitamos en nuestra sociedad, tanto en el manejo tecnológico de los conocimientos y habilidades, como también en lo actitudinal que se manifiesta en cómo se relaciona con otros, realiza trabajo colaborativo, comunica ideas y actúa de forma ética en el mundo virtual.

Es, por esto, que es importante profundizar en la enseñanza de la ciudadanía digital, que nos permite construir sociedades más sanas, justas y respetuosas que nos permiten avanzar en el desarrollo de la sociedad. Así como también romper brechas de equidad, permitir que otros aprendan herramientas para la vida.





7. Experiencia en el aula

7.1. **Aprendizaje basado en proyectos para la ciudadanía digital**

El objetivo de esta actividad es que los y las estudiantes se familiaricen con el término ciudadanía digital y tomen conciencia de que ellos son ciudadanos digitales, sepan sus derechos y deberes y actúen de forma ética en las redes.

Los Proyectos consisten en generar material realizado por los estudiantes que le sirva a toda la comunidad. Como productos realizan infografías informativas, digitales. Ejemplo de algunas de ellas.

a. Proyecto búsqueda segura en internet.
b. Proyecto Campaña ciberbullyng

7.2. **Aprendiendo a pensar computacionalmente**

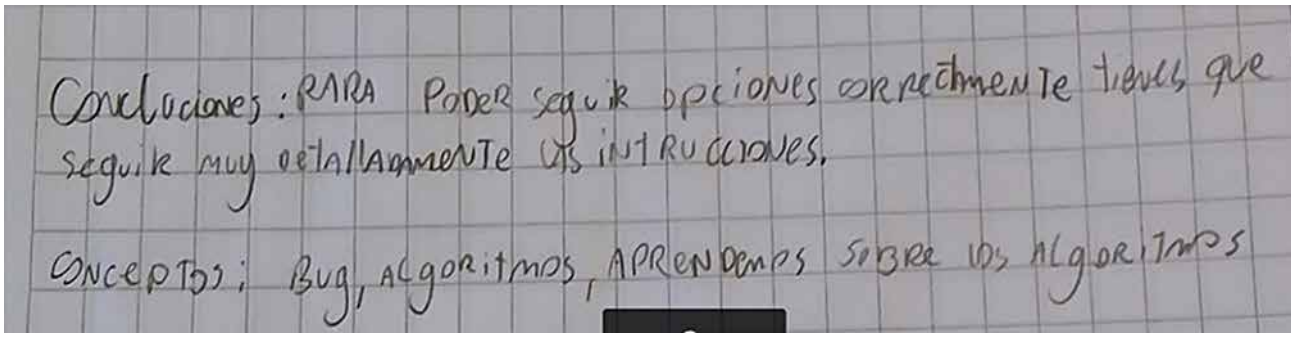
Algunos ejemplos de interacciones pedagógicas desconectadas y conectadas con metodologías activas de desarrollo del pensamiento computacional.

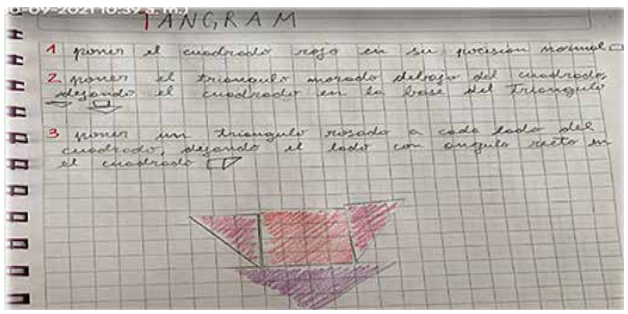
Code.org es una excelente plataforma para poder introducir los conceptos de CC, ya que puede ser aplicado desde 1 básico con los cursos guiados para prelectores. Además de que se trabajan clases desconectadas y conectadas las cuales nos sirven para introducir un nuevo concepto antes de ir al computador a resolver otros desafíos.

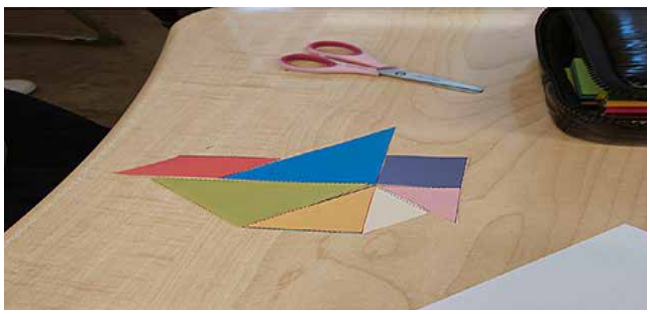
7.2.1 *Actividad de tangrams que sirve para introducir el concepto de algoritmos*

Los estudiantes reciben cada uno una hoja con un tangrams y el desafío es armar una figura y escribir una instrucción para que algunos de sus compañeros logren armar la misma figura siguiendo las instrucciones. Esto es muy interesante a nivel comunicacional, ya que se dan cuenta de que no da lo mismo como se escriben las instrucciones, entre más detalladas evitamos que se cometan errores.

Descripción: Esta lección nos muestra algo importante acerca de los algoritmos. Mientras mantengas un algoritmo simple, hay muchas maneras de usarlo. Sin embargo, si quieres asegurarte de que todos produzcan el mismo resultado, entonces tu algoritmo necesita más detalle. Los/as estudiantes aprenderán la diferencia entre un algoritmo detallado y uno general, mientras juegan con tangrams. Concepto CC: algoritmos, bug, depurar; Habilidad: comunicación, creatividad; Actitud: trabajo colaborativo.







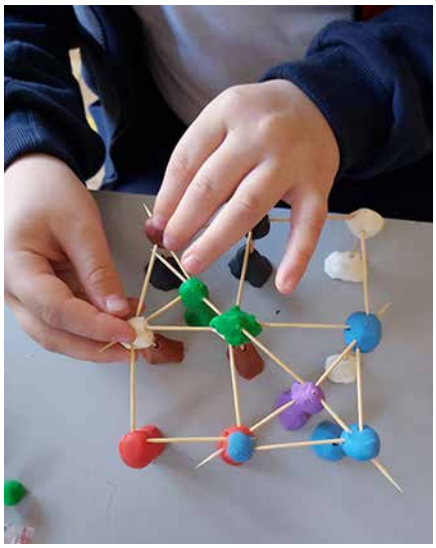
7.2.2 *Actividades Construyendo una base*

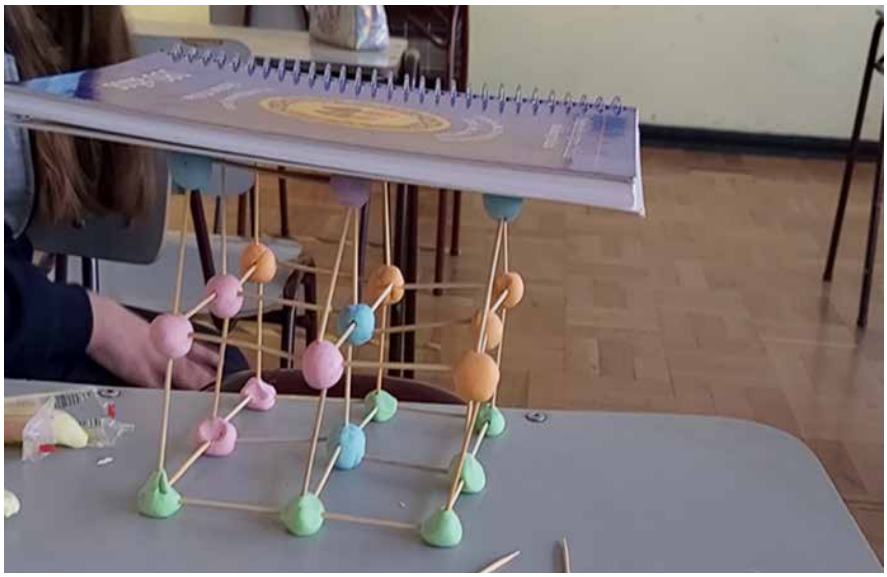
Es muy importante no olvidar trabajar la tolerancia a la frustración en los estudiantes y el trabajo colaborativo, ya que al enfrentarse a nuevos contenidos como lo son CC programación puede generar un poco de ansiedad, para esto se han diseñado actividades como construyendo una base.

Estas actividades son buenas realizarlas antes de introducir algún concepto nuevo que puede ser complejo como variables o funciones.

Cuando se enseña CC, debemos olvidar considerar el error como algo malo, el error se trabaja como una oportunidad, por lo que es importante poder introducir actividades que sean colaborativas que los lleven a cometer errores de forma intencionada para que se den cuenta de que no pasa nada y que siempre se puede volver a comenzar, a buscar el error y resolverlo.

Descripción: En esta lección, los/as estudiantes construirán una estructura con materiales comunes. La estructura será probada en su habilidad de sostener un libro por más de diez segundos. La mayoría de los/as estudiantes no podrán lograrlo la primera vez, pero es importante que sigan adelante y continúen intentándolo. Actitud: perseverancia, trabajo colaborativo. Habilidad: creatividad, analizar, resolver problemas.



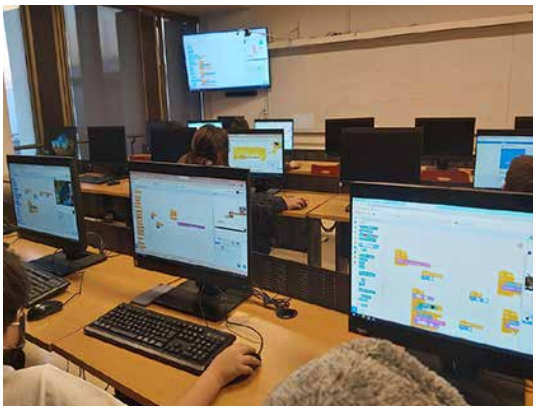


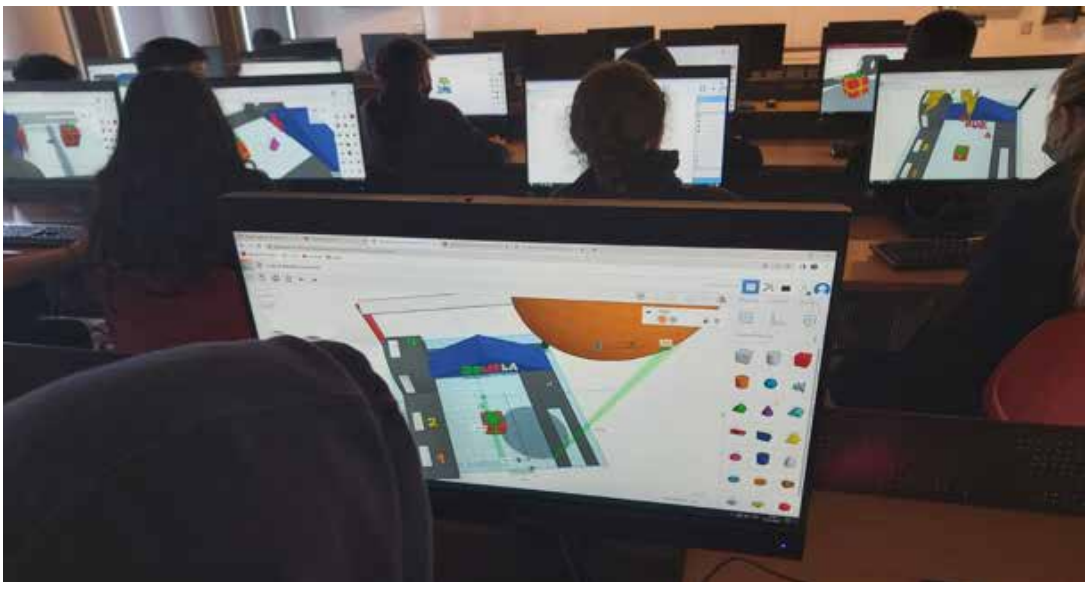
7.2.3 *Actividades conectadas*

CODE.org permite poder escoger curso adecuados al nivel de cada estudiante. A-F

Permiten trabajar conceptos de Ciencias de la Computación, desarrollar habilidades de pensamiento crítico, creatividad, trabajar con Objetivos de Aprendizaje Transversales. (Resolución de problemas, Trabajo colaborativo, Autonomía, Comunicación, Comprensión lectora). Por medio de la programación por bloques, que están programados en JavaScript.

Imágenes niños trabajando Scratch





8. Conclusiones

Podemos concluir que la interacción pedagógica en ambientes digitales complejos eficiente y efectiva, requiere del desarrollo del pensamiento computacional de los docentes y de los estudiantes, para lo cual necesitamos comprender que vivimos en una era digital donde el manejo de la hipertextualidad, la multimodalidad y de la interfaz, conocimientos que nos aporta la semiótica, están presente en nuestra vida cotidiana y contribuyen a entender la sociedad en la que nos desenvolvemos y nos comunicarnos. Comprendemos que ya no basta con ser usuario de tecnología, debemos comprender el pensamiento computacional para desenvolvernos en estos ambientes digitales.

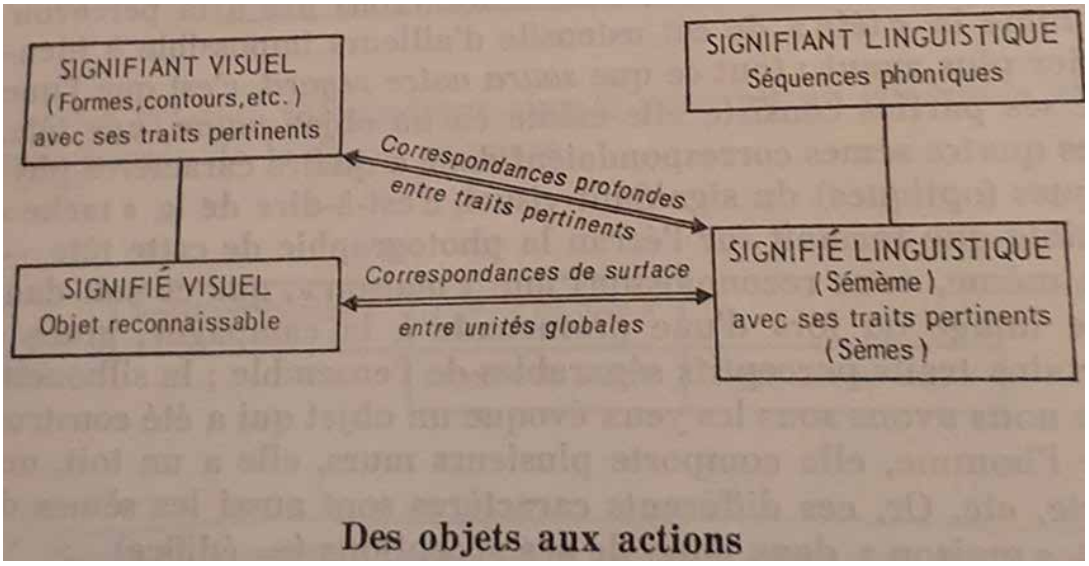
Dominar el conocimiento y las habilidades del siglo XXI, educar para ofrecer soluciones a problemas reales, satisfacer las necesidades humanas es un imperativo de nuestro tiempo. En este sentido, la educación tecnológica en el currículum escolar es un espacio educativo que permite dar respuesta a este desafío.

Creemos además que la incorporación de ciencias de la computación, con enfoque transversal e interdisciplinario es posible, aplicando metodologías activas, como Aprendizaje Basado en Proyectos, el aprendizaje basado en problemas o la metodología STEAM.

El caso práctico de estudiantes trabajando con metodología de proyecto muestra como a una temprana edad, pueden realizar trabajo colaborativo, analizar críticamente problemas de su entorno, proponer soluciones tecnológicas y romper estereotipos de género.

Participamos de un mundo diverso, en continuo cambio e incertidumbre, por ello es también fundamental educar en ciudadanía digital.

