

NASS XIII
Helsinki 2023

**Anniversary
Symposium**
Semiotic Society of Finland

The 13th conference
**Nordic Association
for Semiotic Studies**

FEELING SKILL KNOWLEDGE
7th–9th June 2023 Helsinki Music Centre

**UNIARTS
HELSINKI**

✕ SIBELIUS ACADEMY



TALLINN UNIVERSITY



UNIVERSITY OF HELSINKI
FACULTY OF ARTS

A”

Aalto University
School of Arts, Design
and Architecture

Helsinki

NASS XIII

Helsinki 2023

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Program

Wed 7 June 2023

	Sonore Hall	Auditorium	Organo Hall
8:00	Registration desk open		
9:00	Opening of conference		
	Jaana Erkkilä-Hill, vice-rector of Uniarts Helsinki Morten Tønnessen, president of NASS Eero Tarasti, honorary president of the IASS Juha Ojala, NASS XIII organizing committee		
	1. Translations I Chair: Paulius Jevsejevas	2. Multimodalities and interarts I Chair: Lily Díaz-Kommonen	<i>The Anniversary Symposium of the Semiotic Society of Finland</i>
9:30	Riku Haapaniemi: Concepts of “transfer” and “representation” in processes of translation within the framework of experiential meaning-construction	Jacopo Castaldi: Multisensory processing, affect and multimodal manipulation: a cognitive-semiotic empirical study of travel documentaries	Eero Tarasti: <i>Opening & hommages</i> Johan Stén: Osmo Pekonen: a universalist of the 21st century Juhani Härmä: The portrait of a lady: description and ecphrasis Vesa Matteo Piludu: Transcending death and life: interpretations of the myths of Lemminkäinen in Finnish arts Jaana Pääsky: The path to an art theory in Piet Mondrian’s articles <i>Natural and Abstract Reality</i> (1919–1920)
10:00	Candace Goodrich: When cultural translation fails: assimilation or annihilation – the endangered, subaltern peripheries in Mahasweta Devi’s “Pterodactyl, Puran Sahay, and Pirtha”	Héctor Gallegos González & Barend van Heusden: Semiotic cognition and artistic profile in the experience of visual art and instrumental music: a multimodal study	
10:30	-	Esteban Fredin-Ortiz: The phenomenology of feeling, skill, and knowledge in contact improvisation: fascia as a semiotic medium	
11:00	Break		
11:15	Keynote 1 Kristiina Ilmonen The contemporary folk musician as a hybrid reconstruction – Using musical practice and emotional engagement to gain knowledge about the past Keynote session chair: Juha Ojala		
12:45	Lunch		
	3. Societies I Chair: Lily Díaz-Kommonen	4. Spaces, environments, relations I Chair: Paulius Jevsejevas	<i>The Anniversary Symposium of the Semiotic Society of Finland</i>
14:00	Tiina Pitkälä: Systematizing affect(s) in, with and through social semiotics: possibilities, limitations and risks	Oleksandra Nenko: “Mundane” narrations of urban green: emotions and values of green areas in users’ digital georeferenced comments	Merja Bauters: Physicality in thinking Otto Lehto: Machines, markets, and meaning: the cybernetic logic of the Open Society Eetu Pikkarainen: Sign, subject, and modality: some notes about the basic starting points of semiotics Herman Tamminen: Kuinka tavataan 'ajatella'? Metodologisia huomioita modaalisesemiotikasta kulttuurin ja ajattelun ymmärtämistä laajentavana lähestymisenä
14:30	Heidi Campana Piva: Modelling Flat Earth	Keily Tammaru: Navigating on the boundary of multiple rooms: differences of communication in virtual and face-to-face meetings	
15:00	Jari Rinne & Mika-Petri Laakkonen: Sonic democracy: need for fluid symbols?	Leonid Tchertov: On cognitive, projective and valuating functions of spatial codes	
15:30	Coffee break		
	5. Ecosemiotics Chair: Merja Bauters	6. Technologies Chair: Mattia Thibault	<i>The Anniversary Symposium of the Semiotic Society of Finland</i>
16:00	Mikaela Krantz: The semiotic forest of a tech rehearsal: can ecosemiotics reveal new story-telling approaches in theatre and film that impact our skills of discernment?	Alec Kozicki: Break the algorithm: how a card game can de-sign meaning in a living space	Aleksi Haukka: Eksistentiaalisesemioottinen tulkinta Lasse Heikkilän runosarjasta Rakkaudesta: mahdollisuus ja mahdottomuus Vesa Heikkinen: Haluni haluaa halua: sensobiografinen tarkastelu moniaistisesta hybridikuluttajuudestani ja hotelli- ja ravintolakäyttäytymisestä Kimmo Sarje: Sibelius writings by Sigurd Frosterus in Nils-Eric Ringbom’s studies and criticism Max Ryyänen: Zoosemiotics of film: from humans to other animals Taina Saarikivi: Kaupunkihäilyjen merkityksistä
16:30	Nicola Zengiaro: Feeling complementarity: a biosemiotic analysis of protosemiosis in nature	Mattia Thibault: <i>Intentio machinae</i> : meaning making, authorship and artificial intelligence	
17:00	Geoffrey Sykes: Discourses on planet Earth		
17:30	Timo Maran: Experiencing extinction: loss of feeling, knowledge, and skill in the Umwelt collapse		
18:00	Break and transit to the reception 1.4 km by foot: route: south on Mannerheimintie, left after Stockmann dept. store, east on Pohjoisesplanadi; OR by trams 2 or 4 from <i>Lasipalatsi</i> stop, southbound, 3 stops till <i>Senaatintori</i> , incl. ca. 700 m walk, 700 m by tram		
19:00	Conference reception at the Helsinki City Hall, Pohjoisesplanadi 11–13 Please be prepared to show your invitation or confirmation of registering at entrance		
20:30			

Thu 8 June 2023

	Sonore Hall	Auditorium	Organo Hall
8:00	Registration desk open		
	7. Interdynamics, interactions Chair: Morten Tønnessen	8. Musics Chair: Lina Navickaitė-Martinelli	The Anniversary Symposium of the Semiotic Society of Finland
9:00	J. Augustus Bacigalupi: Inter-dynamic modes of structure in feeling, skill and knowledge	Arkaprava Chattopadhyay: Music and indigenous knowledge systems: a semiotic deconstruction of 'Purulia Chhau' of Bengal, India	Pentti Paavolainen: Achilles Fokas – ja taivaan merkit: Aleksis Kiven unohtetun avainteoksen tarkastelua Eeva-Liisa Myllymäki: Vieraan kulttuurin kohtaaminen: kysymyksiä kulttuurisemiotiikasta
9:30	Katarzyna Machtyl: Sentient relations: the semiotic view on subject, its environment, feelings and skills	Panu Heimonen: Developing the skill of emotional contagion: David Hume and Mozart on tragic pride and benevolence	Pertti Ahonen: Dasein näkökulmana paideiaan: kirjallisuusperusteisen kasvattavan kehittämisen eksistentiaaleja, semiotiikkaa ja poetiikkaa
10:00	Szymon Pindur: Feeling speech: a preliminary investigation into the experiential features of speech sounds on the example of the English language	Lina Navickaitė-Martinelli: Displaying virtuosity: the music performer's knowledge, skill, and feeling	Ritva Hartama-Heinonen: Totta puhuen: semioosin kaikkiallisuus, uusi translatorisuus ja kääntämisen abduktiivisuus
10:30	Elżbieta Wąsik: Emotions and feelings in the personal-social construction of knowledge	Kalev Tiits: Studying musical meaning in electronic dance pop by means of intertextual association, example <i>Trouble in Paradise</i> by La Roux	Tarmo Kunnas: Tieteen vai taiteen totuus
11:00	Break		
11:15	Keynote 2 Tim Ingold Meaning without Signs: Semiosis or Direct Perception? Keynote session chair: Lauri Linask		
12:45	Lunch		
	9. Translations II Chair: Aleksandr Fadeev	10. Multimodalities and interarts II Chair: Barend van Heusden	
14:00	Aleksandr Fadeev, Alec Kozicki & Krista Tomson: Observing inner speech in the meaning-making through visual artistic texts	Aleksi Haukka: Existential semiotic art criticism: three prospects	
14:30	Ritva Hartama-Heinonen: Easy signs, accessible signs, perhaps more developed signs	Riin Magnus: Multimodal identification of mushrooms: the limits and potentials of modes and media	
15:00	Irmak Mertens: Towards a taxonomy of museum translation: how life, knowledge and curatorial intent is translated into museum exhibitions	Barend van Heusden: The sign we missed, or: why Ernst Cassirer never wrote a philosophy of art as symbolic form	
15:30	Coffee break		
	Sonore Hall	Auditorium	Organo Hall
	11. Narratives, languages Chair: Aynur Rahmanova	12. Memories, cultures, cognitions Chair: Lauri Linask	13. Peirce Chair: Juha Ojala
16:00	Aynur Rahmanova: Living ghosts and children's stories: narrative and knowledge creation on the Spanish Civil War	Michele Cerutti: Eco's path to cognitive semiotics and the role of reality for semiotics	Juha Ojala: Peircean analysis of feeling, skill, and knowledge as determinants of performer's semiotic space in WAM
16:30	Izabelė Skikaitė: The text as the body: the anatomy of Olga Tokarczuk's <i>Flights</i>	Ana Marić: Imagination as the fulfilling semiosis of memory: productive and reproductive functions of imagination in remembering process	Titus Lates: Feeling and aesthetic knowledge according to Peirce
17:00	Geoffrey Sykes: Semiotic perspective on a functional theory of language	Lauri Linask: Narrative memory between culture and cognition: Vygotskian and Lotmanian perspectives	Inesa Sahakyan: Towards understanding the mechanisms underlying creative thinking processes
17:30	Katja Pettinen & Myrdene Anderson: Storying humans brimming over: to emote, to show, to tell, or not	Gintarė Vaitonytė: (Un)recognized semiotician in cultural memory	Daina Teters: On <i>one's</i> semiotic affinities
18:00	Break		
	14. Learning Chair: Alin Olteanu	15. Medicine Chair: Morten Tønnessen	16. Spaces, environments, relations II Chair: Aleksi Haukka
18:15	Merja Bauters: Pragmatism approach to embodied learning at work	Prisca Augustyn: Unable to articulate feelings?: The concept of alexithymia in the context of Thure von Uexküll's semiotic approach to integrated medicine	Eleni Alexandri: The gloomy atmosphere of the spectacle
18:45	Alin Olteanu: The semiotic alternative to modern education	Morten Tønnessen: Nosology and semiotics	Juipi Chien: A biosemiotic approach to landscapes and the arts: Alois Riegl's theories of <i>Kunstwollen</i> and <i>Stimmung</i> revisited in the contexts of cognitive and evolutionary aesthetics
19:15	Break and transit to		
20:00	Conference get-together at Botta Ballroom, Ostrobotnia building, Museokatu 10		
24:00			