Las dinámicas de clases observadas nos entregan evidencias de cómo los procesos de significación y de aprendizaje se construyen al aplicar recursos y categorías semióticas de manejo de la interfaz, tanto en actividades conectadas como desconectadas en el aprendizaje de la ciudadanía digital y de las ciencias de la computación, de esta manera preparamos a las nuevas generaciones de estudiantes para vivir y desenvolverse en ambientes digitales complejos.



Luego, desde el punto de vista de la Investigación (I + D) es claro que la gran dificultad son las tareas de transformar el espacio del significado de los objetos visuales percibibles por los niños y jóvenes, que sería el espacio de lo visual detectado por Metz (1977).

Hemos pedido a los alumnos internalizar un algoritmo que es del dominio de lo nombrable, y nos hemos encontrado allí, con las dificultades de la no correspondencia entre lo percibible y lo nombrable, este es el desafío para que tanto profesores y alumnos trabajen junto las herramientas hipertextuales y, las interfaces pertinentes, que tienden a no coincidir.

Por otra parte, es relevante lo que señala Scolari al referirse al estudio de la hipermediación como procesos de intercambios, producción y consumo simbólico por una gran cantidad de sujetos, medios y lenguajes interconectados tecnológicamente de manera reticular entre sí más que estudiar los medios digitales en sí mismos.

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MULTIMODALITY IN EDUCATION BASED ON OPEN SCIENCE

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Introduction

Open Science (OS) research culture has an increasingly important place in the academic life of researchers and their institutions, as open science has been recognized as the latest scientific revolution, its became a challenge and a new paradigm about science in the world (Anglada &Abadal, 2018, Bartling & Sascha, 2014, García-Peñalvo et al, 2019, González Pérez, 2022, Labastida, 2018, Merlo Vega, 2018, Ramírez-Montoya, 2015, Stracke et al. 2020, Vicente-Saez & Martínez-Fuentes, 2018). Currently, most publication efforts adhere to OS practices and numerous governments and institutions have legislated or standardized in this regard, and with this, the role of OS as a guide to scientific practice is indisputable.

The topic has become recurrent and present in the debates on scientific production, specifically the boom of Open Science has occurred when international organizations, such as the United Nations Educational, Scientific and Cultural Organization (UNESCO), the European Union (EU), and the United Nations (UN), as well as governments of different countries, have recognized in Open Science the opportunity to make research efforts, more accessible to society and thus support the resolution of current problems. The question in this sense is no longer about the suitability of the proposal, but about the paths to follow to disseminate and extend it to the whole world (UNESCO, 2019a, Watson, 2015). In this context it is of utmost importance to think about technological ecosystems that allow researchers to respond assertively to this new scheme, which is no longer under discussion but under implementation. Institutions adopt measures, regulations and work proposals around OS, such as the one issued by the FOSTER Working Group (2018), that after the analysis for the EU offers a comprehensive training model focused on the taxonomic elements that the group considers key for OS Science.

UNESCO in recent years (2019-2022) worked on a recommendation for Open Science, with the intention of generating a consensus worldwide, through continuous consultations, to finally present a recommendation approved by the member states. The European Commission (EC) and its Plan S (Science Europe, 2018, Schiltz, 2018) proposed the same deadline to have all publicly funded research results within the EU plan for open access. Within the framework and work proposal under the OS paradigm, Open Educational Resources (OER) appear as an anchor between science and education, to offer learning options in accessible environments where the consumer is the student or any person interested in learning about a specific subject. The criteria that UNESCO considers for an educational resource to be considered an OER are: openness, availability, controlled language and accessibility. In terms of OER design and subject matter, there are no strict rules as long as the condition that educational resources can reach larger audiences is achieved, promoting open learning in the sense that they are available to all, and in this sense, multimodal and multimedia formats are essential, since both supports and structures can vary and what they have in common is the educational intention, openness and availability.

Open Educational Resources (OER) are objects created with the purpose of serving for learning in openly accessible digital media, available in platforms such as repositories, learning management systems (LMS), digital libraries, among others. OER are a cohesive element between open science and education that allows audiences that normally would not have access to it, without having a payment filter. OER are one of the pillars of OS focused on the receiver, who has access to knowledge through interfaces.

In the digital world, multimodality is essential and the use of digital tools in education is increasingly common and necessary, as students are virtual natives and traditional teaching strategies are not adequate or integrated to web communication. The implementation of technological tools in education, and specifically OER, are an option to learn in alternative ways. The concept of multimodality arises to characterize the forms of communication in different supports and media that produce texts with diverse modes and semiotic resources, multimodal flexibility and intersemiotic relationships (Bezemer and Kress, 2016; Kress, 2010). Three levels of analysis are proposed for the study of OER: how it is displayed on the device screen and what "lenses" or perspective it offers for learning topics, and what is the site's operating status.

This paper analyzes elements of the projects presented at the Seminar *Open & Inclusive Education: WUN & UNESCO Training & Research Networks*, which are experiences of development and use of OER in different countries and for multiple purposes, from resources oriented to a broad sector of society, to purely university resources. The objective is to identify trends and routes, and to take stock of the proposals and elements for open access. The goal is to identify their characteristics, the concept of multimodality is used to describe how OER´s work in different contexts and specific cases.

Methodology

This paper uses a descriptive qualitative methodology and a meta-synthesis strategy, since different variables related to multimodality and education are taken into account. The categories of analysis are: type of OER, coverage, implementation methods, results or impact, management of interfaces according to the modes of intervention and semiotic components of each interface and emphasis on the visual, the written, as well as the elements of inclusion.

The corpus to be analyzed consists of seven specific projects that define themselves as OER´s, located in different countries (Canada, Australia, South Africa, Spain and Mexico) with users in the USA, Vietnam, UK, Syria, Jordan, Australia, Greece, Alaska, Singapore, Hong Kong, etc., and that seek to bring different audiences closer to knowledge of different types, from the academic to the social sphere. Each project has a particular OER concept and a very different coverage, which implies specific implementation methods and strategies for measuring results and impact. In a comparative study of the constitutive elements of each OER in relation to multimodality, it is possible to observe diverse modes of cultural interaction through semiotic resources, mainly visual and chromatic, while the role of writing in some of them is very reduced. The strategy consists of a comparative review of cases to identify the elements in common and organize them by similarities and differences, to take stock of which projects show results and statistics, which cases were successful and those that remain operating.

Comparative analysis of OER

This section analyzes the projects selected as examples of the use of OER in different conditions and countries, taking up the variables proposed in the methodology, to interpretate the elements of each project and the way in which they impact different social groups. For each project, the institutional support, type of OER, coverage, work method, results or impacts and type of interfaces used are highlighted.

The first OER project is called DOT4D and is being implemented at the University of Cape Town in South Africa, with support from the Canadian government. DOT4D focuses on providing students of the same institution with access to textbooks and learning materials, eliminating the need to pay for them. The function of this OER is commercial, as it seeks to open up possibilities of access in the educational process with the acquisition of teaching materials for classes. The project is focused on a specific university and the access is registered to members of the institution and students with registration, which is the access key to the web site where the materials are hosted, considered as OER. Currently the project continues to operate, even when the Canadian support ended, and on the website you can find 10 projects supported for the creation of resources, as well as the dissemination of the same in different international forums.

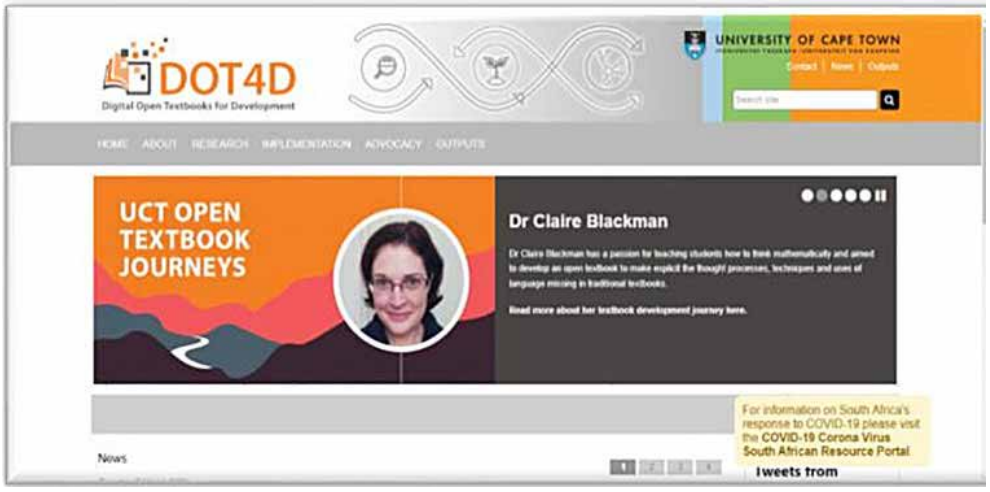

Figure 1. DOT4D website.
http://www.dot4d.uct.ac.za/

Another related project is the Alberta OER, a similar proposal to the previous one, of student access to textbooks, promoted by Athabasca University, Alberta Campus. The difference with the previous OER relies on the coverage, as the project was extended to an entire region of Canada, this was made possible by an investment from the government of the province of Calgary. The main objective of the project, supported for 3 years, was to offer materials for education in an open way, for the institutions of the region, thus calling for interested parties to carry out and list projects related with access to information, focused on the creation and public communication of OER.

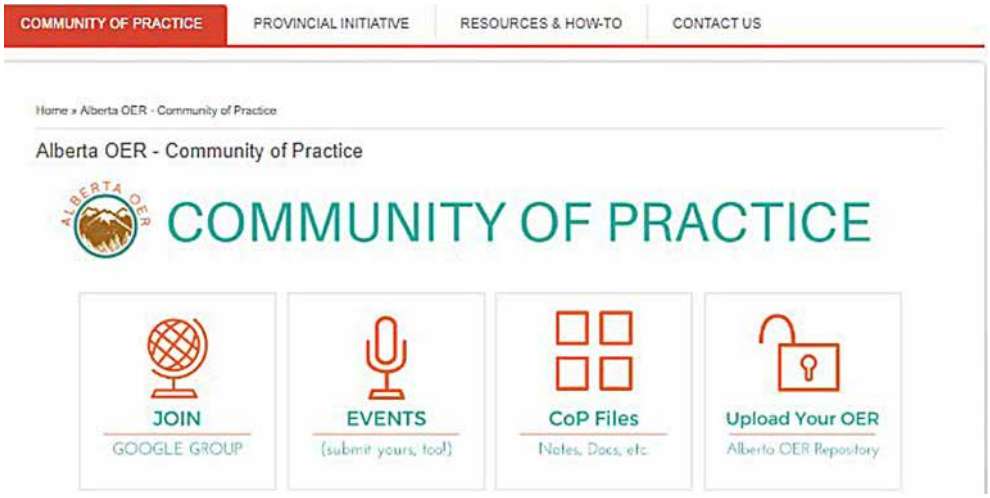

Figure 2. Alberta OER website.
http://www.albertaoer.com/community

Alberta OER has public access to a directory of design projects of these types of resources and to calls for proposals for the creation of these objects, aimed at the members of these institutions. As the complete elements are only available to the communities of the 26 institutions that have been benefited as part of the project. The project continues to operate through monthly virtual meetings, collaborative notes, OER discussions, initiatives, journal clubs, information exchange and the creation of the ABOER network. In the information available, the project refers to the creation of digital books to replace basic textbooks, seeking to eliminate printing and distribution costs.

In Canada there are OER creation projects for other specific communities, such as the hearing impaired, and this is a proposal for the community by a teacher with deaf condition at the University of Alberta, where many visual elements and the use of sign language are included. The idea is to promote the creation of electronic books (e-books) using some multimodal work tools, with the intention of interpreting, representing, communicating and constructing meanings on different educational topics. Some of the multimodal tools and/or language modes are images, writing and video, where everything is seen simultaneously, occupying a prominent place nonverbal communication (kinesics) with centrality in the face and hands of sign language, and as aesthetics of deafness, visual and chromatic noise is avoided and gray tones of screen are used and the interpreters wear dark clothing.

Figure 3. E-books for hearing impaired students.
https://www.youtube.com/watch?v=aC_60PKQ4eU&t=3061s

The resources suggested for the creation of this type of e-books are sign language (American Sign Language, ASL) and linguistic research where different participants contribute to the development of these resources through platforms such as Pressbooks. It is worth highlighting the standardization of certain icons referring to the written, visual, spatial, tactile, gestural and substitute elements of the oral and audio.

Dyslexic City, is also aimed for a specific community and created at RMIT University in Saigon, Vietnam in 2017, consists of a mobile application that seeks to raise social awareness about the way a person with this condition lives. It is a visit through a virtual city where all the elements are presented in the way a person with dyslexia sees reality. The presented format is a virtual reality game, where the user can visit sites in an imaginary city with intentional adaptations that allows to know and understand another way of perceiving reality.

Figure 4. Dyslexic City Interface.
https://www.rmit.edu.vn/news/all-news/2017/may/in-the-city-of-dyslexia

This proposed application was born as a support tool for people who live with dyslexics and its use did not become so extensive, so it is currently discontinued and it is no longer available for download on any type of platform.

Close Up, was created with the nQuire-it tool and with the support of The Open University and Arizona State University, it works from a platform with information on different topics, as a way of recovering ancient knowledge and traditions, as well as general information about different places in the world. The target audience is wide, but from the beginning it is suggested for university students and adults, the project works through missions that can be shared with people from all over the world through challenges and the contribution of information, it is therefore an interactive proposal that allows contacting people from different countries, as the example below about the Greek culture.

Figure 5. Close Up challenge visualization.
https://scistarter.org/nquire-it

The last update of *Close up* dates back to 2020 and as of 2023 the platform is no longer available, as well as the application that was part of the project and the three interaction elements that were made: *Spot-it* that allowed users to share things around them, *senseit* links that served to capture information that worked through an application with sensors that recognized elements of the environment that could be shared at a broad level.

Designed for foreigners living in France, *Paris Occupé*, was created by the University of California at Santa Barbara (UCSSB), United States, in 2014 seeks to be a mobile learning guide to what it is like to live in the city of Paris, including elements of daily life and approaching emblematic sites of the city, and that can also work to prepare a trip or take a virtual tour for those who do not have the opportunity to experience the city in person, as well as an intention to offer historical knowledge of the city. *Paris Occupe* was an open access app aimed at undergraduate students at first and then for a wider audience, was initially available for IOS and as of 2023 is no longer available.

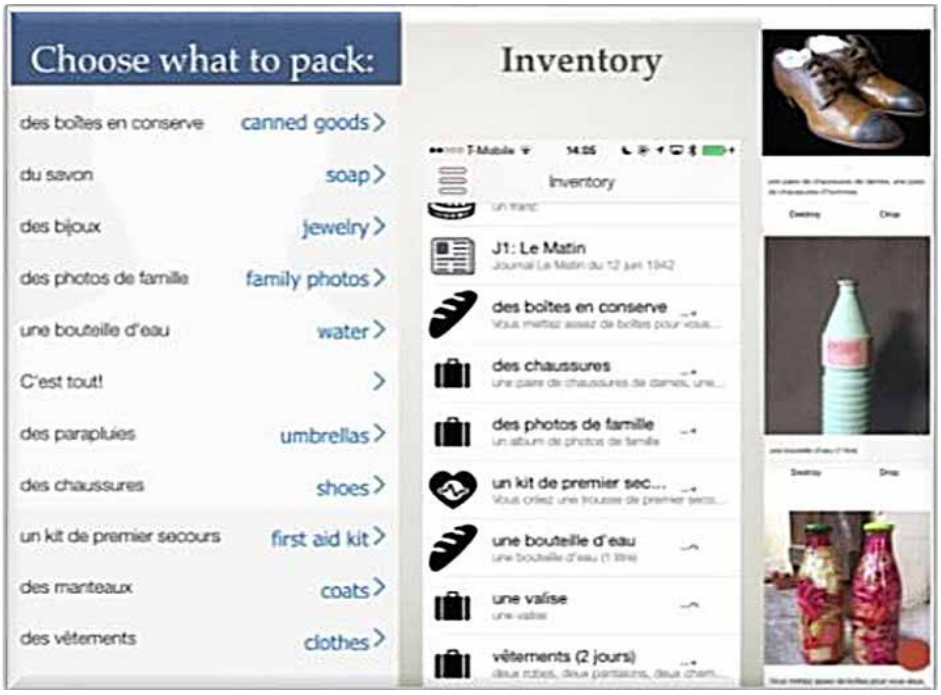

Figure 6. Visualization of Paris Occupé application.
https://sites.google.com/site/occupiedparisprofs

The project that shows the ideal model of OER objectives is *EduApp4Syria*, a proposal for learning and literacy aimed at refugee children, through an application created in 2015 as an initiative of the Norwegian government for Syrian children who are in a situation of interrupted education. *EduApp4* focuses on obtaining basic reading skills and other subjects, the purpose is to generate psychosocial welfare through different resources such as games, videos and texts available in the same application support, accessible for Android and IOS. This initiative has been taken as an example for proposals in other languages, currently available in 25 languages and its code has been shared as free software and OER so that it can be replicated and used in other types of situations that forces the interruption of education.

Figure 7. EduApp4 start-up image.
https://www.norad.no/eduapp4syria

All the experiences in the creation and development of OER presented above have in common the fact that they are part of an international proposal, endorsed by UNESCO, whose objective is to share educational resources through different media and where multimodality is a central point. The elements that can be found in each of the projects vary greatly in terms of forms, media, use of languages, colors, which gives an idea of how widely the concept of OER can be used and the adjustments of its language in accordance with the target audience. A comparative table with information on the different projects is presented below.

Table 1. OER projects in the UNESCO framework

Project	Institution	REA	Coverage and method	Results /impact	Interfaces	Resources semiotics
DOT4D	University of Cape Town	Intra-school opening	Institutional Student books	Cost savings	Website, virtual library	Latin script English
Alberta OER	Athabasca University	Intra-school opening	Institutional Books for students	Cost savings	Website, virtual library	Latin script English
Books for the hearing impaired	University of Alberta	Intra-school opening	Institutional Creation of e-books in ASL	Access to information Different capabilities	Web page, virtual library, e-books	Colors, images, kinesics and proxemics
Paris occupe	Terri Nelson/ CSUSB	Wide opening/ public general	Social /Mobile application	Getting to know the city	Action bound Tale Blazer (MIT) Twine	Photography Video
Dyslexic City	Phan Hoàng Thái Châu and OndrisPui, RMIT Saigon	Wide opening/ public general	Social /Mobile application	Raising awareness among social groups	Virtual reality games application for Android	Virtual reality Augmented reality
Close Up	KoulaChariton os & Marina Charalampidi	Wide opening/ public general	/Platform for citizen inquiry OUnQuire	Intercultural learning	Smartphones and PCs	Photography Sense it Spot it
EduApp4 Syria -	APPS Factory Romania & Cologne Game Lab	Refugee children	Vulnerable population /smartphone Tablets	Literacy/ basic reading psychosocial well-being	Central learning platforms transitory stays refugee camps	Video games 25 languages Gamification

In the comparison presented in Table 1, it can be seen that projects focused on higher education are centered on the scientific community and on the transfer of technologies, information or publications (free software, free data and open publications) as opposed to projects aimed at other sectors of the population (such as minority and/or vulnerable groups: migrants, refugees, aboriginal peoples). From this it can be infer what is understood by OER in each case, depending on the target audience, the type of content and the type of technological support or interface.

There are three projects that focus on the university context and four that focus on broader audiences, those that focus on institutionalized education show a common interest in lowering the cost of textbooks, or in the case of the hearing impaired, making them more accessible. For the other four projects, the topics can be very broad, as in the case of *Close Up*, where you can share everything that is around, or have very specific objectives, such as *Paris Occupé*, which is about getting to know a specific city, or *Dyslexic City*, which seeks to raise awareness about a specific condition. Special mention should be made of *EduApp4*, which has been replicated as a teaching-learning tool in exceptional contexts and which allows OER to be defined from an ideal of education mediated by the use of technology and in a totally open way.

Therefore, it is not surprising that university projects present their proposal from an intra-school opening, i.e. it is only open to the community itself and not to society in general, which gives the idea of access to the translation of savings through the use of web platforms such as repositories, libraries, among others. For projects outside this framework the public goals become broader, with an idea of general openness where anyone interested in a topic can approach to these tools, which can be web sites, applications of different kinds such as the use of artificial intelligence, video games, sensitive software, among others. Just as the public is opened, so are the possibilities of support or resources used.

What is certain is that they all recognize as a basis for action the open movement, with elements such as Open Software, Open Society, Open Science, Open Licenses, which lead to an Open Education in practice to improve competence, innovate, connect information on different topics and with this to improve the quality of the entire educational process (Cronin, 2017). All projects start from a referent of openness to explore quasi- infinite possibilities that the use of technology in education allows. On the inclusion side, those working with open textbooks talk about digital ease, economic savings and localization, while the other projects focus on the issue of social justice, highlighting elements such as equity of access to information, cultural diversity and inclusion policies.

There are projects outside the UNESCO framework that encompass both visions, such as *OpenStax*, created by Rice University in Houston in 2012, which offers textbooks completely openly and free of charge to be used without any kind of filter, either in their original form or with some kind of change necessary for the context in which they are to be used. This method of work questions the issue of copyright and rethinks the role of the teacher, who is seen more as a facilitator than as a teacher who creates materials or shares unpublished content. OER also opens up the possibility of thinking about a deinstitutionalized education in which anyone can have access to the materials and learn about a subject of interest autonomously without the need for credentialing.

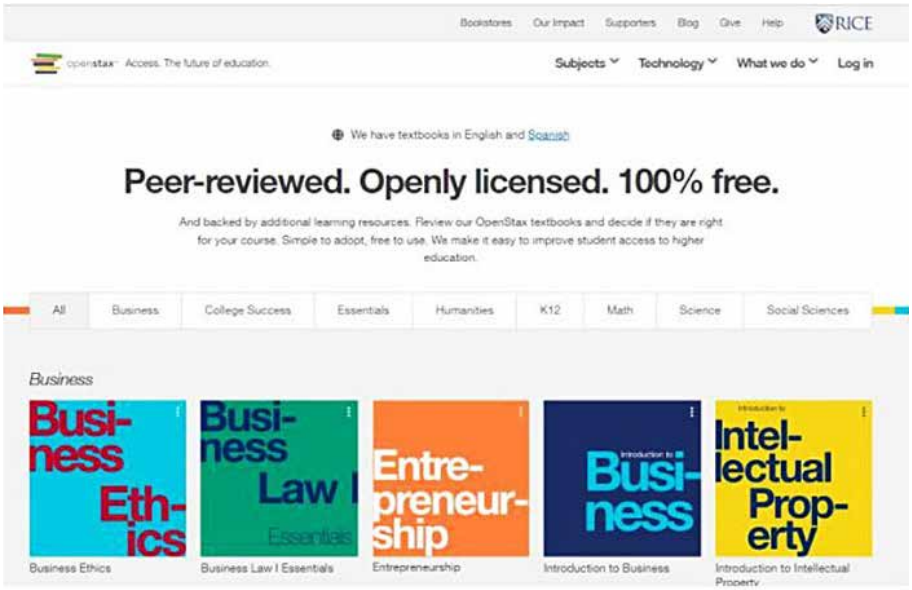

Figure 8. Open Stax home page.
https://openstax.org/subjects

Working in the OER scheme does not represent an exact formula of how to realize and communicate educational materials; it involves a process of exploring the possibilities of using technologies for education in a context of access, either to a specific audience, or a totally broad and unrestricted access.

Conclusions

The first aspect to consider in the creation of OER is to whom the resource is directed, taking stock of the projects analyzed and the modes of user appropriation, it can be observed that most of the projects are aimed at university students, and only a few are aimed at vulnerable sectors; although the projects are managed as part of a paradigm of openness, the options are not completely open but focused on specific users. Many of the OER focus on school textbooks, as this is a very lucrative publishing market for companies and publishers, rather than for universities. So, the aim is to go into this market and save this resource. However, there are many websites and applications, and, in some cases, the target audience cannot have access to OER, so public communication campaigns are carried out so that potential users can access the resource.

The implicit discourse is one of openness in the face of privatized or institutionalized education; however, the access for other types of groups to these tools implies large payments that often involve borrowing and indebtedness. These are proposals that do not end up being fully open due to the same access restrictions. Another factor to underline is the organizations and governments that are promoting these

initiatives, with the role of the Canadian government and UNESCO standing out. For the initiatives presented in this paper, the concept of open is understood from the frame of UNESCO´s recommendation (2021), which can lead to partially open access for specific groups, and on the other hand, is presented as opening up learning possibilities to groups that traditionally are denied access.

The idea of open resources contrasts when it comes to scientific publications and when it comes to learning tools for people who do not have access to face-to-face learning due to different circumstances: migrants, refugees, visually impaired, hearing impaired, low economic resources, among others. Within all the experiences, the common denominator is inclusion, recognizing otherness, and managing resources for these communities, providing the excluded with new learning potential.

OER visions vary along the axes of the Global North, which has higher education models and projects with a capitalist focus, as opposed to the Global South, centered on migrant literacy, indigenous peoples, and refugee children. OER increases engagement and connectivity by being articulated in social networks that enhance cosmopolitanism and activism, making mobile learning pedagogically progressive, situated, and contextualized, a "mobile learning for the disadvantaged". The analysis of OER experiences leads to debates on post-truth, engagement, connectivity, diffusion, ephemerality, falsity, information saturation, activism, and disinformation, among others, as all these elements are inherent to learning proposals in the scheme of openness of educational resources.

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EXPLORING REFUGEE CHILDREN'S MULTILINGUALISM THROUGH MULTIMODAL IDENTITY TEXTS

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1. Introduction

Because of the refugee crisis of 2015-2016, European Union experienced a significant rise in the influx of refugees, who have fled to Europe in search of better lives. More specifically, in Greece approximately 119, 7 refugees are living including 19,000 children according to Migration Data Portal, (Migration Data Portal 2022), which has brought to the surface the need for the host country to provide access to education for refugee/migrant children and integrate them in public school and society (FRA 2011; UNHCR and UNICEF 2019). According to the Greek Government, refugee or migrant children are entitled to register in the Greek state school enjoying the same rights as those of their native-born peers regardless of the students' legal status (AIDA 2019). Simultaneously, other non-formal educational initiatives have been adopted by non- governmental organizations (Ziomas et al. 2017).

In this context, in Greece new language learners have emerged, forming about 10% of the total student population (Gkaintartzi et al. 2015), who differ not only in age, gender, socio-cultural background but in first language(s) (L1), language proficiency, and pre-settlement experiences, rendering classroom highly heterogeneous (Dryden-Peterson 2015). In order to face classroom diversity and take advantage of student funds of knowledge (Gonzalez et al. 2005), it is important for teachers to get an insight into students' multilingualism and recognize that their linguistic repertoires "are made up of bits and pieces of languaging, of features, that reflect different life-trajectories such as gender, class, race, immigration status, experience, rights, as well as spatial ones such as community or nation-state" (García 2011: 9). Languages are no longer viewed as two separate autonomous systems, "two solitudes" (Cummins 2007) but individuals employ more fluid language practices, such a translanguaging, navigating among their linguistic repertoires and regarding their languages as an integrated communication system in order to make meaning (Garcia and Otheguy 2020).

In the past few years, there is a growing body of research using visual methodologies in the field of Sociolinguistics to explore individuals' linguistic repertoires and identities (e.g., Busch 2010; Chik and Melo-Pfeifer 2020; Cummins and Early 2011; Melo-Pfeifer 2015, 2017; Prasad 2014), which is viewed as "the visual turn" (Kalaja and Pitkänen-Huhta 2018: 158). Namely, visual methods constitute a prime means of reflecting individuals' personal experiences, identities and language trajectories, as they enable individuals to depict how they conceptualize their multilingualism (Kalaja and Pitkänen-Huhta 2018), whose semiotic value has been acknowledged in the relevant literature. According to Melo-Pfeifer (2015: 198) "children's visual narratives about their multilingual resources must be seen as complex 'semiotic landscapes', as they represent patterns of experiences and feelings about those experiences in a specific context marked by cultural and social discourses on multilingualism".

One form of visual texts used in the relevant literature to explore multilingual students' sociolinguistic profiles, value migrant children's linguistic and cultural capital, support their learning and inclusion was identity texts, which can take any "written, spoken, signed visual, musical, dramatic, or combinations of multimodal forms" (Cummins and Early 2011: 3). They are valuable tools that enable students with a migrant/refugee or low socio-economic background to activate their prior linguistic and cultural capital, connect new information to their prior experiences, express their language experiences, and raise their awareness of the relationship between their L1 and the school language (Cummins and Early 2011). Thus, students through their creative work "represent expressions of identity, projection of identity into new social spheres, and re-creation of identity as a result of feedback from and dialogue with multiple audiences" (Cummins et al. 2015: 557), as the term "identity text" encompasses the nexus between identity negotiation, societal power relations and cognitive engagement.

In particular, in Canadian schools a series of projects were applied to deal with multilingual classrooms (e.g., Ntelioglou et al. 2014; Cummins and Persad 2014), which used multimodal identity texts to shed light on migrant children multilingual experiences, empower to develop their multilingual potential, and investigate the pedagogical potential that arises when concepts of multilingualism and multiculturalism are considered. Additionally, Melo-Pfeifer (2015, 2017) using visual narratives with children with Portuguese migrant background in Germany explored the relationship of their linguistic repertoires and revealed their multilingual awareness where "Children thus predominantly depict themselves as the sum of several monolinguals or as managers of several separated languages" (2015: 205). In the Greek context, Gatsi and Delhaye (2015) by asking migrant students of primary school to produce multimodal identity texts affirmed their multiple identities and empowered students to become aware of their multilingual competencies. Gkaintartzi et al. (2020: 52) used identity texts to give children voice to "express aspects of their sociolinguistic realities and practices, their experiences with languages in their lives, and their educational contexts" and showed that all refugee/migrant children had rich linguistic repertoires that they were activated to communicate. Furthermore, Vitsou and Gkaintartzi (2020) explored refugee/migrant students' sociolinguistic profiles through identity texts and indicated that they were effective tools which enabled teachers to understand their linguistic and cultural repertoires and multi-faceted identities and experiences and value their linguistic and cultural capital in order to support their learning and inclusion. Additionally, Gogonas and Gatsi (2021) asked unaccompanied minor refugees to write texts related to their languages, cultures and aspirations either in the classroom or in the virtual community of Facebook; the identity texts that emerged shed light on the adolescents' linguistic repertoires and their positive attitudes towards multilingualism, who were engaged in translanguaging to facilitate their communication and inclusion into the host country. In Tsokalidou et al.'s research (2021), where a language teaching project took place in the context of non-formal education for adult refugees in order to investigate the factors that hindered Greek language learning, learners were empowered to share their life experiences, stories and narrations and produce various texts, written or oral, monomodal or multimodal in order to respond to the sociocultural contexts and needs. Similarly, Skourtou et al. (2021) among other practices used identity texts with adult refugees, which proved to be an effective tool for the participants to express their multilingual skills, identities and experiences and share their personal and social realities with the community.