Fri 9 June 2023

	Sonore Hall	Auditorium	S3101
8:00	Registration desk open		
	17. Epistemes Chair: Aleksei Semenenko	18. Human bodies to non-human minds Chair: Merja Bauters	<i>The Anniversary Symposium of the Semiotic Society of Finland</i>
9:00	Piotr Konderak: Embodied polysemiotic communication: a cognitive semiotic perspective on speech and gestures	Paulius Jevsejevas: The human realism of animal faces in popular narrative film	<i>The Anniversary Symposium</i> Panu Heimonen: Between representation and dialogue: an existential semiotic inquiry into the moral theoretical principles of interaction between soloist and orchestra in Mozart's piano concertos
9:30	Aleksei Semenenko: Can we know the past? Lotman's model of unpredictability	Ayelet Kohn & Silvia Adler: Naming practices of Pilates exercises as an endeavor to create meaning	Grisell Macdonel: Cosmopolitanism and Romantic virtuosity as travelling subjectivity: the case of the double bass virtuoso composer-performer and orchestra conductor Giovanni Bottesini (1821–1889)
10:00	Nastazja Stoch: Iconicity and implicatures: the influence of iconic motivation on pragmatic inference	Oscar Miyamoto: Corvids as subjects-of-a-lifetime: episodic memory and the Cambridge Declaration of Consciousness	Mikko Metsälampi: Wagner as a semiotic composer
10:30	Zdzisław Wąsik: Subjectivity and objectivity in the knowledge about the world: unfolding the scaffold for a chapter on existentialist transcendental epistemology	Siiri Tarrikas: The zoosemiotic perspective of animal creativity: the importance of attention processes and novelty seeking in meaning-making and acquiring new skills in rapidly changing environments	Pierangela Palma: The Violin concerto in D major, Op 35, by Pyotr Ilyich Tchaikovsky: a historical review of the version by Leopold Auer
			Eila Tarasti: How to understand Helvi Leiviskä's music
11:00	Break		
11:15	Keynote 3 Dario Martinelli Cancel/call-out/accountability culture: threat or opportunity? And: can semiotics help? Keynote session chair: Alin Olteanu		
12:45	Lunch		
	19. Spaces, environments, relations III Chair: Merja Bauters	20. Societies II Chair: Lily Diaz-Kommonen	<i>The Anniversary Symposium of the Semiotic Society of Finland</i>
14:00	Valeria De Luca & Antonino Bondi: Making and "coming-together": the life of semiotic forms in the light of aboutness and engagement	Hongjin Song: The rumor phenomenon in the society of knowledges and its ontological status in semiotics	Eero Tarasti: Existentiality and semiotics – are they compatible?
14:30	Samaneh Eshraghi Ivani: Memories and myth in future cities: walking the Imam Reza Holy Shrine, Iran – a semiotic theory of pilgrimage	Daniel Tamm: Politics embodied: modelling the discourse of the populist radical right	Altti Kuusamo: Ambiguities of the pictorial time
15:00	Hee Sook Lee-Niinioja: Objective and subjective minds in sacred and profane courtyards through spatial semiotics	Ningfen Zhang & Lily Díaz-Kommonen: Semiotic and modal potentials of an online memetic engagement to (re)shape collective memory: the case of "Lying Flat Movement" in Chinese social media	Osmo Kuusi: The signification process of the future sign
			Eero Tarasti: <i>Conclusions</i>
15:30	Closing of conference and coffee break in Agora		
16:30	General assembly in Sonore		
18:00			

Welcome!

Dear friends and colleagues, dear participants of the 13th conference of Nordic Association for Semiotic Studies and the Anniversary Symposium of the Semiotic Society of Finland,

the 13th conference of the Nordic Association for Semiotic Studies gathers circa one hundred participants together to disseminate and discuss matters of signification. The conference theme focuses on how theories and research into meaning and signification address knowledge, skill, and feeling, and on the epistemologies and ontologies of signs and minds and how the processes of signification entail different aspects of feeling, skill, and knowledge. Connecting to the systemic relationality of the subject and the world, these viewpoints on doing and being, discourse and development have been at the heart of semiotics through the diachrony in various contexts.

Now, in the rapidly, even brutally changing world, understanding signs, signification and their dynamics seems more crucial than ever, as it may affect securing how the human and their practices, their social systems and societies, cultures and the environment may flourish in whatever way the future will unfold. The conference themes are addressed by the conference researchers in twenty parallel sessions and by our keynotes, profs. Kristiina Ilmonen, emer. prof. Tim Ingold, and prof. Dario Martinelli.

In conjunction with [NASS XIII Helsinki](#) takes place the 40th anniversary symposium of the Semiotic Society of Finland. After delays caused by the COVID pandemic, it is very welcome to have the opportunity for the anniversary celebration of the Finnish society together, with almost 30 presentations. A great deal of the symposium presentations will be held in English.

The conference is organized by [the Nordic Association for Semiotic Studies](#) with local collaboration of the Semiotic Society of Finland and researchers from the University of the Arts Helsinki (Uniarts Helsinki), University of Helsinki, Tallinn University, and Aalto University. The conference has been kindly supported by the [Uniarts Helsinki](#) and the [City of Helsinki](#).

The conference location, the [Helsinki Music Centre](#) is one of the locations and facilities of the Uniarts Helsinki, and one of the three buildings of [Sibelius Academy](#) of the Uniarts Helsinki in the Uniarts Töölö campus. The [facilities](#) are [located](#) in the heart of the city, easily accessible, and close to many opportunities for [accommodation](#) and [restaurants](#). Helsinki Music Centre is also home to the [Finnish Radio Symphony Orchestra](#) and the [Helsinki Philharmonic](#). [Events at Uniarts Helsinki](#), [Helsinki Music Centre](#) and the [City of Helsinki](#) can be searched online. [The Helsinki metropolitan area](#) has a well-functioning [public transportation system](#).

We hope the conference will offer you opportunities to reap the benefits of disseminations, discussions and encounters, and to enjoy your stay!

Yours,

the organizing committee

Keynotes

Keynote 1 at Sonore Hall, Wednesday, 7 June, 11:15–12:45

Kristiina Ilmonen:

The contemporary folk musician as a hybrid reconstruction: using musical practice and emotional engagement to gain knowledge about the past

Among the Finnish contemporary folk music movement pioneers, Dr **Kristiina Ilmonen** is a performing musician, composer, educator, researcher and folk music professional. She specialises in Finnish traditional music, wooden flutes, percussion, interdisciplinary artistic work and improvisation. Ilmonen performs solo with folk winds and in various ensembles, has toured in over 20 countries and plays on over 30 CDs. She has worked extensively with free improvisation, contemporary dance, theatre and site-specific art. She has received many scholarships and national awards for her artistic work. Since 2014, Ilmonen has worked as professor of folk music at the Sibelius Academy, Uniarts Helsinki, leading a doctoral unit of 20 students and a bachelor's and masters's level education of 60 students. She has three decades of experience supervising bachelor, master and ten years of doctoral level students. She has been teaching children and amateur musicians since the early 1980s. She has lectured about Finnish folk music, folk music pedagogy, artistic research, improvisation and assessment in Finland and abroad.