2. Research method

2.1. Research rationale, aims and questions

There is "…a call for researchers in the field to shift the focus to the lived experiences of those learning and using more than one language, or how they themselves make sense of various aspects of their multilingualism" (Kalaja and Pitkänen-Huhta 2018: 158). During the last few years relevant research turned to visual methodologies to explore student multilingualism. Given the rather limited number of relevant studies that investigated multilingual students' sociolinguistic profiles through visual narratives, such as identity texts, especially in Greece, (e.g., Gatsi and Delhaye 2015; Gkaintartzi et al. 2020; Vitsou and Gkaintartzi 2020) and the complexity of refugee students' life trajectories and identities, the study seeks to explore refugee children's sociolinguistic profiles through multimodal identity texts and semi-structured interviews in non-formal education. Identity texts allow marginalized students, who are usually engaged in monolingual and monocultural perspectives, especially in monolingual countries, such as Greece (Gkaintartzi et al. 2015), to make their linguistic repertoires and "funds of knowledge" visible (Gonzalez et al. 2005) and increase their multilingual awareness (Melo-Pfeifer 2015, 2017). The study aims to contribute to the relevant literature emerging identity texts as powerful tools that unveil participants' multilingual identities, as, when students' funds of knowledge are valued within a classroom, they feel empowered to build their new lives, acquire school knowledge, and bridge the gap between the languages and cultures they speak or experience (Gonzalez et al. 2005).

In this context, the following research questions were framed:

- What are the refugee students' sociolinguistic profiles?
- How do refugee students perceive and represent their multilingualism through multimodal identity texts?

2.2. Research participants

The participants were seven refugee children, who had been residing in a camp of Northern Greece for more than a year at the time that the research took place, that is in spring 2022. The children's age ranged from 7 to 12 years old. Regarding their origin, most of them came from Syria, while two of them from Iraq. It should also be mentioned that most of them had some shared languages, such as Greek used as a second language (L2), while some shared a L1, such as Arabic and Kurdish, as they came from the same country (see Table I below). All of them had developed basic communicative competency in Greek, as they had been attending both formal and non-formal education. Moreover, the duration of their staying in Greece ranged from 1.5 to 4.5 years. The sample of the study could be regarded as convenience sample (Bryman 2016), as the research took place in a camp of Northern Greece, where one of the researchers was working as an English teacher. Thus, the researcher's familiarization with both the students and the setting ensured access to the research site and the participants. However, it should be noted that prior to the data collection permission for the research was granted by the Ministry of Asylum and Migration. Furthermore, the researchers asked for the consent of the NGO that was responsible for non-formal education services in the camp and the Refugee Education Coordinator.

Table 1. Students' profile

Child's name	Student 1	Student 2	Student 3	Student 4	Student 5	Student 6	Student 7
Age	12	8	7	8	8	12	12
Country of Origin	Syria	Syria	Syria	Syria	Iraq	Iraq	Syria
Years in Greece	1,5	2,5	3	2,5	4	4,5	2,5
Child's languages	Kurdish, Arabic, Turkish, Greek	Kurdish, Greek, Arabic, Sorani	Kurdish, Arabic, Greek	Kurdish, Arabic, Greek	Kurdish (Sorani) Greek Arabic, Turkish	Kurdish (Yezidi), Arabic (of Syria), Greek, Turkish, Suri-Kurdish, Arabic (of Irak)	Kurdish, Arabic, Greek

2.3. Research tools

The study was situated within the qualitative approach, as the data were collected through semi-structured interviews to gain in-depth information (Bryman 2016) about the way these refugee children perceived their sociolinguistic profiles. An interview guide was also designed by the researchers including a set of predetermined open-ended questions addressing the issues of children's language choices and practices. Thus, 7 semi- structured interviews were conducted in Greek in the presence of an Arabic-speaking mediator, which facilitated the procedure, and lasted approximately one hour focusing on the main research questions, which were recorded and, then, transcribed.

Additionally, identity texts were employed to build an in-depth picture of the participants' language practices and choices (see section 1 above). Namely, at the end of the interview process, children were encouraged to create their own multimodal identity texts by drawing anything that expressed their multilingualism.

3. Research findings

The data gathered from children's interviews and their identity texts were analyzed using thematic analysis and descriptive coding to identify themes across the qualitative data and interpret them according to research questions (Maguire and Delahunt 2017).

3.1. Findings coming from the interviews

3.1.1 *Children's multilingualism*

The children's rich and complex linguistic and cultural repertoires became apparent through interviews. Namely, it was revealed that all young participants were multilingual, who had Arabic and Kurdish as their L1 and had developed oral language skills in Greek. Moreover, three of them spoke Turkish and two of them, Sorani. When being asked about foreign language learning, English was participants' first option acknowledging the universality of English, though most of them, particularly, the older ones, emphasized the importance of learning German. For example:

"I know six languages. English a little and German a little…Greek a little too. Turkish, Arabic and Kurdish very well" (St2).

Furthermore, what was interesting was the way some children had developed communicative skills in various languages; their pre-settlement experiences or their residence in a first asylum country prompted them to develop new linguistic skills. Their families' intention to move to another European country motivated them to learn the respective language too. Based on their words, it was apparent that children's trajectories and future aspirations reflected their communicative repertoires:

"We had lived in Turkey for two years before we came to Greece. My siblings and I know Turkish really well…"I must learn German because if I go to Germany I should know the language of the host country" (St1).

In sum, these multilingual learners, who were under conditions of constant mobility, developed various linguistic repertoires at various levels of proficiency to communicate and set linguistic targets anew at every different stage of their lives.

3.1.2 *Value of multilingualism*

Based on the interview findings, it was revealed that all students valued their multilingualism, which was regarded as a means for communication, and aspired to expand their linguistic repertoires by learning more European languages according to their future country of destination to communicate. According to their words:

"Yes, I want to learn Greek because every language that I learn offers new knowledge…. I want to learn foreign languages because in this way I will be able to respond, to talk to people, to communicate with other people" (St7).

Simultaneously, most children highlighted the importance for learning Greek. Their motivation for acquiring the language of the host country was grounded on two reasons: the need for communication and integration into the host society. For example:

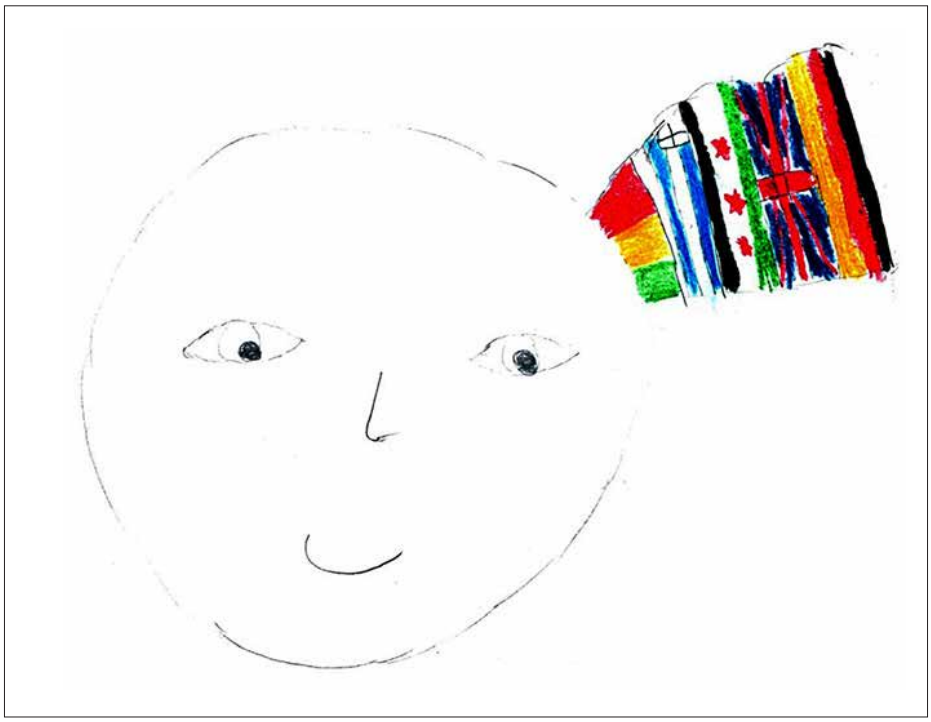
"Of course, I want to (learn Greek). When I go to school, I want to talk to all the children!" (St2).

3.2. **Findings coming from children's identity texts**

Regarding multilingual children's drawings two main perceptions of the relationship between the languages were revealed. Namely, the first pattern indicated that older children tended to represent their languages integrated in a common linguistic repertoire, whereas in the second pattern younger children portrayed themselves as if they were speaking clearly separated and defined languages. In both cases, a common element was the use of national flags. Namely, three participants used national flags to represent their different languages and cultures and illustrate the interdependency of their linguistic repertoires (Drawings, 2, 13, 15). St1's drawing reflected a direct connection between languages and nations showing an integrated repertoire encompassing several clearly defined languages through flags. St6 also drew a heart that included her linguistic repertoires in the form of flags, indicating the interdependency of her linguistic repertoires and expressing, simultaneously, her positive feelings towards multilingualism (Drawing, 13). Similarly, St7 (Drawing, 15) followed the same pattern as that of the other two participants, St1 and St6, where all languages were put in the same place and identified through the use of national flags. Thus, it was evident that these children adopted a broad spectrum of linguistic resources where all languages were clearly identified but seen as interconnected linguistic repertoires that belonged to the same system.

(Drawing 2/ St1)

(Drawing, 13/ St6)

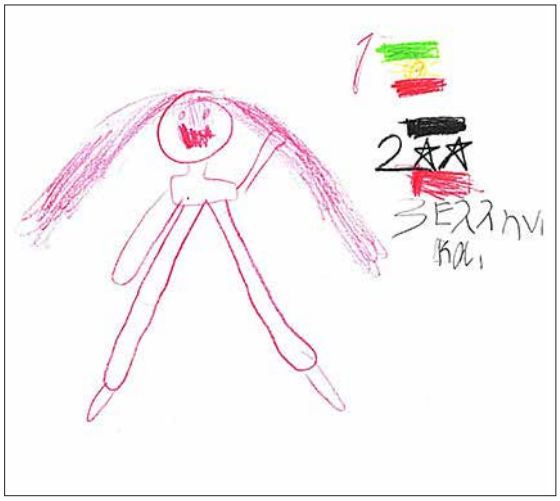


(Drawing, 15/ St7)

Concerning younger children's drawings (Drawings 6, 8, 10), the representation of multilingualism through the use of separate national flags was also apparent. These identity texts revealed the sum of clearly distinct languages, where all languages were kept separate and numbered (see Drawing 6). More specifically, St3 (Drawing, 6) depicted himself thinking in Kurdish, then in Greek and Arabic, who kept all his languages separated and numbered. Similarly, the same pattern was identified in St4 (Drawing, 8) and St5 (Drawing 10), where separate and independent languages were depicted through national flags, which were numbered to illustrate priority. Only St2' s drawing differentiated from the rest, as she included her L1 in the form of an angel (Drawing, 4) expressing, in this way, the sentimental value towards her L1, which was made clear from the interview finding as well: "Only good angels speak Kurdish".

(Drawing, 6/ St3)

(Drawing, 8/ St4)



(Drawing, 10/ St5)

(Drawing, 4/ St2)

Conclusively, these multimodal identity texts allowed both students to express their multilingualism and teachers to gain insight into children's multilingual realities.

Discussion

The last few years a line of research has been using visual methodologies in the field of Sociolinguistics to explore individuals' linguistic repertoires and identities (e.g., Busch 2010; Chik and Melo-Pfeifer 2020; Cummins and Early 2011; Melo-Pfeifer 2015, 2017; Prasad 2014). Considering the linguistic and cultural diversity of contemporary classrooms, the aim of the present study was to explore how refugee children perceived their sociolinguistic realities through multimodal identity texts in order to make children's multilingualism visible. The research findings coming from the interviews and identity texts indicated that students' sociolinguistic profiles were represented by the sum of various languages, revealing, simultaneously, positive feelings and different degrees of skill development in the various languages, which concurred with relevant studies (e.g., Gkaintartzi et

al. 2020; Gogonas and Gatsi 2021; Gatsi and Delhaye 2015). Namely, it was found that older children tended to represent their languages as an integrated communication system, which indicated their effort to navigate among their linguistic repertoires (Garcia and Otheguy 2020), whereas younger children perceived their multilingualism as the sum of clearly distinct languages, which were kept separate and numbered. The latter is congruent with Melo-Pfeifer (2017: 50) indicating that, though students seemed to be aware of their multilingual repertoire, they perceived their multilingual identity as "the sum of several monolinguals". Another important element emerged from the research findings was that almost all students regardless of the way they perceived their various languages, used flags to depict their multilingualism, which indicated a direct association between nation and language expressing both a symbolic and emotive value.

Regarding identity texts, particularly, which the present study used to explore students' multilingualism, "represent expressions of identity, projection of identity into new social spheres, and re-creation of identity as a result of feedback from and dialogue with multiple audiences" (Cummins et al. 2015: 557). The multimodal identity texts, that is the drawings, produced by these children proved to be a powerful tool to reveal their diverse identities, experiences and practices highlighting, at the same time, their need to negotiate their multiple linguistic repertoires and make choices between the languages to communicate. Overall, the semiotic value of children's visual narratives has been acknowledged in the relevant literature, which must be seen as "complex semiotic landscapes" (Melo-Pfeifer 2015: 198) that represent multilingual student linguistic repertoires and experiences and enable them to negotiate and make meaning in a specific context.

Given, on the one hand, the increasing number of refugee/migrant students in the Greek formal educational system and the Greek monolingual policy, on the other hand, neglecting students' multilingualism (Gkaintartzi et al. 2015), the research contributes to the relevant field, as it paves the way for teacher development programmes that should promote multilingual practices, such as valuing students' funds of knowledge (Gonzalez et al. 2005), to increase inclusion. Such a shift in language education would be more than necessary in times of superdiversity (Gogonas and Gatsi 2021). However, considering some of the study limitations, such as the rather limited sample, more research is needed including a larger sample to generalize and verify the findings of the study.

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15TH World Congress of Semiotics

Semiotics in the Lifeworld

XII. **Roundtable on DeSignis**

DESIGNIS'S CONTRIBUTION TO CONTEMPORARY SEMIOTICS [1]

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1. Presentation of the Round Table [2]

Since its foundation in 1999 in A Coruna University deSignis, the Latin American Semiotic' Journal, has been present in discussion panels and Books tables during the AIS/IASS 'World Congresses held at Lyon, Helsinki, Kaunas, Nanking and recently in Buenos Aires. Published and printed by the National University of Rosario, Argentina, it is indexed in Latindex, Redalyc and World of Sciences and between others in Dialnet for the Spanish language.