She served as a Womex Seven Samurai showcase jury member in 2009. She was the External Examiner of folk music programmes at the Royal Conservatoire of Scotland during 2010–2015. Ilmonen graduated as a Doctor of Music from the Arts study programme at the Sibelius Academy in 2014, researching shepherd music and its instruments in Finland and Karelia and adapting the musical heritage to enrich her contemporary expression. Ilmonen's current research interests include artistic research, historically informed performance in folk music, Finno-Ugric shepherd music, improvisation, collaborative creativity, interdisciplinary creative work, historical Northern wind instruments, academic assessment and folk music pedagogy. She has peer-reviewed artistic research expositions for JAR and Ruukku and co-edited a volume of the Finnish creative research journal *Ruukku*. Ilmonen has initiated and organised the Finnish Folk Music Researchers' Symposium since 2015 and founded the *Journal of Finnish Folk Music Research Satasarvi* in 2020. Ilmonen is writing and editing several publications about folk music research and pedagogy.

<https://www.uniarts.fi/en/people/kristiina-ilmonen>



Photo: Jimmy Träskelin

Keynote 2 at Sonore Hall, Thursday, 8 June, 11:15–12:45

Tim Ingold:
Meaning without signs: semiosis or direct perception?

Abstract

Does meaning lie in the interpretation of signs or in the direct perception of the world? For semiotics, things can never be perceived directly, but only by way of other things that stand for them. Or in a word, we perceive only signs of things, not things themselves. There can be no meaning, in this view, without signification. Ecological psychology, however, puts this into reverse. It asserts that we perceive things as they come forward into immediate presence and impinge on our activity, and not only by way of the signs they leave in their wake. Interpretation comes later. In this talk I compare and contrast James Gibson's approach to how animals find meaning in their environments through the discovery of affordances, with the approach pioneered by Jakob von Uexküll, according to whom the animal fashions its *Umwelt* by projecting meaning onto salient features of the environment. I argue that semiosis short-cuts the movement of life, since the relation of 'standing for' calls up a destination even before the traveller has set out. Taking my cue from Gibson, I argue that the lifeworld is woven through lines of movement, not by joining up the landmarks on routes already travelled.

Tim Ingold, CBE, FBA, FRSE is professor emeritus of social anthropology at the University of Aberdeen. He has carried out fieldwork among Saami and Finnish people in Lapland, and has written on environment, technology and social organisation in the circumpolar North, on animals in human society, and on human ecology and evolutionary theory. His more recent work explores environmental perception and skilled practice. Ingold's current interests lie on the interface between anthropology, archaeology, art and architecture. His recent books include *The Perception of the Environment* (2000), *Lines* (2007), *Being Alive* (2011), *Making* (2013), *The Life of Lines* (2015), *Anthropology and/as Education* (2018), *Anthropology: Why it Matters* (2018), *Correspondences* (2020) and *Imagining for Real* (2022). Ingold is a Fellow of the British Academy and the Royal Society of Edinburgh. In 2022 he was made a CBE for services to Anthropology.

<https://www.timingold.com>



Photo: Caroline Dear

Keynote 3 at Sonore Hall, Friday, 9 June, 11:15–12:45

Dario Martinelli:
Meaning without signs: semiosis or direct perception?

Prof. Dr. **Dario Martinelli**, musicologist and semiotician, is full professor of history and theory of arts at [Kaunas University of Technology](#), and is also affiliated to the [University of Helsinki](#), as adjunct professor in semiotics and musicology, and to the [University of Lapland](#), as adjunct Professor in methodologies of semiotics and communication studies. He is also editor-in-chief of the series “[Humanities – Arts and Humanities in Progress](#)”, published by Springer.

He graduated at Bologna University in 1999, under the supervision of prof. Gino Stefani, and earned his PhD at Helsinki University in 2002, under the supervision of prof. Eero Tarasti. He regards these two scholars as his most important academic mentors.

As of 2023, he has published 14 monographs and ca. 200 among edited collections, studies and scientific articles. His most recent monographs include: [The Intertextual Knot – An Analysis of Alfred Hitchcock’s Rope](#) (Springer, 2021), [What You See Is What You Hear – Creativity and Communication in Audiovisual Texts](#) (Springer, 2020), [Give Peace a Chant – Popular Music, Politics and Social Protest](#) (Springer, 2017), [Basics of Animal Communication](#) (CSP, 2017), [Arts and Humanities in Progress](#) (Springer 2016), [Lights, Camera, Bark!](#) (Technologija, 2014), [Authenticity, Performance and Other Double-Edged Words](#) (Acta Semiotica Fennica, 2011), [A Critical Companion to Zoosemiotics](#) (Springer, 2010). He also wrote a monograph of the “popular philosophy” type, entitled [Lettera a un futuro animalista](#) (Mursia, 2014), and translated in Lithuanian under the title [Laiškai sūnui vegetarui](#) (Kitos Knygos, 2017).

Besides his affiliations, he has been visiting professor in four academic institutions, and has been giving lecture courses in fourteen different academic institutions in Europe.

<https://dariomartinelli.wordpress.com/>



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13th conference of NASS: abstracts

Eleni Alexandri

University of Tartu

The gloomy atmosphere of the spectacle

It's possible to speak of a dry atmosphere when the temperature decreases, and the humidity drops low; conversely, an electric atmosphere could describe the situation when one enters a room just before or just after a fight breaks out between people and the tension in the air is so thick that it could be cut with a knife. The second type of atmosphere regards the awareness and identification of the ambient environment, which does not require (or activate) any of the five senses (or some combination) yet attunes the individual to the surrounding space and the present circumstance. That is the topic that Hermann Schmitz, the German philosopher, introduced in 1969 with his work *Der Emotionsraum* and later expanded in 2014 with the book *Atmosphären*.

According to Schmitz, the understanding of the world and the Self that originated in ancient Greek philosophy and influenced Western thought ever since required the adoption of the notion that there is a separation between the inner and outer worlds we experience, the separation of body and soul, and the belief that feelings are generated by a deeper core of humanity, the psyche. Schmitz opposed this approach because, in his opinion, this logic posed the risk of reducing feelings to an entity devoid of spatial dimension, relationship to the body, or localization.

Around the same time, Schmitz introduced the philosophical concept of the atmosphere, and the French philosopher and situationist Guy Debord critiqued contemporary lifestyle in his work *Society of Spectacles* (1967). Debord elaborated on the prevalence of spectacles in (post-) modern society and their influence on the individual. Spectacles created a replica of the world, an inverted reality, which entices and captures viewers, trapping them into an endless consumption of mediated images, providing them with an illusionary experience of life while isolating them from their social lives and imposing upon them newly formed pseudo-needs.

The primary objective of this research is to present a new method of conceptualizing the impact of mediated reality on individuality, agency, and identity creation through the lens of Hermann Schmitz's theory on spectacle. Schmitz's work has not been thoroughly addressed in English literature, and there has been no prior connection between the two notions. Spectacle, a concept that is more relevant than ever in the modern world, relies on several mechanisms to ensure its sustainability and prevalence; the present investigation aims to examine and discover how the surrounding environment of the mesmerized and absorbed individuals is intensifying the impact of the spectacle on them. The study's novelty resides in the combination of the theoretical framework and the expansion of the theories. It concludes that the atmosphere should also be regarded as a fundamental mechanism of the spectacle. The examination is a semiotic topic in and of itself, as it is fundamentally concerned with semiosis and meaning-making processes; nevertheless, it can also provide a new foundation for future interdisciplinary research in culture and media studies as well as philosophy.

atmosphere, spectacle, feelings, cognition, semiotics

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Unable to articulate feelings? The concept of alexithymia in the context of Thure von Uexküll's semiotic approach to integrated medicine

Based on Jakob von Uexküll's *Funktionskreis* as a general model of semiosis, Thure von Uexküll's model of *Situationskreis* (1979, 1996) characterizes his approach to psychosomatic medicine as a general model of life and health that stands in stark contrast with mainstream practice. An important aspect of Thure von Uexküll's integrated medicine is the ability to articulate feelings and emotions with language. Recent research on *positive emotional granularity* and *psychological resilience* (e.g. Tugade et al. 2004) has shown that a person's abilities to identify and label emotions can have far-reaching effects on coping and health, thus validating Thure von Uexküll's definition of "meaning [as] a fundamental concept of integrative thinking" (2001:107). While the concept of alexithymia as a disorder remains controversial, Thure von Uexküll's position at its articulation in the 1970s exemplifies a semiotic perspective on medicine and health that continues to be relevant today.

alexithymia, integrated medicine, psychosomatic medicine, Thure von Uexküll, Jakob von Uexküll, Funktionskreis, Situationskreis, emotional granularity

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Inter-dynamic modes of structure in feeling, skill and knowledge

In order to characterize feeling, skill and knowledge more rigorously, a dynamic system theoretic model will be summarized, which is inspired by thermodynamic, information, neuroscientific and semiotic disciplines (J. A. Bacigalupi and Alexander 2021). This model endeavours to explain semiosis as the continuous generation of novel signs in an irreversible process of *semiogenesis*. This presentation will then focus on three distinct modes of structure in this model of semiogenesis: *virtual structure*, *actual structure* and *relevant noise* (J. Augustus Bacigalupi 2022, 4–7). The inter-dynamic and irreducible relationship between these structure modes will serve as a heuristic lens through which feeling, skill and knowledge will be grounded in the abovementioned disciplines. This analysis concludes that feeling and skill are more grounded in *iconic* and *indexical* dynamics, whereas knowledge relies on more *symbolic* dynamics. Time permitting, these analyses will also be used to more rigorously characterize how the *object*, *representamen* and *interpretant* inhere within these ever-evolving modes of structure and, by extension, how Peirce's triadic semiosis animates feeling, skill and knowledge.

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focused on semiogenesis, which explores the unbounded virtual potential of relevant noise in the continuous, irreducible and irreversible process of semiosis.

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Pragmatism approach to embodied learning at work

In workplace learning, attention is increasingly on learning at work or while working. Educational approaches have underlined the challenge of understanding how workers learn from reflection while working – knowledge transfer. The emphasis gains momentum from artificial intelligence-, XR-, and digital twin solutions. These solutions claim to overcome the challenge of the need for a physical environment for learning specific skills and creating related knowledge. Nevertheless, being able to simulate tangible objects, actions, and communication might still not solve learning that is foremost driven by embodiment – being intertwined within the environment.

The directions have a background in neurosciences, embodied cognition, and extended phenomenological–cognitive systems emphasising the role of emotions in decision-making and meaning-making. The approaches provide a worthwhile view of the importance of experience in learning. In pragmatism, experience plays a considerable role in research, communication and reflection. Therefore, I rely on Peirce’s communicative theory of signs and Dewey’s philosophy of experience for studying how experience is connected to reflection and, therefore, how it is necessarily tangible. The goal is to understand how and where we could rely on artificial intelligence, XR, and digital twin solutions to provide novel means to learn without necessarily being intertwined in a physical environment.

skill, feeling, knowledge, common ground, reflection

Merja Bauters is a research professor in Digital Transformation and Lifelong Learning and leading a master’s study programme, Open Society Technologies. at Tallinn University. Bauters is a docent of semiotics at the University of Helsinki, from where she received her PhD in 2007, discussing Charles Peirce’s thoughts on interpretation. Bauters has been executing research, planned and guided participatory design processes in multiple EU- and national projects on technology-enhanced and workplace learning. Bauters has lectured courses on design, design methods, semiotics and project communication. She has directed PhDs, master and bachelor theses and acted as the opponent to PhD dissertations.

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Modelling Flat Earth

The idea that ancient people thought that the Earth was flat is a popular myth. Humans have known about the spherical shape of our planet for about two and a half thousand years. However, the heliocentric spherical model of our solar system has been disapproved by those who are part of the so-called modern Flat Earth movement, which emerged during the second half of the nineteenth century and has been increasing in membership for the last couple of decades. The Flat Earth Society presents itself as a collective whose purpose is to ‘encourage free thinking and debate’ and who is ‘against the oppression of thought’, interested in facts, reason, and ‘the truth’. Their Facebook page has, at the moment of writing, more than two hundred and twenty thousand followers, showcasing their social media popularity. Given this scenario, the present work aims to analyse the Flat Earth Society Facebook page and official website to identify some meaning-making

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processes and mechanisms involved in Flat Earth discourse. The webpages are here analysed employing Critical Discourse Analysis, as described by Norman Fairclough, on its three levels: Description (textual analysis), Interpretation (analysis of discourse practice), and Explanation (social and political context analysis). Further, this study is guided by the following research questions: What types of relations does anti-scientific discourse establish concerning science and the scientific community? How are legitimacy, authority, and truth constructed in said discourse? Moreover, why is the Flat Earth Movement relevant from the point of view of semiotics? Flat-earthers are not to be taken seriously in the scientific production of knowledge. Nevertheless, the capacity of this movement to reveal many pertinent problems underlying society today must not be overlooked. It is possible to state that the current state of affairs is of economic, political, and social disruption. In contraposition, a rise can be seen (in both popularity and amount) of conspiracy theories, whose primary function is to create connections where there are none. Conspiracy theories, such as the one developed by Flat Earthers, seek to create underlying narratives which explain reality in a way that everything is connected and nothing happens by chance, purging chaos and uncertainty. The idea of being the only ones who know 'the truth' emerges as a source of comfort in the face of the unintelligible complexities of life. Therefore, the Flat Earth map is not just a mid-model of Earth; it is also a product of the Flat Earth movement itself, of the narratives they believe, which reflect not only how a portion of humanity interprets our place in the cosmos but how these people feel towards life. Through the Flat model of Earth, it is possible to see how Flat Earthers make sense of the world, not just in the planetary astronomical sense, but also in the sense of the space that surrounds us, where we are inserted, where life happens, chaotically so.

science denialism, anti-scientific knowledge, critical discourse analysis, sociosemiotics, conspiracy theories

Heidi Campana Piva obtained her bachelor's degree with high honours in social communication from the São Paulo State University (Brazil). She worked in audiovisual production for three years before enrolling in the Semiotics master of arts programme at the University of Tartu (Estonia). Her main research field regards anti-scientific movements on social media, including information pathologies (fake news, mal/mis/disinformation), conspiracy theories, polarization/radicalization, and science denialism (her list of publications can be found on: orcid.org/0000-0003-2477-3246). In two consecutive semesters, Heidi has also won the University of Tartu achievement stipend for her excellent study results (5.0 GPA with 100% workload).

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Multisensory processing, affect and multimodal manipulation: a cognitive-semiotic empirical study of travel documentaries

Multisensory processing represents the mirror image of multimodal meaning-making, in that interpreting multimodal discourse predominantly requires multisensory processing, even when different modes rely on the same sensory channels (Khateb et al., 2002), for example images and text in a book (Gibbons, 2012, p. 40). Remley (2017) makes a similar point when discussing the neuroscience of multimodal persuasive messages, when he asserts that "[t]he term 'multisensory integration' is the biological equivalent of the term 'multimodal' in rhetoric" (p. 9). An understanding of multisensory processing can therefore be (and presumably is) exploited at the stage of text-production as a resource for manipulative multimodal discourses, with all the ideological consequences that entails.

The concept of manipulation has been a matter of discussion in critical discourse studies (CDS) and pragmatics for more than a decade. Agreement on how to define and analyse the latter has yet to be reached, although most scholars seem to agree that relevance theory (Sperber and Wilson, 1995) can provide a useful entry point thanks to its theorisation of variable contexts and individual cognitive environments (de Saussure, 2005; Maillat, 2013; Maillat and Oswald, 2009; Oswald, 2014). Moreover, the concept of *epistemic vigilance*

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(Sperber et al., 2010) has been used to investigate the cognitive barriers that need to be bypassed in order for manipulation to work (Hart, 2013; Mazzarella, 2015). Finally, Sorlin (2017: 133) recently highlighted the need to focus not only on the cognitive aspects influencing manipulation, but also on “the psychological aspect of manipulation that often consists in exploiting the target’s weaknesses”, thus pointing towards the dimension of affect as a further explanatory force.

This paper begins with an overview of the concepts of manipulation and epistemic vigilance, before discussing insights from the field of multisensory processing in the neurosciences. Then, drawing on some principles from Relevance Theory (Sperber and Wilson, 1995) and looking at some data from travel documentary programmes and their viewers, examples are offered of how manipulation is attempted and achieved through this specific multimodal genre in individual case studies. The focus of the analysis will be on bottom-up (i.e. text-driven) processes and the interpretation/reaction of an audience. The research draws on a novel methodological approach (Castaldi, 2021) that integrates audience research (e.g., Schrøder et al., 2003) and social semiotics (e.g. Kress and van Leeuwen, 1996, 2001; van Leeuwen, 1999; Machin and Mayr, 2012) in order to analyse media interactions in their individuality.

Results suggest that the affective dimension, predominantly attended to through sonic and visual modes, plays a key role for multimodal manipulation to successfully occur.

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manipulation, affect, social semiotics, audience research, bottom-up cognitive processes

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My main research interests are critical discourse studies, multimodality, mass-mediated communication, and the semiotic and cognitive aspects of manipulation, with a focus on the interactive experiences of audiences and on meaning interpretation.