This round table gives a panorama about the Latin American Semiotics' new agenda.

deSignis is an international journal of semiotics in Spanish and Portuguese. Continuously published since 2001, with +500 authors, it is dedicated to the study of signs, signification and the production of meaning from interdisciplinary and multicultural perspectives. It is a peer-reviewed multidisciplinary scholarly journal published twice a year with the support of the Latin American Federation of Semiotics (FELS). deSignis explores the many possibilities of semiotic analysis within the context of social relations and processes, particularly those pertaining to contemporary Latin American societies. It promotes an interdisciplinary dialogue among researchers in the region and the international scientific community.

deSignis is aware of the growing demand for semiotics experts in fields such as communication, advertising, fashion, politics, media, geography, architecture and urban design, market research and information technologies. The journal publishes semiotic analyses from these and other emerging fields providing descriptive and interpretative semiotic methodologies and analyses. As a research tool for researchers and students, deSignis can be dowloaded for free it its website. www.designisfels.net

2. About the Round Table

Regarding this Round Table, and the contributions of its participants, for the publication of the Congress book you will find the texts by Gastón Cingolani "On the figure of Eliseo Verón in Latin American Semiotics", focused on the contribution of Eliseo Verón to Latin American Semiotics; the text by Rafael del Villar "Sociosemiotics of deSignis production-circulation and consumption changes from its beginnings to the present day, manifestation of its deep interrelation with Ibero-American civil society", focused on the changes in the cultural production mode of the Society, which, and in the opinion of the author, have a good mirror in the history of deSignis; and, finally, the contribution of Clotilde Pérez "*deSignis* and the circulation of research in Semiotics: from Ibero-America to the world" which focuses her text on the interrelation of Ibero-American Semiotics with other scientific-semiotic regions in which it stands out. Regarding the presentation by José María Paz, Gago focused his intervention on the relationship of FELS

[1] This text responds to the contribution I made to the "Round Table of *deSignis* and the last 25 years of Latin American Semiotics: Transformations, Intersections, Circulations" for the Semiotics in the Lifeworld: 15th World Congress of Semiotics (IASS/AIS) held in Thessaloniki, Greece from August 30 to September 3, 2022. Date of the Round Table September 01, 2022. With the participation of: José Maria Paz Gago "*deSignis* and its updates: Number 1 Fashion and Number 32 Back to Fashion… on the Web" and the link between deSignis and the FELS; Sebastián Moreno "What's next? *deSignis* as a journal for the construction of a global Semiotics" or the role that *deSignis* can play in the construction of a global dialogue in semiotics; Gastón Cingolani "On the figure of Eliseo Verón in Latin American semiotics" or the contribution of Eliseo Verón at Latin American Semiotics; Clotilde Pérez "*deSignis* and the circulation of research in Semiotics: from Ibero-America to the world" or the interrelation between Ibero-American Semiotics and other scientific-semiotic regions; and Rafael del Villar "Socio-semiotic of the changes of production-circulation and consumption of *deSignis* from its beginnings to today, a manifestation of its deep interrelation with the Ibero-American civil society" or how the changes in the mode of cultural production of society have a good mirror in the history of deSignis. The translation if the text has been revised by Lucía Nieto Maestre, member of Laprec and PhD candidate of the UAB's communication and journalism doctorate.

[2] These words served as a presentation for the Round Table and were prepared by the director, Dr. Lucrecia Escudero Chauvel.

with *deSignis*. For his part, Sebastián Moreno, his intervention was based on the role that *deSignis* can play in the construction of a global dialogue in semiotics. Both have declined to send their text to be published.

3. Preamble: Some data to remember

deSignis publication was founded in 1999 at the University of A Coruña during the IV International Congress of the Latin American Federation of Semiotics (FELS), to date, it has 36 issues published in paper and digital versions. *deSignis* is a bilingual (Spanish-Portuguese) international scientific journal that includes an abstract in English and international peer review.

The first eleven issues, specifically ten copies, since one of the issues was double, were published by Editorial Gedisa, during the period 2001-2007. Two hundred seventy-three authors contribute to this series, of which 161 are Latin American[3]. From 2008 to 2014, the New Series began, edited by Editorial La Crujía, made up of ten issues and in which 320 authors contributed, of which 212 are Latin American.

Since 2015, the Publishing House of the National University of Rosario in Argentina is in charge of publishing on paper and the *Series of Transformations* begins, which consists of ten issues until 2019. The total number of published authors is 250 of them, 142 are Latin Americans.

In 2020, *deSignis* launches the *Intersections Series*. Editorial UNR continues the printed publication. At the time of this presentation, the *Intersections Series* was finalized, in which there are already six issues published and, in preparation, four more. Published authors 150 of which, 78, are Latin American. It will be in the second half of 2024, when *deSignis* starts the *Circulations Series*. The contributions of *deSignis* to the disciplinary field of Semiotics materialize in more than nine hundred published authors, the Latin American scientific production has been of almost eight hundred authors. This allows us to talk about the fulfillment of its objectives. Thus, *deSignis* complies with that sentence with which he began his journey "A complex practice: deciphering social signs".

This *deSignis* practice, as an international journal of Semiotics, aims to publish, in Spanish and Portuguese, articles dedicated to the study of the production of meaning in Latin American societies from an interdisciplinary and multicultural perspective. It is dedicated to the study of the processes of production of meaning in contemporary Latin American societies, which enables interdisciplinary dialogue and the coexistence of points of view between researchers from the region and the international scientific community.

4. Some questions to begin and a quote

Some questions to begin

Do we no longer have anything to say from Semiotics? Has Semiotics become a conceptual field derived from and anchored in the first sixty years of the 20th century and are the new contemporary challenges not the object of it and its conceptualization? Is Semiotics lost in the 21st Century? Does more than twenty centuries of reflections on the life of signs and their communication and interpretation no longer have a place, or a theoretical space?

> "The semiotic point of view, implicitly, always presents itself in the actions and consciousness of man. The peculiarity of science is that of proceeding to analyze what had never been analyzed precisely because it seemed simple and obvious. Under this aspect, semiotics is linked to the science of the 20th century, which aspires not so much to know something new with respect to content, but rather to expand the knowledge of knowledge itself`[...] Semiotic research is closely linked not only with the culture of his time, but also with the national culture and with the scientific tradition" (Lotman and Uspenski, 1973 [2007])[4]

[3] For the count of authors, both the authors who have contributed an article and those others who have provided critical reviews of texts, profiles or obituaries have been taken into account. The counting procedure has been manual, following all the contributions that appear in each of the published issues.

[4] Lotman, Iuri M. y Uspenski, Boris A. (1973) «Investigaciones semióticas». Entretextos. Revista Electrónica Semestral de Estudios Semióticos de la Cultura. Nº 10 (Noviembre 2007). http://www.ugr.es/~mcaceres/entretextos/entre10/investigaciones.html

5. Systems of symbolic representations

Question 1:

How can a scientific publication become a model for the cultural management of knowledge?

We find the answer in the production of the 36 issues published so far in the three stages of publication and the two Hors série.

Let's look at the ***First stage-Gedisa***:

As a magazine, it is published in Gedisa. The collection contains the theoretical concerns of the moment within a critical and dynamic view. (Ten volumes, 11 issues, one double)

The main areas of interest:

Thus, and from the first number, reflections on the complex systems of social signs are addressed and it begins with a reflection on *Fashion*, coordinated by Lucrecia Escudero Chauvel, with the collaboration of Giulia Ceriani. Representations and identity. Fashion, therefore, as a universe in which different discourses are combined in a complex system of signs with multiple aspects: internationalization, globalization and specific languages.

Political Communication. Transformations of the public space, coordinated by Adrián Gimate Welsh, with the collaboration of Silvia Tabachnik. Due to the very characteristic of this discourse, it constitutes in itself an interdisciplinary semiotic system.

The gestures. Senses and practices, coordinated by Mónica Rector. The universe of gestures, the enormous importance of non-verbal communication.

Iconism. The meaning of images, coordinated by Lucia Santaella, with the collaboration of Fernando Andacht and Juan Angel Magariños de Morentín. The here and now of Peirce and his gaze, a century later.

Corpus digitalis. Semiotics of the digital world, coordinated by Rafael del Villar and Carlos A. Scolai, or the incursion into new ways of communicating and producing meaning.

Communication and intercultural conflicts, coordinated by Cristina Peñamarin, with the collaboration of Walter Mignolo. Interculturality, coloniality and decoloniality, aspects linked to the booming decolonial turn and concern in social and communicative aspects which indicate, once again, deSignis's aim to address issues of contemporary concern.

Television formats, coordinated by Charo Lacalle, or how these contribute to the construction of meaning.

Myths and Rites in Contemporary Societies, coordinated by José Enrique Finol. The survival of tradition in modernity.

Audiovisual Media between Art and Technology, coordinated by Winfried Nöth, with the collaboration of José María Paz Gago and Eduardo Peñuela. The transformations and interactions between art and technology to create and produce meaning.

Aesthetics and Semiotics: Borders of Representation, coordinated by Rosa María Ravera, with the collaboration of Emilio Garroni and Lucrecia Escudero Chauvel.

We have seen the narrative-driven thread of knowledge management focused on the concern for the issues/problems that define the contemporary world and that lead to a semantization, meaning and redefinition from a semiotic reflection.

6. Construction of meaning and its discursive reconstruction.

Second stage-*New series*

The narrative continues with these themes and incorporates new ones. Here begins the second stage, ***New series***, published in paper edition by La Crujía in Buenos Aires, Argentina (10 Numbers)

Question 2

What construction of meaning is derived from it? What discursive reconstruction does perform?

Thus, thinking about translation in a postcolonial, globalized and connected society context raises the question about. This is the case of issue 12 *Translation/Gender/Postcolonialism*, coordinated by Patrizia Calefato and Pilar Godayol.

If translation leads us to think of globalization, pollution and postcolonialism, the Border places us on the edges, limits, the transit of people, the ideas and goods in contemporary multicultural societies that are defined by the intercultural relations that occur within them. It represents an enormous contribution for the socio-semiotic in a contemporary world in which the border is, fundamentally, a limit instead of a space for transit, arrival, healthy contamination and exchange. The place of arrival and even of death (sadly these days...) Reflecting semiotically on the meaning of these questions in the space of events and investigating the symbolic universes created around them is the subject of No. 13: ***Borders***, coordinated by Teresa Velázquez.

We see that the common thread is maintained about a specific way of producing knowledge through a scientific and cultural publication.

If so far we have talked about postcoloniality, decoloniality, border, transit or limit, exchange or transculturality and symbolic universes around all of this, we can see how cultural identities are concretized where miscegenation, exchange and contamination, define the symbolic identity of the Latino. In what way, then, and ultimately, should concrete and defined cultures think, such as the Latin culture transformed into a planetary culture? This is the case of number 14: ***Latin taste***, coordinated by Eliseo Colón Zayas.

This construction of knowledge offered by *deSignis* returns to identity. It is situated in the cultural and discursive imaginary present in the public space and transited by social discourses. This is the case of number 15: *Time and space in the construction of identities*, coordinated by María Teresa Dalmasso, Fernando Andacht and Norma Fatala, with the collaboration of Sebastián Gastaldi, Alicia Vaggione and Sandra Savoini.

The set formed by the numbers 16 Body(IES): *sexes, senses, semiosis*, coordinated by María Eugenia Olavarría and 19, *The Queer Culture*, coordinated by Fabricio Forastelli and Guillermo Oliver, leads us to think that both body culture and queer culture travel over the bridge of languages and discursivities to determine and expose realities that have always been very concrete and invisible.

As exponents of everyday life, we group together 18 *Eat, Drink, Talk,* coordinated by Oscar Traversa, with the collaboration of Gustavo Aprea and Gastón De Lazzari, and 20 *Urban Cultures*, coordinated by Neyla Graciela Pardo and Horacio Rosales Cueva.

As for the constant effort of the magazine to link semiotic content to aspects of the new capitalism and also to technological transformations, we can find them in the issues of *deSignis* 17 *Global Strategies: Advertising, Brands and Semio-Capitalism*. Coordination: Antonio Caro and Carlos A. Scolari and 21 *Graphic Semiotics*, Coordination: Lydia Elizalde, Rocco Mangieri and María Ledesma.

With the publication of these numbers, the ***New series*** ends and gives way to the third: ***Transformations***, whose The paper edition is published by the Servicio de Publicaciones de la Universidad Nacional de Rosario, Argentina.

7. Semiotics: analysis of symbolic and public space in contemporary society.

Question 3

Is Semiotics necessary to address contemporary issues?

This stage begins with number 22 *The cartoon. Symbolic Spaces*, coordinated by Oscar Steimberg, with the collaboration of Rocco Mangieri, Federico Reggiani and Laura Vázquez Hutnik, or the updating of mass culture and its processes of semiosis. Which is followed by number 23 *New Imaginaries. 3D cinema, videogames, music, series*, coordinated by Rafael del Villar, with the collaboration of Charo Lacalle and Alfredo Cid Jurado which, in one way or another, reinforces the previous contribution as far as the products of mass culture and the technological transformations that distinguish it are concerned, making a semiotic reflection on these aspects essential.

Issue 24 ***Emotions in the new public sphere***, coordinated by Cristina Peñamarin, presents an update on the transformations that have taken place in the public space in which political discourse is no longer only present, but where public space takes on a new dimension. nurtured by contemporary social networks. Here number 2 is taken up in regard to "public space" and its transformations.

Special mention to number 25 ***History of Semiotics. Tribute to Umberto Eco***, coordinated by Wenceslao Castañares and Giovanni Manetti, an excellent number that allows us to place our discipline in the central axes of its theoretical and diachronic evolution and of enormous opportunity and relevance. We want to make a memory and a very special mention to our colleague Weneslao Castañares who left us last year.

Continuing with the topics of interest number 26 ***Semiotics and Ideology(s)***, coordinated by Lucrecia Escudero Chauvel and Teresa Velázquez García-Talavera, highlights, once again, the enormous concern that deSignis shows for the issues that are linked to society contemporary. An essential number to reveal the aspects and paths of contemporary ideologies and the essentials of re-setting the foundations of the symbolic constructions that support it.

Number 27 ***Cinema and Literature. Interferences and Intersections***, coordinated by Sabine Schlickers, Jörg Türschmann and Mónica Satarain, links the issues that have concerned both the Humanities, the Social Sciences and art.

Another recurring theme in deSignis is found in number 28 ***The Photographic: Between Analogue and Digital***, coordinated by Jacob Bañuelos Capistran and Vicente Castellanos Cerda. Once again, a call is made for the evolution of cultural symbolic products from a contemporary perspective.

To conclude this series, we find number 29 ***Social Semiosis. Tribute to Eliseo Verón***, coordinated by Lucrecia Escudero Chauvel, Marita Soto and Óscar Traversa. With the collaboration of Paolo Fabbri, dedicated to the thought of Eliseo Verón, his brilliant contributions to Applied Semiotics, especially in the media, politics and public communication.

Issue 30 ***Cybercultures***, coordinated by Eliseo Colón Zayas, deals with different aspects such as the culture(s) of the Internet; the language(s) of cyberspace; identities and communities in cyberspace; culture in cyberspace; the processes of education in cyberspace and the processes of semiosis in virtual environments, among others.

8. The interrelation of yesterday's and today's themes in the field of Semiotics

From here, the fourth ***Intersection Series*** begins. For the moment, six issues have been published.

Question 4

Is Semiotics a disciplinary field that allows interpreting the symbolic constructions of the first third of the 21st century?

The reply:

Issue 31 ***Populism(s)***, coordinated by Edgardo Manero and Lucrecia Escudero Chauvel, with the collaboration of Juan Corvalán Espina. It covers an update of populism in the SS.CC., how the transformation of the actors is reflected, how acting imaginaries and their representations are constructed and, finally, what is the agenda between mediatization and their intersections.

Issue 32 ***Back to Fashion… on the Web***; coordinated by José María Paz Gago, in collaboration with Bianca Terracciano and Victoria Nannini.

A Semiotics of Fashion is a reflection on social and collective change. Fashion functions as a device dependent on a system of visibility. A device for the circulation of meanings and interpretations, in which the web serves as a sounding board. It recalls Issue 1 La Moda, which opened the *deSignis* collection, or how technological transformations can influence its meaning and interpretation.

Issue 33 ***Intersections in Political Discourse***, coordinated by Teresa Velázquez García-Talavera y Mariano Dagatti

This new issue compiles articles that reflect, from a semiotic perspective, on the relations between politics and communication in Western democracies of the 21st century, taking into account the decisive change in the forms of representation, participation and consumption within the contemporary media ecosystem. Note that it results from a look at *deSignis* 2, *Political Communication. Transformations of the public space* and wonders about the possible transformations that have occurred in the political discourse in the two decades that separate both issues.

Issue 34 ***Cultures of transport in Latin America. Networks, practices, discourses, fictions,*** coordinated by Gonzalo Aguilar, Wolfram Nitsch, Jörg Türschmann, Christian Wehr

Its content has diverse visions. Thus, cultural history or cultural semiotics, transport networks and practices in Latin America and related discourses, caricature or urban chronicle, and the impact of technical modernization on everyday practices. Such practices favour the construction of a particular Latin American cultural identity in terms of transport systems.