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Eco's path to cognitive semiotics and the role of reality for semiotics

As Claudio Paolucci recently pointed out (2021), Eco's *Kant and the Platypus* (1997) could be considered one of the foundational texts of cognitive semiotics. Eco engaged with contemporary theories in cognitive semantics and cognitive sciences to pose the semiotic problem of the object of a sign not as *terminus ad quem* (an act of reference), but as the *terminus a quo* of semiosis, as the engine of semiosis, something in reality that drives us to produce signs and communicate. Eco's solution to the problem was the theory of primary iconism, later much criticised (Stjernfelt, 2007; Paolucci, 2010; Sonesson, 2010), and the recognition of a minimal or negative realism (see also Eco, 2017) that manifests itself first and foremost in constraints and "no's" that reality opposes to our semiotic productions.

Based on the new semiotic-cognitive theory, Eco also distanced himself from aspects of his earlier semiotic thought (especially his theory of the icon). It caused some lines of connection between his two major works (1975; 1997) to remain unexplored.

Here, I would like to show exactly one such line of connection between the two. In particular, I will show how the problem of the *terminus a quo* of semiosis, and the corresponding theory of primary iconism, derives precisely from some lines of inquiry opened up already by the notion of code from 1975.

I will argue that the central point of this connection is the article *Antiporphyry* published, paradoxically, in *Weak Thought* (Vattimo, Rovatti, 1983), the founding text in Italy of post-modernism, and then rediscussed in Eco (1984). There Eco, by establishing the logical untenability of Porphyry's tree and rethinking his notion of code, poses for the first time what in 1997 he will call the problem of the *terminus a quo* of semiosis (re-conceptualising the role of external signs to semiotics, the origin of contents, the semiotic relation between agents and environment).

I will show a) the transition from code to encyclopedia; b) Eco's critique of structuralism (in 1968, 1976, and 1983, respectively); c) why (b) Eco implied posing the issues of cognitive semiotics and semiosis in perception; d) how Eco (1997) tried to solve those problems and why his solutions implied the theory of negative realism.

In this way, a rather debated topic of Eco's thought, negative realism, which characterised the last phase of his thought, is reconnected with the central tenets of his semiotics since 1975.

I will conclude the paper with some considerations that reassess Eco's cognitive theory of primary iconism concerning contemporary ideas in semiotics and cognitive science.

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cognitive semiotics, Umberto Eco, semantics, negative realism

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Music and indigenous knowledge systems: a semiotic deconstruction of 'Purulia Chhau' of Bengal, India

Drum-based rhythms have long been used as coded communication signals between generals and soldiers to disseminate strategic orders during the war. Although pre-determined and encoded in unique ways so that the opposition army fails to decipher the messages, studies have revealed distinct patterns to the rhythms of the Mughals; Greeks; Romans; amongst others, based on culture and region. In this research, using semiotics to identify the *dhamsa*-induced rhythmic patterns of Purulia Chhau, an indigenous masked dance theatre form of Bengal, India – the researcher has compared these with the patterns of the Mughal army as established through pre-existing literature. Strikingly, significant similarities or influences were unveiled. Moreover, at a connotative level, in-depth interviews of a purposive sample of *dhamsa* players in Purulia reveal that as their art form transcended from one generation to the other, the key elements that manoeuvred the knowledge acquisition were not just theoretical calculations but predominantly *rasas* (emotions) that adorn each performing character. Significantly, it was also revealed that whereas most of these Mughal war rhythms and their depicted *rasas* are widely used in Purulia Chhau to substantiate antagonistic characters such as *Raavan* and *Mahisasur* – divine characters such as *Ram* or *Krishna* are embellished with pleasant renditions of Hindu hymns in the form of *Jhumur* and *Tusu Gaan*. As the music plays a significant role in the treatment of the performers, the emotion it conveys majorly shapes the audience's sentiment towards the character being represented. The 'good and evil' dichotomy communicated through most narratives of Purulia Chhau was thus majorly upheld by this contrast of rhythms and hymns, subtly influencing the tribals' perception of the Mughal empire as tyrannical and their descendants as evil.

folk media, semiotics, framing, ethnomusicology

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A biosemiotic approach to landscapes and the arts: Alois Riegl's theories of *Kunstwollen* and *Stimmung* revisited in the contexts of cognitive and evolutionary aesthetics

This study explores the art historian Alois Riegl's heuristic terms *Kunstwollen* and *Stimmung* in cognitive and evolutionary aesthetics contexts. To begin with, the author draws on notions of instinct theorized by George Romanes, Charles Darwin and Charles Peirce. Such a coterie of authors is shown to have endeared instinct and associated it with states of mindfulness, sound reasoning and intelligence of survival. They all shun rigid distinctions between animals and humans concerning how they modify themselves to survive or solve problems. After disclosing such a strand of thinking, the author reveals how another art historian August Schmarsow perceives the usefulness of biology, psychology and *Kunstwollen* in establishing a genuinely scientific approach to culture and the arts. Schmarsow is shown to have favoured instinctive attitudes, mental trials and errors, and integration of body and mind as the sophisticated approach to art. These non-reflexive and rigorous theorizations of instinct enlarge Riegl's idea that *Kunstwollen* suggests a relatively strong human will and desire for art.

Further, the author draws on two landscapes (*Landscape with Roman Ruins*, 1536; *The Heart of the Andes*, 1859) to verify how we may attain states of *Kunstwollen* and *Stimmung* by contemplating ruins or fragmented forms. Willfully cut or sliced fragments are shown to carry cues and information that serve not only to engage viewers' attention but also to devise renewed appreciation. In addition, *Stimmung* is shown to be the principle that viewers can be fully in charge on their terms. By taking full advantage of the medium of light, air and space, viewers are likely to work out perspectives that favour their mental well-being and the reception of artworks. Unlike conventional art-historical approaches, *Stimmung* focuses on the self-controlled optical and unifying principle of viewing that bridges artworks across times and milieus. Finally, this study integrates Riegl's theories into current studies on abductive cognition, biotic artworlds and synchronic development between biological and physical systems. These studies have recognized the functioning of instinct in everyday situations and promoted dynamic and systematic engagement with art forms in the domain of scientific humanities. In brief, Riegl's theories appear fairly biosemiotics when we consider the rich evolutionary, psychological and semiological contexts surrounding the birth of his insights.

instinctive attitude, biotic artworlds, abductive cognition, Kunstwollen, Stimmung, the optical principle

Juipi Chien is a professor in comparative literature, comparative aesthetics and the arts at National Taiwan University. Her research focuses on integrating semiotic, aesthetic and evolutionary strands of thinking in light of current neuropsychology. Concerning the methodology of the arts in particular, she has been working on applying an organismic approach that boosts the agency of certain artistic forms that were underestimated or disparaged in art history.

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Valeria De Luca¹ & Antonino Bondi²

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Making and “coming-together”: the life of semiotic forms in the light of aboutness and engagement

What semiotically links knowledge, skill, and feeling together? How can one define this vital understanding of signs and signification? In this talk, we will cross some semiotic, linguistic, and anthropological suggestions to approach the trio “feeling-knowledge-skill” in the general terms of semiotic perception. It concerns expression, aboutness, and (material) engagement.

As human and non-human beings, reciprocally intertwined, we all experience values, conceived as “anything that characterises a situation [...] the singular quality of aliveness, the mode of vitality expressing itself in that

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encounter as its vitality affect" (Massumi, 2015). The semiotic forms synthesise "a coming-together of tendencies in an emergent figure", changing over time. They are the genuine forms of our knowledge globally conceived. But what enables values to emerge and stabilise in significant figures?

Starting from Eduardo Kohn's eco-semiotic theory, we consider two ideas: i) the emergence of selfhood and others is structured according to the different ways in which the power of assignment, practical activity, and reference unfold on each other; ii) the differential treatment of reference is responsible for the regularity/variation and the ritualisation/institutionalisation of the patterns of interaction and meaning that punctuate the value of forms within a given collective. In this framework, semiosis is a trans-specific process of thought and action on and with an environment, which develops through cycles of a transformation of elements and is the result of a process of transformation of values. These cycles contribute to stabilising and shaping global forms of being together. The passage from one mode of semiotic production to another depends on what Kohn calls *aboutness*. It refers to the commitment of each being to extend the legacy of the interpretative habits received, appreciating in each interaction its effectiveness towards the "individual" and "collective" destiny. Aboutness is naturally life-oriented, but it assumes nothing more than the history of transforming the unexpected into habits and habits into innovations. In other words, it is the (hi)story of the modulation of forms that are both local, relative to a niche, and global, relative to an environment as a whole. The signs, then, reverberate on and within each other. The form, therefore, is of a trans-individual, trans-specific, and trans-temporal nature.

Hence, only by acting and "making" the semiosis we can collectively improve our vital symbolic "skills".