Issue 35 ***Cognitive semiotics: new paradigms***, coordinated by Asún López Varela Azcárate, with the collaboration of Luís Martínez-Falero y Lucia Santaella.

This issue aims to revisit the question posed by Umberto Eco about the limits of Semiotics and semiosis, to build bridges between Semiotics, the social and human sciences with the natural sciences and STEM fields, in an attempt to better understand the processes of meaning-making, innovation and creation, as well as the nature of human and animal consciousness.

Issue 36 ***Semiosis and feminisms. Feminist and discourse theories***, coordinated by Cristina Peñamarín, Bety Amman y Elizabeth Parra.

It is interesting in this issue to think about how semiotics and theories of social discursivity interact with the unfinished field of feminisms and what are the exchanges, random or permanent, between these interpretations.

37 ***Mediatization*** (in the process of being typeset); Coordinated by Andrea Hepp y Guillermo Olivera, with the collaboration of Susan Benz, Lucrecia Escudero Chauvel y Heiko Kirschner.

The issue emphasizes the historical background of the concept of mediatization and the current situation and development of the concept or, in other words, the long history of mediatization.

These answers will then be completed with the following topics:

38 ***Semiotics of the Criticism of the Arts***, coordinated by L. Elizalde (UAEM/Facultad de Artes) y M. Ledesma (UBA/FADU), with the collaboration of Mónica Caballero, docente UNLP / Facultad de Bellas Artes; UNA) Semiotic reviews for contemporary art criticism are presented in this issue. Let us remember, among others, numbers 10 (Audiovisual Media between Art and Technology) and 11 (Aesthetics and Semiotics: Borders of Representation)

39 ***Archive and memory***, coordinated by Claudio Guerri and Martin Acebal.

This issue deals with the archive as a social practice and as a semiotic process. Aspects such as performativity, its argumentation, or the construction of intellectual biographies of an author or public memory, as well as image collections in different media and platforms, and the analysis of the functioning of the web as an immense archive of memory contemporary and the importance of filters.

40 ***Mediterranean and symbolic intersections***. Coordinated by Teresa Velázquez García-Talavera and Ricardo Carniel Bigs, with the collaboration of Eliseo Colón Zayas.

An issue devoted to the symbolic intersections between the Mediterranean and Latin America allows us to discover the traces present between different cultures and traditions and, at the same time, the hybridizations, crossbreeding and re-appropriations between these cultural diversities. It is interesting to establish links between different areas of knowledge that have Semiotics and the theory of symbols, and their interpretation, as the central axis of this crossing or intersections.

For the ***Circulations series:***

Memes and digital culture. Transformations in the field of mediatization, coordinated by María Elena Bitonte (Universidad de Buenos Aires/Universidad Nacional de Moreno, Argentina), with the collaboration of Carlos Scolari (Universitat Pompeu Fabra, España) and the editorial support from Nicolás Canedo, Ariel Gurevich, Laura Siri and Verónica Urbanitsch (Universidad de Buenos Aires, Argentina)

An approach to the meme or Internet meme is proposed. Let us remember, among others number 32 (Cybercultures).

Mutations of television fiction in the Contemporaneity, coordinated by Charo Lacalle (UAB) y Nicola Dusi (Università di Módena-Reggio Emilia)

Issue dedicated to the new Chernobyl serial narrative, biopics, forests and narrative worlds, television series, serial cinema or the combination of both. Let us remember, among others, numbers 7/8 (Television formats) or 23 (New Imaginaries. 3D cinema, videogames, music, series).

Optical illusions /Ilusiones ópticas. Coordinado por: Carmen Fernández Galán Montemayor (Universidad Autónoma de Zacatecas), Clotilde Pérez (Universidad de Sao Paulo)

Multidisciplinary and transdisciplinary number and integrates the fields of theoretical and experimental physics together with visual semiotics, as approaches to different optical phenomena in art, cinema, holography, archaeology, photography, literature, advertising and transpositions. Let us remember, among others, numbers 17 (Global Strategies: Advertising, Brands and Semio-Capitalism) or number 28 The Photographic: Between Analogue and Digital,

9. deSignis Collection: Present and Future

Firstly, *deSignis* is committed to making room for those contributions of great interest but published outside the temporal structure of two issues per year. This is the case of those contributions that we have called Hors série.

Number 01, entitled ***The face in the Latin American digital horizon***. Coordinated by: Cristina Voto, José Enrique Finol and Massimo Leone, it is now available on the web. Its objective is to bring together the different views that semiotic studies can offer on the change that the meaning of the face is undergoing on a global scale with a specific approach based on Latin American experiences and approaches.

Number 02, entitled ***Semiotics of culture: from Yuri Lotman to the future. Towards a cultural typology of the present***. Coordinated by: Inna Merkoulova, Jorge Lozano (†), Miguel Martín and Franciscu Sedda. With the collaboration of: Pampa Arán At the time of writing these pages, it is in the process of being published. The semiotics of culture and, specifically, the last Lotman, allows us to adequately characterize and describe the semiosphere of the present. A typology of cultures that recalls the analyzes that the School of Tartu and Moscow developed, for example, on the Middle Ages and the Age of Enlightenment.

Likewise, *deSignis* launches the deSignis Editorial Project, made up of collections such as Monographs; Little essays; results of conferences; Collective works derived from research projects. For this we invite you to send a proposal.

We have tried, by considering *deSignis* as a manifestation of knowledge management, to show how this scientific publication is a model of interdisciplinary dialogue from Semiotics and other disciplinary fields within the space of Social Sciences, communication, humanities and the knowledge society through ICTs.

Before concluding, we would like to remind our colleagues, researchers and theorists who have contributed to *deSignis* and have accompanied us on this long, productive, and creative journey throughout all these years and that they are no longer with us. Thus, the members of the Sponsoring Committee: Thomas Sebeock (2001†), Gérard Deledalle (2003†), Eliseo Verón (2014†), Umberto Eco (2016†), Tomás Maldonado (2018†), Desiderio Blanco (2022†); the members of the Scientific Committee: Nicolás Rosa (2006†), Jesús Martín Barbero (2021†); the members of the Editorial Committee and the Advisor: Juan Ángel Magariños de Morentín (2010†), Eduardo Peñuela Cañizal (2014†), Wenceslao Castañares (2018†), Óscar Traversa (2020†), Jorge Lozano (2021†), Rosa María Ravera (2021†) A very heartfelt memory for all of them and our deep gratitude and appreciation.

SOCIO-SEMIOTIQUE DES CHANGEMENTS DE PRODUCTION, CIRCULATION ET CONSOMMATION DE DESIGNIS, REFLET D´UN ETROITE INTERRELATION AVEC LA SOCIETE CIVILE

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1. Introduction

Décrire les changements de la production de la *Revue deSignis* de l´origine (2001) à d´aujourd´hui signifie que nous devrons délimiter notre objet réel, dans notre cas qu´il s´agit d`un objet culturel particulier qu´il s´insère dans les structures des échanges économique sans le but de profit, mais il n`a pas de soutien financier stable d´exploitation et, en même temps il est une marchandise, un objet de circulation, un valeur d´échange. Et, un plus, un objet culturel spécifique: un objet de circulation du savoir académique scientifique, savoir qu´il a leur propre procès de production. Dans ce contexte, qu´il faut partir de la contribution de Karl Marx ([1857] 1968), il est impossible la description d´un objet culturel dehors de la description de la totalité sociétal, c´est à dire de «la relation générale de la production avec la distribution, l´échange et la consommation» (Marx K. [1857] 1968: 35). Alors, notre objet réel implique saisir la production de l´objet revue académique et l´objet scientifique sémiotique.

2. Les traits distinctifs de l´objet culturel Revue deSignis à niveau du contenu

La revue s´insère dans le processus de circulation le 2001(il naît le 1999) dans un période significatif: le mur de Berlin a tombé, la guerre froid n´existe pas, et il n´y a pas un mythe de référence symbolique qu´il implique à la identification de la société civil, la dispute capitalisme/ communisme/ troisième voie est un vide (aussi le réalisme socialiste/ l´art pour l´art). Alors, il n´y a pas une référence pour rendre intelligible le réel.

La revue deSignis nous propose des théories et des descriptions des fragments de la réalité, ce que la sociologie appelle des théories de moyenne portée. En même temps, la réalité a été en procès de transformation, et la société civile a besoin d´un schème analytique pour l´interpréter, et la revue a quelques choses à dire par rapport saisir la mode, le numérique, la communication politique, l´image digital, l'esthétique aujourd´hui, entre d´autres.

D´autre traits distinctifs est le caractère transdisciplinaire des numéros thématiques (la sociologie, l´esthétique, la communication, la politique, entre d´autres), la singularité d´être polydialogique (la sémiotique peircienne, la sémiotique de l´école de Paris, par exemple), et aussi d´être une plateforme, un lieu du regard du travail de la sémiotique fait à l´Espagne et à l´Amérique Latine et le Caribe.

3. L´objet scientifique sémiotique et leur production

Il y a plusieurs perspectives analytiques pour la description d´une discipline. Nous pouvons partir de la philosophie (Umberto Eco, Wenceslao Castañares, Ana María Mora, entre autres) ou de la sociologie de la connaissance ou de la science des sciences (Algirdas Julien Greimas, Paolo Fabri, Gaston Bachelard, Pierre Bourdieu, entre d´autres). Notre perspective est la dernière: la science occidentale (blanche) fait un coupure épistémologique (opposition) entre l´objet réel et l´objet scientifique à l´origine: la réalité ne parle pas par soi-même, il faut transformer l´objet réel en objet scientifique et ce procès n´est pas individuel, il n´est pas le sujet qui fait la science, il parle pour lui un processus sociohistorique: «le sujet individuel de la recherche s´insère ainsi dans un enchaînement syntagmatique qui le transcende et qui se présente comme un discours scientifique social» (Greimas, 1979: 323). Greimas détecte que ce procès de transformation se donne à travers de l´articulation des deux isotopies: une isotopie sémantique (récurrence des catégories à partir des définitions théoriques) et une isotopie véridictoire (récurrences des catégories méthodologiques), qu´ils sont possibles de lier par les processus d´anaphorisation: «une anaphore sémantique qui postule l´identité des contenus articulés dans deux formes différentes. Mais

cette assertion d´identité n´est rendue possible que par l´introduction d´un anaphorique cognitif modalisant les contenus qu´il prend en charge, les faisant passer de leur statut d´être à celui de savoir- être» (Greimas, 1976: 23). Alors, le procès de transformation de l´objet réel dans objet scientifique implique un dispositif et des outils de production, et ils fonctionnent dans une société concrète, c´est à dire la science est une pratique scientifique réel, ne pas une construction à partir d´une philosophie spontanée du scientifique (Bachelard, 1972). C´est à dire, nous ne pouvons pas de parler de la science en générale: il est «indispensable d´examiner des secteurs particuliers de l´expérience scientifique et de chercheur à quelles conditions ces secteurs particuliers reçoivent non seulement une autonomie mais encore une autopolémique» (Bachelard, 1971:23), de là les notions de régions épistémologiques, de champ théorique discipliner, de coupure et de rupture épistémologique. Alors, il faut saisir la science dans un période historique (espace-temps), où il y a une réalité qu´il est nécessaire transformer en produit scientifique, une activité humaine qu´elle doit travailler à travers des moyens de production (outils) et des rapports sociaux pour le faire. Car, une discipline construit un champ théorique, qu´il s´insère dans un champ épistémologique (tous les rapports interdisciplinaires établit), mais elle n´est pas seulement un discours elle implique moyens de production (outils) pour le construire, cela veut dire il doit être consomme. Il n´y a pas produit s´il n´est pas consommation, alors, il participe d´un valeur d´usage et d´un valeur d´échange (quelque fois la valeur d´usage est écrasé par la valeur d´échange, structuration dominant). Et, il y une coupure épistémique quand le champ propose au regard qu´il n´est pas regarder pour le champ, et il aura rupture épistémique quand il y aura un tourner en 160 degrés du point de vue.

C´est déjà Greimas (1976) qui a pris conscience que la sémiotique est une discipline qu'il s´insérer dans le domaine de la scientificité. Dans la même perspective Fabbri (2015) nous dit: «Je crois qu'il faut revenir à ce qu'a dit Greimas, c'est-à-dire travailler avec le regard de la scientificité, avec une orientation scientifique»" (Fabbri, 2015: 90). Au-delà de la philosophie spontanée des savants qui font la science, la sémiotique est un champ théorique discipliner à l´intérieur des sciences sociales et humaines qu´il naît à partir d`un besoin social à remplir (s´il n´y a pas de besoin, il n´y a pas possibilité des outils de production): les déséquilibres de fonctionnement de l´anthropologie, de la sociologie, du psychanalyse, de l´architecture, de l´esthétique, de la littérature, la sémantique, entre d´autres, parce qu´ils ont la impossibilité de saisir le sens (le plus profond), seulement le sens est possible de saisir à partir de la totalité du texte, il n´est pas possible avec la récurrence des séquences, non plus par l´opérationnalisation d´un concept théorique (il s ´agiterai d´une description non pas approfondie). La coupure de la sémiotique comme discipline est placée un non pas vu pour un champ épistémologique des sciences humaines et sociales: «son souci premier sera donc d´expliciter, sous forme d´une construction conceptuelle, les conditions de la saisi et de la production du sens» (Greimas, 1979:345). Alors, il y a un déséquilibre d´un champ épistémologique qui nourrit le besoin de la sémiotique et il permettra leur naissance comme pratique scientifique dans deux espace: l´École Pratique des Hautes Études (Paris: Greimas, Barthes, Lévi- Strauss, Lacan, Metz, entre d´autres) et à l'Université de Bologne (Umberto Eco, Pino Paioni, Paolo Fabbri, entre d´autres, Italie), parce qu´il y a d´enseignement, des publication et de la recherche, car, il y a des produit qu´ils font la circulation, un espace- temps concrète, non pas un discours. On préfigure les chemins de la sémiotique peircienne de présence en langue anglaise et la sémiotique française.

Mais, pour comprendre le lieu de la discipline, il faut d´insérer la description de Eliseo Verón du fonctionnement de la scientificité, le procès de fondation d´un discipline est «un tissu complexe des sous-ensembles discursives multiples «Veron, 1998:27): le PDI est l´ensemble finit, les conditions de production des discours, pour nous il serait l´outil théorique méthodologique, et le RDI est l´ensemble ouvert, los processus de reconnaissance du PDI ; nous pouvons dire, alors, qu'il y a deux dimensions plus importants pour un discipline: les conditions de leur production concrète, y le champ épistémique dans laquelle la sémiotique peut opérer. Le reconnaissance s´agiterai d`un procès qu´il se situe à l´origine, mais aussi dans leur élargissement. Anne Hénault ([1992] 1997) fait une description exhaustive du passage du RDI (reconnaissance constructive) au PDI (la construction de l´outil), c´est à dire de la sémiotique comme discipline. Leur *Histoire de la Sémiotique* permet construire le tissu qui permet la transformation de la linguistique au sémio- linguistique, et de la sémiolinguistique au sémiotique (L´École de Paris).