We find evidence of that in *linguaging*, a phenomenon of recursive consensual coordination, defined as a network of social cooperation systems. Through this network, subjects make their mental and perceptible experiences, co-enact, and interact. Furthermore, the *material engagement theory* completes and enlarges the previous observations on aboutness. According to Lambros Malafouris, expressions *materialise* language in social practices, reinforcing and opening to epicyclic feedback its imaginary potential. Imagination and fabrication are the two coexisting poles of structural and dynamic coupling between the speaking animal and its semiotic niches of coexistence. In this sense, human agency is the material agency, the bodily and affective commitment in the interaction by which agents shape their skills and cognition.

semiotic perception, aboutness, material engagement, linguaging

Valeria De Luca is an associate professor of language science/semiotics at the University of Limoges, where she directs the master's programme in semiotics. Her research focuses on the notions of form, gesture, and the figural dimension of meaning and on notions at the border between semiotics, aesthetics, and ecology, such as ambience, niche, and materiality. In 2021, she published her first book, *Le tango argentine: Gestes, formes, sens, a morphogenetic analysis of the tango dance*. Among her publications are "L'apparaître des phrases. Perception et figuralité chez Yannick Haenel" (2022), and "Qui gardera les gardiens? Sur certaines déclinaisons sémiotiques de la transparence en vue d'une évaluation critique des nudges" (2021).

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Memories and myth in future cities: walking the Imam Reza Holy Shrine, Iran – a semiotic theory of pilgrimage

Understanding the semiotics of future cities by recognizing the signs of cultural identity contributes to the preservation of memories of citizens. Citizens' identities are transferred through memories in urban planning. Under the influence of technology, cities are changing every day. Preserving memories in the design of future cities is therefore considered a critical factor in maintaining a quality environment that reflects the citizens' identities. This article discusses the semiotics of the movement pattern morphology. Walking in a certain way to reach a goal integrated with signs in urban spaces is movement pattern morphology in Mashhad city's historical area. Mashhad is a religious city in northeast Iran which involves Imam Reza's holy shrine. So many pilgrims come to this city every year, walking as a traditional and religious behaviour. The chosen research method is a historical interpretation by analyzing historical photos and interpretation of ancient documents of travel writers adapted to the *de-sign theory* of professor Farouk Y. Seif.

Urban semiotics and cultural semiotics draw upon the citizens' ability or semiotic skills to interpret urban signs. Hence the urban signs contain cultural and, in this case, religious knowledge.

It has been popular among Shiites since the past until now as a historical religious custom to walk to the shrine of Imam Reza. By recognizing the signs that result from this religious and cultural approach to the city's morphology, the research aims to preserve the place of memories in future cities.

de-sign, semiotics, memories, future cities, movement pattern, Mashhad

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Observing inner speech in the meaning-making through visual artistic texts

Previous research on inner speech described it as a verbal mechanism that cognitively operates with internalized natural language for a range of internal processes, i.e. problem-solving, memory, thinking and meaning-making (Vygotsky, 1934; Alderson-Day & Fernyhough, 2015; Fadeev, 2022). In recent years we have observed a growing interest in the study of inner speech processes, especially in the fields of psychology (Fossa et al., 2020), psychiatry (Allen et al., 2009) and neuroscience (Whitford et al., 2017). The reason for this is the development of research methods (Alderson-Day & Fernyhough, 2015; Fossa, 2022) and the potentiality to find the answers to such essential questions as how the natural language (and therefore culture) is related to / influences our everyday cognitive processes.

While inner speech as a semiotic phenomenon is considered to be formed by internalizing diverse cultural and social experiences (Fadeev, 2022, p. 303), little is known about how exactly artistic texts (secondary modelling systems) influence the formation of inner speech and vice-versa, how inner speech is involved in the interpretation of artistic texts. In our study, we propose the first steps in addressing these fundamental questions by developing a methodology and empirical study for researching manifestations of inner speech in meaning-making through artistic texts. The theoretical role of mediation is used to examine how the

environmental boundary, the languages of artistic texts and the interpreter's I-positions (Valsiner, 2004) are critical contributing factors for inducing inner speech while interpreting visual artistic texts.

The given study will present a part of a larger project that investigates the methodologies of inner speech research in semiotics and the potential for recognizing the role of inner speech in meaning-making processes. The presentation will give an overview of the development of the interdisciplinary methodology to study the relations between inner speech and artistic texts with a focus on semiotic approaches. The work will also present the framework and preliminary results of the pilot study that investigates how one uses inner speech to interpret visual (non-verbal) artistic texts, more specifically, how the mediation of artistic texts affects the enactment of inner speech during the interpretation of visual artistic texts. The study uses photographs of street art with two variables: non-mediated and mediated space concerning the artistic text's boundaries and the more extensive environmental system within which the artistic text exists. The data for the research will be collected through individual semi-structured interviews (n = 10), during which the participants will see pairs of street art photos and have one minute to interpret each photograph. Then the developed questionnaire will be used to determine the specific manifestations of inner speech during the meaning-making process. The questionnaire will rely on previous experience developing inner speech scales (Racy et al., 2020; Alderson-Day et al., 2018) and investigate the manifestations of inner speech by focusing on such aspects as stimuli that spark/suppress inner speech, mediation, emotional connection and I-positioning. The work will also propose the study's next steps using other methodologies, including neuroimaging and self-reflective diaries.

inner speech, meaning-making, artistic text, mediation, I-positions

Dr **Aleksandr Fadeev** is a research fellow at the Department of semiotics at the University of Tartu. His main research interests are inner speech, the semiotics of Lev Vygotsky's approach and the role of digital culture in shaping cognitive processes, including learning, memory and meaning-making. Aleksandr is a member of the Transmedia Research Group (University of Tartu), which studies contemporary cultural communication processes for creating digital educational platforms for secondary schools. He is also a founder of the Inner Speech Research Group (University of Tartu), which aims to incorporate a semiotic approach to studying inner speech and its role in meaning-making.

Alec Kozicki is a second-year PhD student in department of semiotics at the University of Tartu, and his dissertation examines the design of interoperable techno-living spaces. His research constructs a transdisciplinary approach that gives insight on how we, as creators and users, are living within technology, which allows a novel approach to model how perception and meaning-making acts are changing with the continual development of techno-living spaces. Beyond modeling techno-living spaces, Alec also focuses on cultural psychology research, such as the role of inner speech during the interpretation process of artistic texts, and the semiotic scaffolding of value relations.

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The phenomenology of feeling, skill, and knowledge in contact improvisation: fascia as a semiotic medium

Contact improvisation (CI) is a postmodern dance form based on weight sharing between participants. It is an open exploration of the kinesthetic possibilities of moving bodies in physical contact whose dynamism ranges from subtle to acrobatic. From a cognitive semiotic perspective, a key issue is how dancers can coordinate to accomplish complex movements without prior planning, set roles or fixed movements. The skills and forms of knowledge involved in this phenomenon have been characterized in terms of shared attention (Little, 2014), mainly through touch (Little & Dumit, 2020); creativity mediated by interpersonal synergies (Kimmel et al., 2018); emergent motor creativity under a variety of constraints (Torrents et al., 2010, 2015, 2016, 2017), and what has been termed inter-kinesthetic skills and knowledge; i.e., the ability to track others' postural and kinetic situation, primarily through touch (Deans & Pini, 2022; Pini et al., 2016).

I propose that the semiotic affordances of fascia, a key sensory organ involved in this practice, can serve as a common ground for integrating these different perspectives on the sensations, skills, and knowledge involved in learning and developing this dance form. Notably, the micro-phenomenological interview (Petitmengin, 2006; Petitmengin et al., 2019) can serve as an intersubjective articulation between CI's lived experience and the construction of semiotic models of communication between dancers.

Over the last decade, physiologists and anatomists have begun to reevaluate the role of fascia in coordination and movement. The view that is now emerging sees that fascia, far from being discrete sheets of connective tissue that wrap and separate muscles and organs, constitutes a fractal continuum of connective tissue which plays a crucial role in coordinating movement by integrating muscle chains and supporting compensatory adjustments necessary for the isolated movement of body parts (Myers, 2014; Tuvey & Fonseca, 2014; Schleip et al., 2012). Furthermore, the fascia, more than a structural binding agent, is a sensory organ rich in many types of receptors responsible for proprioception and kinesthesia; thus, it is simultaneously the medium and the sensory organ of proprioception and kinesthesia (Tuvey & Fonseca, 2014).

Though often overlooked in everyday life, attention to fascia's somatosensorial and mechanical properties comes to the forefront in developing skills and knowledge necessary for the on-the-spot tactile and kinesthetic communication between bodies required during CI. Understanding fascia as a semiotic medium points us towards other ways of experiencing and understanding selfhood, otherness, and agency through weight sharing between dance partners.

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contact improvisation, fascia, micro-phenomenology, cognitive semiotics

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Semiotic cognition and artistic profile in the experience of visual art and instrumental music: a multimodal study

Researchers in empirical aesthetics agree on the importance and influence of contextual and personal factors in the receptive experience of art (Leder & Pelowski, 2021; Leder et al., 2012; Feist & Brady, 2004). Personal factors relevant to aesthetic evaluations include personality traits, art knowledge, and expertise.