Le champ épistémologique dans laquelle la sémiotique s´insère est complexe, transdisciplinaire, nous pouvons faire un graphique de tous les champs théoriques dans laquelle la sémiotique peut participer, il s´agit d´une structure polygonale:

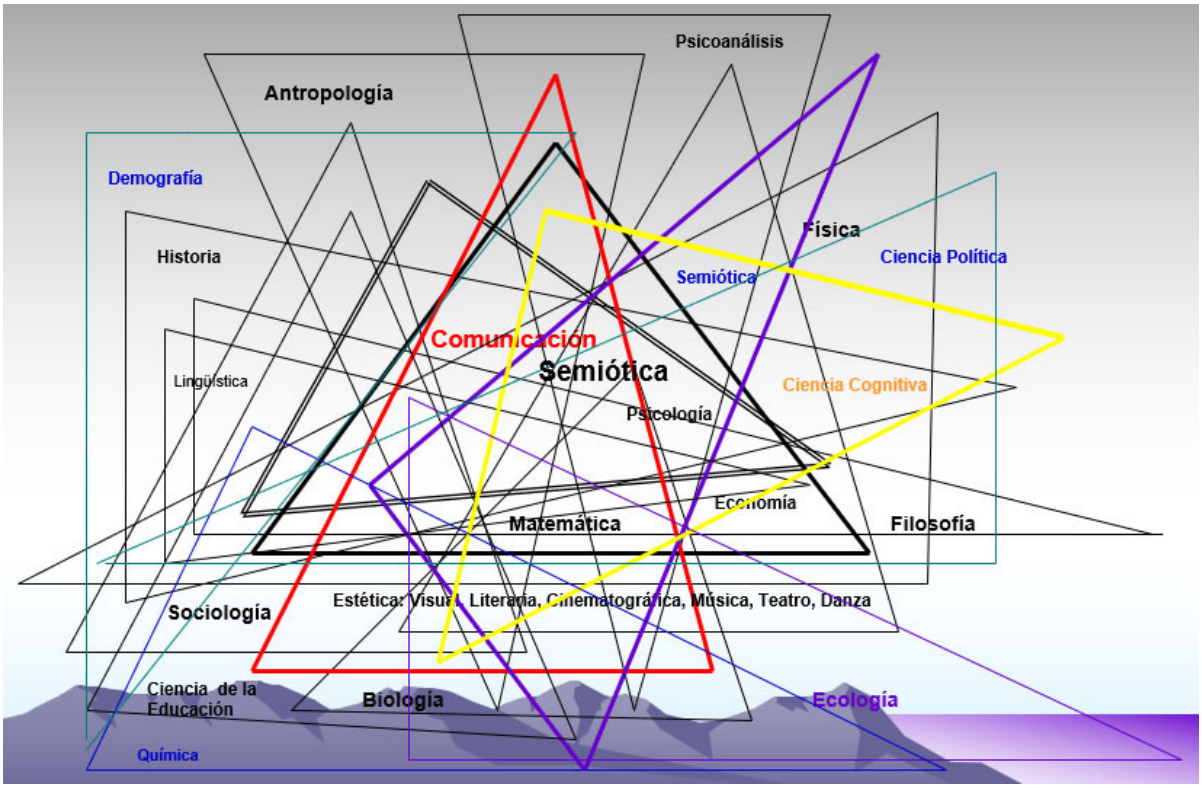

Figure 1. Champs Théoriques Possibles d´Insertion de la Sémiotique.

Alors, le problème de fonctionnement de la sémiotique n´est pas facile de résoudre, parce qu´il se place dans un espace polydialogique, et non pas tous les champs théoriques ont la compétence de lecture pour faire la reconnaissance de la sémiotique. Dans le domaine des sciences sociales la procédure de validation des connaissances est simple, il s´agit de l'intersection de trois sous-ensembles (figure 2) de forme régulier, dans les domaines possibles de la sémiotique (figure 1) il y plus de 19 triangles du savoir, forme irrégulier.

Figure 2. Procédure d´anaphorisation véridictoires des sciences sociales.

4. L´objet culturel Revue deSignis et le besoin qu'elle peut remplir

La Revue deSignis naît le 1999, comme un projet éditorial et le 2001 est l´édition du premier numéro. S'il est vrai que la revue naît dans une situation que la sémiotique était déjà constituée, il est clair qu'elle n'est absolument pas institutionnalisée dans les processus de recherche scientifique mondiaux ni en Amérique latine, le Caraïbe et l´ Espagne, c'est pourquoi elle, suivant les lignes précédentes, remplit un double besoin, se déplace sur deux plans: celui de la reconnaissance comme outil utile, et en même temps celui de faire connaître sa production elle-même. Alors, il faut ajouter aux besoins d'utilisation déjà décrits, ces nouveaux.

5. Changement du mode de production de l´objet culturel et situation de la Revue deSignis: 2001- 2014

Nous ne pouvons pas synthétiser à l`intérieur des limites d´édition tout le changement dans le système productif de l´économie globale. Mais, il faut dire que «Internet est le cordon ombilical d'une économie mondiale interconnectée, sa déconnexion ne peut donc être qu'exceptionnelle et pour une durée limitée» (Castells, 2013:77). Dans l´étude de la révolte de la société égyptienne contre le gouvernement de Mubarak, Castells nous permet regarder le rôle d´Internet dans ce période historique. Alors, il faut dire que l´économie et le gouvernement marche en réseaux dans le période. Et les communications marchent pour la société civile à travers le courrier électronique, *Messenger*, le téléphone fixe et le portable.

Mais, dans ce période toute la société civil n`est pas équipée pour tenir un accès d´un ordinateur dans la maison, c´est l´époque du cybercafé. Dans le Chili, selon la statistique du Conseil National de Télévision 1999 «72,4% des couches supérieures et moyennes ont un ordinateur, 50,6% des couches moyennes-moyennes en ont également et 2,0% dans les couches les plus pauvres… et le total des foyers avec Internet sont 5,8%» (Del Villar, 2002:15), mais, l'insertion dans le Chili et dans le monde est en augmentation, en 2012 la situation est différente.

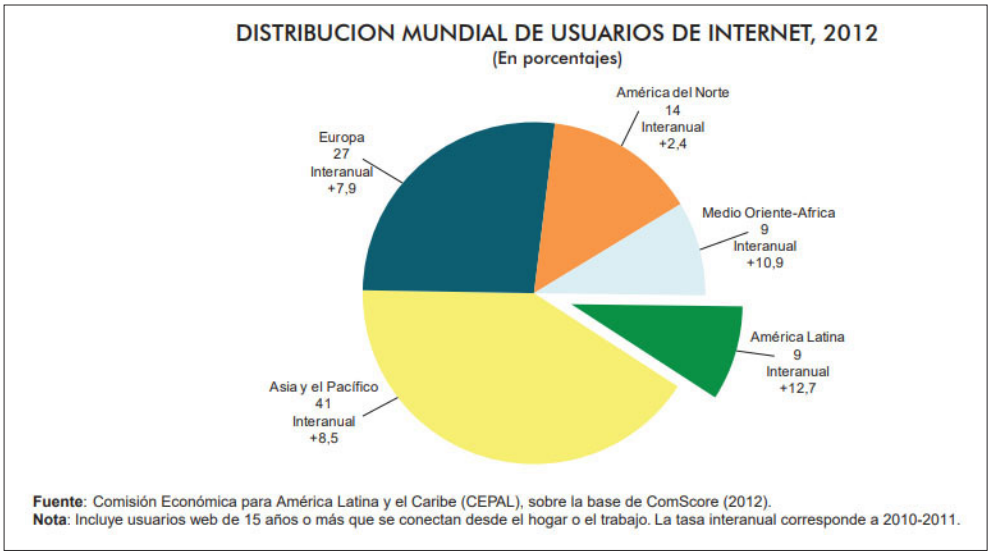

Figure 3. Accès Internet Mondial 2012 Cepal.

La situation de la revue deSignis s´insère dans le période comme un reflet de la nouvelle forme de circulation des objets culturels: d´un côté il est produit par Internet à travers de courrier électronique (appel thématique, réception des articles, évaluation à l'aveugle par les pairs, et mise en page éditoriale et graphique) et par d´autre il existe en papier, il n´est pas virtuel, c´est un marchandise qu´il circule dans les librairies du monde parce qu´elle à travers de Editions Gedisa (Barcelone) a une distribution international (les librairies hispaniques en l'Europe, Asie, Etats-Unis et l´Amérique Latine), 2001 (Numéro 1) à 2007 (Numéro 11). Ainsi, la revue est dans les librairies, et comme elle es thématique fait de la concurrence

avec les livres. Les publications à papier sont bien regardées par les normes scientifiques de l'époque. Il faut dire que la première revue de sémiotique en Internet en langue espagnole a été la *revue chilienne de sémiotique* (1996) mais, pour acquérir leur statut de sérieux, d´académique a donné à leur structuration visuelle la simulation d´être livre. D´autre côté, les réseaux d´internet sont assez utilisés dans le domaine de la sémiotique, une bonne référence est le réseaux *sémioticien* générée par le Professeur Dr. Juan A. Magariños de Morentin, de la Université de La Plata (Argentine), une référence pout tout un génération des sémioticiens de l´Amérique Latine. Cependant, la marchandise revue a un coût élevé pour la faire circuler: il coûte moins cher de la produire que de la faire parvenir à toutes les librairies hispaniques du monde, donc son prix de marchandise augmente. Cette réalité, qui rend visible sa référence mondiale, l'empêche en même temps d'atteindre de nombreux consommateurs dans les pays les plus pauvres d'Amérique latine ; C'est pour cette raison que la production de la revue a été transférée aux Editions La Crujía, Buenos Aires: 2008 (numéro 12) à 2014 (numéro 21) afin de réduire ses coûts, avec une distribution plus solide dans la région de l´Amérique Latine, avec le développent du même type des contenus.

6. Changement du mode de production de l´objet culturel et situation de la Revue deSignis:2015- 2022

La revue deSignis s´insère comme une revue numérique avec le numéro 22, l´année 2015 jusqu´aujourd'hui numéro 37, 2022, il faut se demander: ¿qu'est devenue la production des objets culturels ? Il est clair qu'une économie d'échange mondiale a besoin d´un accès mondial à l'information, et les coûts de circulation des marchandises sont chers. Dans le cas de la *merchandise revue*, il y a eu un déséquilibre de fonctionnement économique que deSignis tente de résoudre en déplaçant le lieu de publication de Barcelone à Buenos Aires, mais loin d'être un cas particulier, c'est une règle générale, puisqu'aucun objet ne peut être consommé sans participer au système existant de production-circulation-consommation. Maintenant le plus part des revues scientifiques sont générés par moyens numériques.

D´autre côté, il y avait un changement par l´équipement technologique mondiale et un changement des usagers mêmes et leur circuits (consommateurs et procès de circulation).

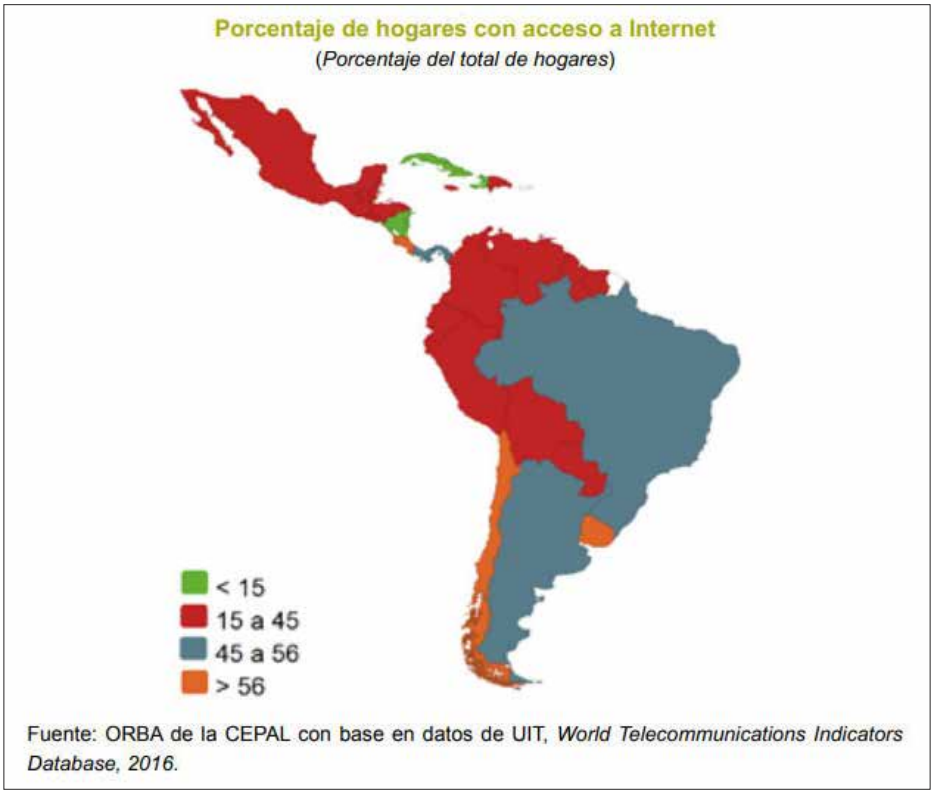

Figure 4. Accès Internet Amérique Latine.

Par rapport le circuit de circulation des marchandises, il y aussi des changements, par exemple en France «selon l´étude, en 2012, 78% des consommateurs se renseignent sur le web avant de se déplacer pour acheter un produit» (Eouzan G., Dupuis J., Michalon, Ch. 2016:46) ; «en France, Médiamétrie détecte que le trafic en Internet (mai 2014) implique visites: de sources directes (31%), liaison externes (40%) et moteur de recherche (29%)» (Cortés, E. 2017:593). L´usage d´Internet Nationale Chili 2016 est 72,4 % (Secrétaire des Télécommunication Gouvernement Chilien), où le 79,2 % des accès à Internet opèrent voie téléphones portables, "en Espagne, 70 %, au Royaume-Uni 74 %, en France 62 %, en Finlande 67 % et dans l'Union européenne (28 pays) 57 %" (Rodriguez, I. 2016: 45).

D´autre côté la convergence technologique (Del Villar, 2017) a produit une hybridation de l´assignation de la valeur aux objets culturels et selon un point de vue cognitif «on peut penser que l'objet culturel a plusieurs principes de cohérences, et, en plus le logiciel multiplateforme implique la mise en marche de plusieurs textes à la fois» (Del Villar 2017: 584). Cela implique la mise en marche d´une complexité cognitive dans laquelle un objet culturel est dans un carrefour de plusieurs dimensions: un article à lire ou à produire dois remplir dimensions pluridimensionnelles.

Dans ce contexte, la revue deSignis a une transformation de leur processus de production, à partir du numéro 22, année 2015: elle est produite fondamentalement de façon numérique, et il existe une version à papier par Editions Université de Rosario (UNR), elle s´insère dans le domaine des revue d`espace ouvert. Il s´agit d´une manière de résoudre la contradiction entre former partie d´un monde global et faire la supération des problèmes impliqués par la haute élévation du prix produit par le procès de circulation. D´autre côté, la revue fait la réitération de leur principe constitutif de faire une contribution à la culture, et elle est d´accès ouvert.

À niveau des thématiques, il y deux séries: transformations et intersection. Transformation (Numéro 22, 2015 à Numéro 30, 2019) a pris en charge le changement de l´objet réel: de l´espace publique, aux formes du regard, de l´interaction, et de la déterritorialisation, il s´agit «à un passage des états» (Escudero, 2015:1). Intersection (Numéro 31, 2019 à Numéro 37, 2022) est définie comme «une intersection qu´il implique deux ensembles de nature différente qui, en se croisant, produisent un troisième espace hybride, différent, mais dépendant des ensembles originaux» (Escudero, 2019: 9- 10): le populisme, la mode chez le web, le discours politique, le transporte, la cognition, le féminisme, et les médiatisations sont décrits selon le point de vue de l´intersection des ensembles.

C´est à dire la *Revue deSignis* fait actuels la perspective historique de prendre comme objet d´analyse les changements de l´objet réel, mise à l´origine. Alors, leurs sens, le plus approfondi.

7. Changement du mode de production de l´objet scientifique et situation de la Revue deSignis: 2015- 2022

La Revue deSignis n´est pas de divulgation, c´est une revue académique à vocation scientifique dirai Greimas et/ ou Fabbri, et dans ce contexte elle s´insère dans le processus de reconnaissance et des expositions de leur propre théorie- méthodologie avant le défi de transformation du réel, de la société même, et, un plus de leurs propres transformations discipliner qu´il se mettre en face de nouvelle intersection socio – historiques. Dans ce contexte, il faut se demander sur les changements de production de la recherche scientifique.