Art expertise has been found to affect the type of art people find appealing. For instance, non-experts tend to prefer representational visual artworks to abstract works; in contrast, experts' appraisals and preferences appear to be independent of the level of abstraction in paintings (Pihko et al., 2011; Winston & Cupchik, 1992). However, previous research tends to use preference scales to come to these conclusions rather than having a closer look at the semiotic processes underlying the experience of art.

Moreover, the emphasis on the contrast between experts and naïve audiences omits several levels of artistic knowledge and skill that could be relevant personal factors in the artistic sense-making process. In this study, we decided to expand the contrast between experts and non-experts, opting for comparing participants' experiences through the lens of their artistic profile, which was comprised of the following non-exclusive categories: artist, art expert, art student, interested in art, and, finally, 'not artistic profile'.

Taking art as an embodied process of reflective imagination and artworks as tools to reflect and make sense of our life experience (van Heusden, 2009, 2010), the current study aims to evaluate the role people's artistic profile on the semiotic, physiological, and neuronal levels of the experience of contemporary digital visual art and music. In order to explore this relationship, 54 Dutch-speaking participants experienced and evaluated five digital images and five instrumental music fragments in a laboratory. Participants' postural sway, heart rate variability, and neuronal activity in the prefrontal cortex (PFC) were measured during the experimental process to account for the embodied layer of the artistic experience.

After the presentation of each artwork, participants engaged in a think-aloud task in which they were asked to describe their experience of each piece in some detail. These experiential reports were transcribed and analyzed using Cognitive Discourse Analysis (CODA) (Tenbrink, 2020). This linguistic method allows for systematically analyzing unconstrained language as a medium by which individuals make their cognitive processes explicit (Tenbrink, 2015). CODA was utilized to categorize the type of experience participants reported: aesthetic-perceptual, artistic-semiotic, and/or focused on the craft of the artwork. By putting together the results of the CODA, postural sway, heart rate, and neuronal activity, we expect to gain insight into the interplay between people's artistic profiles and sense-making processes in the receptive experience of art.

artistic experience, empirical semiotics, discourse analysis

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Candace Goodrich

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When cultural translation fails: assimilation or annihilation – the endangered, subaltern peripheries in Mahasweta Devi’s “Pterodactyl, Puran Sahay, and Pirtha”

The decolonization of the Fourth World has not yet come to pass. However, although resistance has never dissipated in recent years, an indigenous resurgence can be felt in activism, particularly in literary fiction. The existential fight for physical survival and cultural preservation continues unabated, inspiring waves of creative output. “Pterodactyl, Puran Sahay, and Pirtha,” by writer-activist Mahasweta Devi (1926–2016), is one such story, that shows the painful circumstances of one Adivasi (Nagesia) community in the west-central state Mahdhya Bharat, near the river Pirtha, who are desperately trying to remain on their ancestral land. Their pursuit of a life of dignity and sovereignty is emblematic of the endurance of similarly marginalized peripheries throughout India. It can be best described as a “corpo-political-epistemic struggle(s)” against cultural essentialism (Mignola & Walsh, 2018). In the process of India’s modern nation-building, despite constitutional protections, governmental agencies and development initiatives pressure indigenous populations with the impossible choice to either assimilate into the dominant, mainstream society, leaving behind their intangible and natural cultural heritage, or face extermination. Devi portrays the reality of this Hobson’s choice, where no matter which path is taken, each leads to the “extinction of (their) ethnic being,” a loss of which India does not fully comprehend the gravity of (Devi, 1995). The decision to stay means suffering alienation, deprivation, starvation, and ultimately death and abandoning one’s ancestral land to be reduced to an internally colonized subject in a caste system which they will always be excluded from. Whether they find themselves in an “administrative failure or deliberate cruelty” on the part of misguided humanitarian organizations, apathetic government workers, and predatory landlords and pimps, all appear to be unable to understand, let alone help the community in Devi’s short story. Throughout the narrative, the failure of cultural translation between the core and periphery of India is evident. The lack of a communication point is represented by several eco-semiotic signs that have different meanings for the Nagesia and the government officials and journalist Puran Sahay, who has come to Pirtha to investigate the appearance of a prehistoric creature in the village during a severe drought and man-made famine. This paper will study the untranslatability of signs in this story and reflect upon the indigenous condition depicted, where to live and procreate is an affront to their culture’s apocalypse.

The decolonial theory acknowledges and works towards a return to ways of living with nature, predating the Western system of dichotomies, where nature and humans are separate. Racialization and sexism create hierarchies of privilege and oppression. The slow violence these communities experience today is brought on by forced displacement and land dispossession, food scarcity, and lack of access to clean water, arable soil, healthcare, and education. Denying the indigenous right to self-determination results in widespread poverty, famine, disease, unemployment, bond slavery, incarceration, and addiction. Devi’s story also reveals how dependency on development aid can be, at times, more detrimental than beneficial. In my paper, I will demonstrate how the singular temporality of the Western imagination of hetero-patriarchy, neoextractivism, and globalization is upended through the recognition of a plurality of ontologies and epistemologies. For indigenous communities, living *otherwise* is a process of re-signification and reclamation of subjectivity, agency, ancestral identity, universal cosmologies, and nature-kin relations.

ecosemiosphere, subaltern and decolonial theory, indigenous knowledge

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postcolonial, and historical circumstances that contribute to environmental degradation, especially in resource-cursed commodity regions and “geographies of sacrifice,” disentangling the intersectional violence of environmental racism and eco-casteism embedded in signifiers, may open a path for decolonizing the asymmetrical global discourse on extractivism as a development model (Kuletz, 1998).

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Concepts of “transfer” and “representation” in processes of translation within the framework of experiential meaning-construction

In the field of translation studies, researchers from different backgrounds are re-evaluating how the concept of meaning is understood in translation theory. Concepts like experientiality (Susam-Saraeva 2021), performativity (Bennett 2018), and materiality (Littau 2016) suggest a new paradigm that sees meaning as being *constructed* in-the-moment through a multitude of semiotic channels and actively performed and experienced in material reality, rather than passively transferred through language or represented by linguistic signs (Haapaniemi 2023). This exciting paradigm shift also poses a challenge: if no transfer of meaning takes place during translation (Martín de León 2008), and no representationality exists between word and sense (Bennett 2018), the very phenomenon of translation may become difficult to explain.

Closer analysis reveals that the concepts of “transfer” and “representation” do, in fact, have their place in conceptualising translation as a performative and experiential meaning-construction process – they just do not directly involve meaning. Meaning is only ever constructed, not transferred or represented (Marais 2019). What is transferred is material texts (Pym 1992): in order to be observed by a semiotic actor for the purposes of meaning-construction, a sign requires a material form and a medium (Littau 2016; Gumbrecht 2004). In other words, signs that are conducive to semiosis must be represented by material forms in a textual medium, and linguistic signs are no exception (Pettersson 2017; Haapaniemi 2023).

It is therefore in the realm of *materiality* – the material text and its distribution process from sender to recipient – where instances of transfer and representation can be found. The process by which a material text is distributed from one communicator to another is a form of transfer, and the process by which signs are identified from the text is a form of representation. Meaning cannot be directly conveyed through transfer or representation, but instead, shared semiotic conventions constrain communicators’ meaning-construction from texts in comparable ways. As a textual communication process grounded in materiality, translation therefore does involve instances of transfer and representation, even when considered from an experiential or performative perspective.

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translation, materiality, transfer, representation, experientiality

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Easy signs, accessible signs, perhaps more developed signs

To evolve, disciplines now and then require external impacts and incentives. Altti Kuusamo (2022), referring to Nietzsche's view of the evolution of philosophy, states about fine arts. It applies to many other fields of knowledge, particularly those inherently interdisciplinary, such as Translation Studies. However, seldom that Translation Studies can contribute to our understanding of other fields. I discuss intra- and interlingual adaptations into Easy Language as a potential example of disciplinary interaction and do it through a Peircean semiotic lens and reading.

Easy Languages “refers to modified forms of standard languages, [...] adapted in terms of content, vocabulary and structure to make them more readable and comprehensible” (Lindholm & Vanhatalo, 2021, PAGE NUMBER). Any Easy Language consists of “easy” verbal signs made accessible for a new target group and tailored to their lifelong or more temporary specific language and communication needs. Making texts linguistically more accessible involves a process which, at least for translation semioticians, constitutes translating. Even though Easy Languages are studied within Translation Studies, among others, we must bear in mind that this vantage point is made possible when adaptations are approached as a form of intralingual translation or a combination of interlingual-intralingual translation.

The answer to how intralingual translation can qualify as translation can be found in semiotics. The strong semiotic slant was created firstly by Roman Jakobson (1966 [1959]), who described the intralingual type of translation as “an interpretation of verbal signs by means of other signs of the same language”. Other signs can be paraphrases, synonymous expressions, or other rewordings. Secondly, Jakobson's proposal must be studied in its original context, Peircean semiotics, since it is one of the keys to understanding Easy Language adaptations. Namely, we can approach adaptations or translations into Easy Language as sign translation and sign translation is semiosis, or sign action and sign interpretation. Adaptations in cognitively accessible Easy Languages are particular texts: the end users of these texts need them to be able to participate and to be included. The possibility of transcending linguistic barriers enhances their rights to feeling, action, and thought in inseparable combinations.