L´évaluation par paires académique a été à l´origine de la production scientifique, dans les années 1960 s`insère classifications des revues scientifiques et indicateurs de citation. Aujourd´hui le procès est plus complexe, parce qu´il système académique mondiale pose des normes pour l'allocation des fonds de recherche, pour budgets accordés à chaque unité académique, pour la mobilité des professeurs, pour l'accréditation nationale- mondiale des universités mêmes. Les budgets de recherche sont directement liés (local - global – régional) au classement des citations globales de productivité scientifique (transformation de la recherche en articles dans revues indexées par haut citation (WOS – Clarivate ou SCOPUS). La science est un mode de production, et il a besoin des outils et travailleurs, c´est à dire il y a besoin de la marchandise article citation haut impact pour effectuer la recherche. Gingras (2020) et Beigel (2021) catégorisent ce nouveau mode de production: «la révolution des télécommunications et de

l'internet ; la marchandisation du système de publication et le virage évaluatif mené par les courants du New Knowledge Management et de l'Evaluative State» (Beigel, 2021:8). Alors, l´accès différentiel pose une contradiction de fonctionnement à niveau du système productif de la science. Dans ce contexte, un modèle inverse prend naissance qui reprend le point de départ: la nécessité d'évaluer la qualité des connaissances scientifiques (d'évaluation qualitative) et la revalorisation du produit livre dans les dotations budgétaires. Cependant, aucun indicateur solide est partagé par la communauté mondiale, seulement il y a des propositions particulières. Dans ce contexte, un processus complexe de coexistence de critères s´origine, le problème le plus profond à la base est qu'en n'étant pas dominant, le modèle de production dominant finit toujours par s'affirmer. Les Facultés et même les Universités modifient souvent ce mode de fonctionnement, mais il finit par être circonstanciel, puisque les autorités à moyen terme, en raison de l'accès aux fonds et aux accréditations, réinstallent le système dominant. C´est perception es partage: «dans une enquête menée par l'Association des universités européennes auprès de plus de deux cents universités, la grande majorité des institutions ont répondu qu'elles jouissaient d'une grande autonomie pour déterminer les critères d'évaluation académique mais qui, néanmoins, ressentent une forte pression de la part des organismes de financement et comment cela affecte leurs pratiques d'évaluation» (Beigel, 2021: 7). Le cas de la Chine est significatif, elle s´insère dans un ordre mondial déjà fait, dans ce contexte elle fait le développement d´un modèle de gratifications académique pour faire des publications dans revues de citations plus élevées et l´état chinois contribue à l'indexation des revues. Quan et alia (2019) partage le même point de vue: la Chine est récemment devenue le pays le plus important dans la production d'articles scientifiques et ses efforts pour stimuler la recherche et la mobilité universitaire ont porté leurs fruits.

Le modèle à la base des indicateurs bibliométriques nous permet détecter à l`année 2010 le clivage des régions à la production mondiale: l'Asie est la région qui génère la plus grande recherche scientifique à 28,7%, l'Europe à 27,4% et l'Amérique du Nord USA à 25,39%, et la différence entre les trois régions et l'Afrique c'est catastrophique (Central 0,34%, Sud 0,73%, Nord 0,45%). En opposition, l'Amérique latine contribue 3,82 %, plus proche de l'Afrique que de l'hémisphère Nord. Et dans, l´Amérique Latine il y a dans le 2010, aussi, des grandes différences.

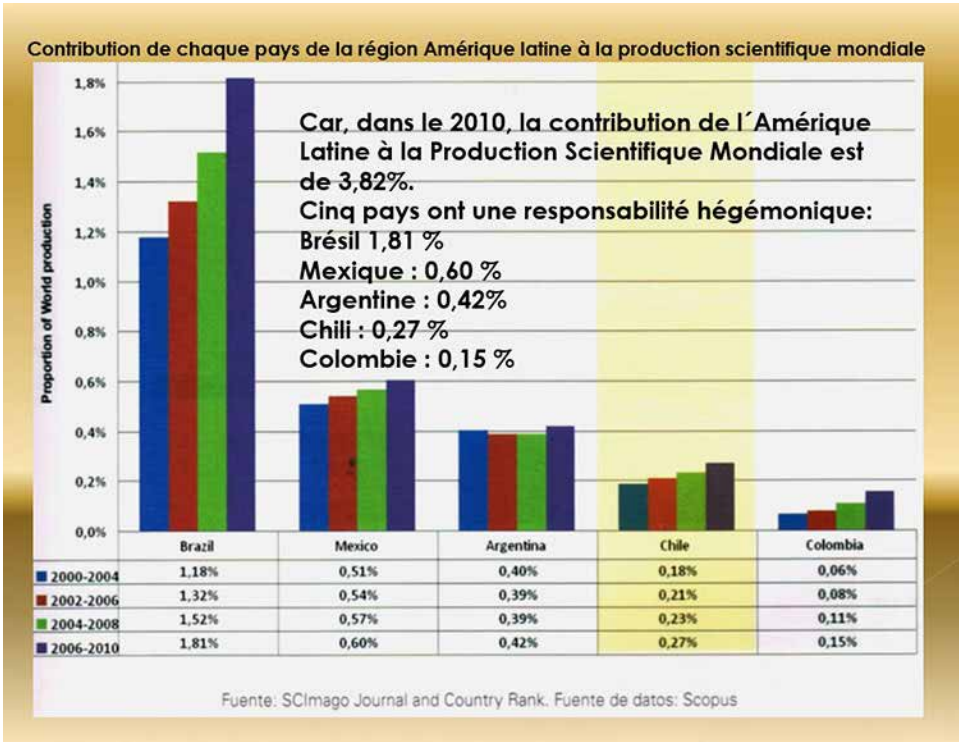

Figure 5. Contribution de l´Amérique Latine à Production Scientifique Mondiale 2010.

Selon Dossier SCimago 2019: parmi les 15 plus grands producteurs de science au monde entre 2007 et 2019, neuf pays ont toujours eu un impact scientifique supérieur à la moyenne mondiale sur cette période (États-Unis, Canada, Espagne, Italie, France, Royaume-Uni, Australie, Allemagne et Corée du Sud), tandis que sur les six restants, trois ont commencé la période en dessous de la moyenne mondiale et l'ont terminée au-dessus (Iran, Japon et Chine) et les trois autres n'ont pas du tout atteint l'impact moyen mondial de la période (Russie, Brésil et Inde). Le même dossier: L'Argentine, le Venezuela, Cuba et Porto Rico produisent moins, ils présentent également les taux de croissance les plus faibles. Le Mexique a augmenté sa production d'une valeur similaire à celle du Brésil et ils ont également des taux de croissance similaires. Le Pérou et la Colombie ont augmenté leur production au-dessus du Chili, bien qu'au total ils soient encore en dessous. L'Equateur, le Honduras et le Pérou présentent les taux de croissance les plus élevés, bien que le Honduras parte de très petites valeurs.

Figure 7. Collaboration Ibéro Amérique et le Monde.

D´autre donnée important est les liaisons entre le système de production de la scientificité. Car, le système hégémonique de production a des espaces vides que la société chinoise a réussi à surmonter. Il est clair, qu´il s´agit d´un mode de production polygonal complexe, entre la critique au système d`attribution des moyens de production (la conscience politique qu´il n´est pas le meilleur chemin, la science est le savoir) et la pragmatique politique que fait le réinvestissement du système hégémonique (les unités de production ne peuvent pas survivre isolées du mode de fonctionnement).

La revue deSignis a fait un chemin pertinent, indexé Latindex, après Redalyc, et maintenant en train d´être Scopus, est une voie de surmonter d´autre difficulté qu´elle a, par leur discipline: la sémiotique. Elle doit se déplace sur deux plans: celui de la reconnaissance comme outil utile, et en même temps celui de faire connaître sa production elle-même. Mais, la tâche du jours est l´élévation de l´indexation de notre revue, l´unique voie que le synthème permettre l´acquisition des grands budgets pour la recherche sémiotique. Sans moyens de production, il n´y a pas de sémiotique, c´est la recherche qui permet l´expansion. Nous pouvons regarder (figure 8) que la production des articles à la même forme triangulaire du graphique du système de coopération, alors, il s´agit d´un choix pertinent.

Figure 8. Chargement Revue deSignis, Redalyc, 2023.

Alors, la revue deSignis s´insère comme revue académique dans un espace hétérogène, un champ des forces que, au moins que le conflit ne soit pas résolu globalement, il faut s´insère dans plusieurs stratégies, et en plus, les isotopies théoriques et véridictoires ne sont pas partagées pour les champs épistémiques de chaque discipline, la transdisciplinaire est plus un but qu'une possibilité réel.

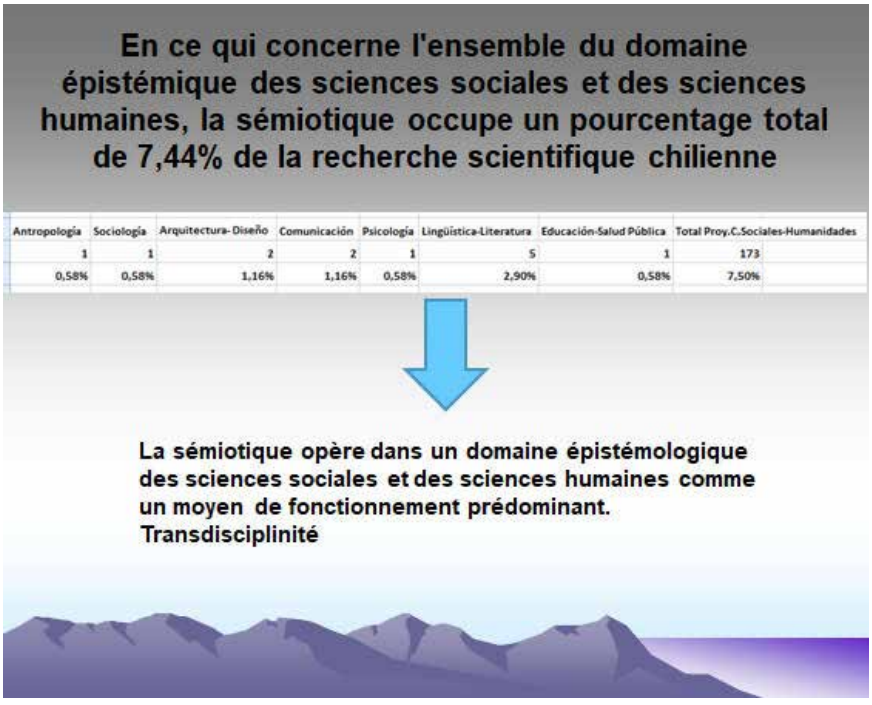

Figure 9. Projets Recherches Sémiotique Chilien 2017. Conicyt-Fondecyt.

Important, parce que les conditions du mode de production de la scientificité n´ont pas un lieu pour la sémiotique. Dans le Chili, 2017, la recherche des sciences sociales et humaines est d'un 33,6% ; et la sémiotique un 7,44%, et ils doivent s´insérer dans d´autres disciplines, parce que la sémiotique même n´ont pas un lieu institutionnel dans le système d´évaluation scientifique nationale.

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ON THE FIGURE OF ELISEO VERÓN IN LATIN AMERICAN SEMIOTICS

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For those who have not met him, Eliseo Verón (Buenos Aires 1935-2014) was an Argentine social scientist. But for those who are familiar with his work and his teachings, Verón was the most important semiotician that Argentina has given, with a huge influence in Latin America and some European centers.

His work constituted an invaluable contribution to the social sciences.

We could say that he was trained as a semiotician from his experience as a fellow in the laboratory of Claude Lévi-Strauss, in the early 1960s. However, his interest in the social processes of production of meaning, especially those that had the body as a primary device, began long before that stay in Paris, already in his graduation thesis in Philosophy.

His constant and expansive training, and his singular capacity allowed him, like few other intellectuals, to dominate Philosophy, Sociology, Anthropology, Psychology and Linguistics of his time. Even so, he found in these disciplines some limitations to consolidate his research project on the social processes of production of meaning, conceived as materialized so as linked to the body (1976). Studies on communication developed within the framework of Palo Alto's sociocognitive bias research, Goffman's microsociology and related approaches were enriching his research in the field of Psychiatry (Verón and Sluzki 1967), 1970). In addition, in the 1960s he was already beginning to experiment with inquiries about mass media (Verón 1967).

During a world congress of Semiotics, an important semiotician reproached him for his capacity for epistemological integration: "you cannot mix everything". Luckily, Verón kept going. This is how, within the framework of French Structuralism in its maximum splendor, he has found in *Sémiologie* a field of opening and integration of his interests. However, what Linguistics could not solve (crossing the limits of the immateriality of the verbal language, of the sentence, of the grammatical rules, of the linguistic sign, to reach a contact with the social regulations, even anthropological, without falling into the psychologizing intentionalism) and what Sociology was unable to unlock in order to reach a social theory of meaning (going beyond Functionalism and the oriented social action; Verón 1973), Verón did not find in *Semiologie* that integration, but rather in *Semiotics*. As he himself reminds, his encounter with Charles Sanders Peirce's writings was a trigger for new responses to these concerns.

He defended his State Doctoral Thesis at the Université de Paris in 1985 based on an approach that demonstrates the openness, heterodox and integrative nature that the sciences and cultures of Latin America can have (Verón 1988). Verón was perfectly aware of it, and he was explicit about it. Working in France, he rejected the tendency of Academy to generate institutions rather than solving problems (Verón 1989). Because of that, he suffered some displacement from the University research sphere. During a good part of his last thirty years, Verón was a consultant for the business world, as well as for Statal organizations and for politicians, too. He was one of the few Argentine top academics (if not the only one) who also shone in both academic and private sectors. And that tendency and willingness to integrate knowledge was fundamental in the combination of academic and private consulting activities. In fact, he did not stop enriching his experiences on both sides: with highly innovative theories and methods, far from common sense, he worked on specific problems of the contemporary world, such as health campaigns (neurosis of psychiatric patients, alcoholism, AIDS, food), education and science popularization (on television programs on science, visitors to public libraries and museums, editorial strategies for schools), research of journalistic and entertainment print media and television in France and in Argentina, consulting for political candidates and governors, research on social and cultural practices (passengers' behavior on subway lines, family television consumption, crisis and democratic awareness), among many others problems. With the results of those investigations, he significantly expanded and improved his theories and models of academic work, which are still valid due to their productivity and efficiency.

He devoted his last years to the elaboration of a theory of mediatization, locating its origin in history of this process, long before the so-called modern media, with a semio-anthropological perspective. Today, we can read all that in his texts. In his last book, *La semiosis social, 2* (Verón 2013) he dedicates almost half of the pages to those investigations, from which he elaborates an integrative theory of the complex social processes to give meaning to human life, both individual and collective.

He collaborated with research and postgraduate programs all over Latin-American centers and universities; in 2009 he founded with Antonio Fausto Neto and other Brazilian colleagues, the International Center for Semiotics and Communication (CISECO) in Alagoas, Brazil, which is still working on. Verón participates several times in Latin American Federation of Semiotics (FELS) congresses, and he took part of the 1987's congress in which the FELS itself was founded.

deSignis - Revista de la Federación Latinoamericana de Semiótica has published an interview with him in his second number (2002) and had him as a member of his Scientific Committee, how could it be otherwise. After he has passed away, *deSignis* (among other journals) dedicated an entire issue to his work (number 29, La Semiosis Social. La Semiótica de Eliseo Verón, coordinated by Lucrecia Escudero Chauvel, Marita Soto and Oscar Traversa, with the collaboration of Paolo Fabbri), in a sequence of twenty articles which express that epistemological and Latin American knowledge integration way.

Ecology of ideas and actions materialized in discourse networks, and authors as dissimilar as Lévi-Strauss, Peirce, Bateson, Barthes, have nurtured that slightly anthropophagite socio-semiologist from three continents called Eliseo Verón.

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