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semiotics of translation, Easy Language, translation, adaptation, cognitive accessibility

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Existential semiotic art criticism: three prospects

In recent years Eero Tarasti has outlined a theory of existential semiotics to re-evaluate human subjectivity in the context of semiotics (see e.g. *Existential Semiotics*, 2000, and *Sein und Schein*, 2015). One significant development has been the articulation subject's *Dasein*, daily experiential life, via zemic or z/emic model. Z/emic model attempts to approach cultures and cultural artefacts from the inside perspective (hence the word emic, borrowed from Kenneth Pike, 1954). By definition, artistic invention involves human subjectivity (at least) as senders and receivers. The history of art also involves the dynamicism of familiarity (*Dasein*) and change (transcending the previous *Dasein*).

In this presentation I draw on existential semiotic theory and Søren Kierkegaard's notions of "aesthetical" and "ethical" to propose that existential semiotic theory gives rise to at least three species of art criticism: 1) descriptive or "aesthetical", 2) ethical, and 3) "transcendental" for lack of a better word.

1) First I propose an existential semiotic method for "aesthetical" criticism. This kind of criticism analyses and evaluates the relations that the particular artistic signs or corpus of signs was or is involved in its actual *Dasein*. 2) Second, I go through some of what would be aspects of the ethical kind. 3) Third species could be called, for the time being, transcendental criticism. Here the object of criticism seems to challenge the theoretical framework of the researcher and in a way forces the researcher to adopt new viewpoints.

existential semiotics, art criticism, ethics of art, semiotics, Søren Kierkegaard

Aleksi Haukka is a doctoral researcher at the University of Helsinki. His research concerns patriotic songs from France (1789–1799), Spain (1808–1814), and Finland (1846–1886) from a musical semiotic and existential semiotic perspective.

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Developing the skill of emotional contagion: David Hume and Mozart on tragic pride and benevolence

The paper introduces a model of functioning of Humean sympathy between musical themes in Mozart's piano concerto K. 466. The research constructs a model of inter-thematic interaction that is operationalized as intersubjective relations between 18th century moral sentiments. This is a historicist counterpart for the modern day concept of emotional contagion (Hatfield, Cacioppo, Rapson 1994). As communication is a central feature in music it may take place between a performer and audience, but also inside the musical work as inner communication between musical actors. Thus a work communicates both within an interpreter's consciousness and between the consciousness and the outside world. The latter distinction gives rise to communication that is either internal to the work (internal dialogue) or is directed to outside of the work (outer dialogue). These species of communication are responsible for emotional contagion in music. The 18th century counterpart for modern feelings is moral sentiments. The related contagion is regulated by the 18th century concept of sympathy. The paper introduces an approach based on existential semiotics (Tarasti 2001, 2015) that constructs the narrative trajectory of Mozart's piano concerto K. 466 first movement based on moral sentiments of tragic pride and benevolence. It brings them to be parts of the internal dialogue and the related emotional contagion.

For Hume sympathy means either seeing the other's emotions, taking another's perspective (self-directed sympathy) or coming to feel as the other does (other-directed sympathy). (Hume 2007, Kauppinen 2017). This

may involve the juxtaposition of one's sentiments with the other person's moral worldview. Seen from a music analytical perspective moral/emotional contagion means an actor's ability to communicate with other actors and in a concerto it takes place in the dialogue between a soloist and orchestra. The above mentioned sentiments of pride and benevolence are placed into mutually sympathetic interaction with one another in ways that greatly resemble Hume's conception of sympathetic understanding. Thus, an actor representing pride may give up that feeling and start to feel the other's feeling for example pity or benevolence. But, in which ways is the original experience changed as a result of dialogue? This is a central feature in Mozart's compositional practice where even opposing characters are closely juxtaposed. The paper seeks for music analytical ways to present this mutual feeling, the emotional contagion and those factors that need to be taken into consideration when conceptualizing interaction between moral sentiments. The paper leaves as an open question if it should be one of a music analyst's skills to articulate those forms that emotional contagion can take in a musical work.

Mozart, Hume, emotional contagion, sympathy, existential semiotics

Panu Heimonen has been educated at the Sibelius Academy (MA, music theory and analysis) and the University of Helsinki (MA, musicology, philosophy). He pursues doctoral studies at the University of Helsinki, preparing a dissertation on W. A. Mozart's piano concertos. In the dissertation he develops a music analytical approach that brings out the mechanism behind solo-ritornello interaction in the first movement concerto form. The approach is based on existential semiotics, 18th century moral philosophy and deontic logic. He has published articles in edited books on semiotic methodology and the music of F. Liszt (Maeder & Reybrouck (eds.) 2017, Grabocz (ed.) 2018).

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The human realism of animal faces in popular narrative film

In my paper, I propose to discuss a particular development in recent popular narrative films. The development I have in mind is a change in the fictional rendition of animals. In recent remakes of *Planet of the Apes* (1968), *The Jungle Book* (1967), *The Lion King* (1994) – *Rise of the Planet of the Apes* (2011), *The Jungle Book* (2016), *Mowgli: Legend of the Jungle* (2018), *The Lion King* (2019) – animals are rendered photo-realistically, using motion capture technology. What interests me most about these renditions are the faces of these animals: to put it crudely, these are computer-animated photorealistic human-non-human-animal facial amalgamations. It is a significant shift compared with the earlier versions of these films, where animal faces were anthropomorphic but were never intended to convey a perceptually realistic sense of humanness.

I propose to explore this shift as a modification in the mimetic mediation of feeling towards the humanness of fictional non-human animals. My guiding questions are: How does a perceptually realistic fictional human-animal face feel? What semiotic processes does its existence presuppose and/or engender? To explore these questions in semiotic terms, I bring together the Barthesian notion of the real effect and the Peircean notion of iconicity as applied to photo-realistically human-like renditions of animal faciality and corporeality. What interests me first of all at this juncture is the perceptual actuality of these renditions, which arguably calls for a complication of the Barthesian notion of the reality effect, which is primarily ideological. On the other hand, it is not just any reality but animal reality that is manifested by these human-like faces. As such, it reaches beyond perception and towards anthropological articulations of physicality and interiority.

My interest lies in the peculiar feeling of the reality of the humanness of fictional animal faces. Rendered photo-realistically, the humanness of fictional animal faces acquires a novel kind of suchness, a certain 'feel of the real', which is interesting to discuss for a broader interest in the semiotics of animals in culture.

animal faces, the reality effect, narrative film

I teach literary and visual studies subjects at the Faculty of Philology at Vilnius University in Lithuania. These are also my main areas of scholarly interest. More generally, I am interested in the complexity of semiotic phenomena and the possibilities of integrating semiotic concepts and models from different contexts of thought.

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Naming practices of Pilates exercises as an endeavor to create meaning

Whether the sign model consists of a dyadic relationship between a signifier and a signified (Saussure, [1916], 2006); a triadic relationship between sign, object, and interpretant (Peirce, 1931-1958); or a quadratic relationship between the expression plane, the content plane, form and substance (Hjelmslev, [1943] 1953), each of these sign models seeks to probe into the nature of the relationship between thought and language (e.g. Brøndal, 1943; Eco 1976, 1986; Greimas, 1987; Sonesson, 1989).

Against this background and stemming from the premise that names and designations may be vehicles of signification (Danesi, 1994, 2007), we suggest a study of naming practices of exercises in physical workouts. Since the names given to exercises during workouts do not always match the conventional coding and are not always universal or fixed, but a product of negotiation and idiosyncratic creation, the names assigned carry a symbolic value. Moreover, they should simulate a specific reality as it appears to human perception or “Innenwelt” (Sebeok, 1976) and mirror familiar realities and concepts.

In Pilates training, the case study in this paper, trainers, in addition to the conventional-professional lexicon, use an idiosyncratic glossary, resulting from the experience accumulated throughout the workout with the individual subject or the group based on the trust constructed between trainers and trainees. Suppose the naming practices in both lexicons reflect an attempt to ensure adequate performance. In that case, the idiosyncratic nomenclature is often adapted to the individual or the group, their cultural background and sensitivities. The trainers use both lexicons in parallel to establish a discourse community sharing common goals (Gumperz, 1968; Labov, 1972; Leslie & Skipper, 1990).

The present paper is based on theoretical frameworks from various disciplines – cognitive semantics (e.g. Langacker, 1986, 2001, 2008, 2013; Lakoff, 1980, 1987; Lakoff & Johnson, 1980), onomastics (e.g. Sjöblom, 2016; Algeo & Algeo, 2000; Danesi, 2011) and semiotics (e.g. Peirce, 1931-1958; Sebeok, 1976) – examines through mixed methods including participating observations, semi-guided interviews and content analysis, the strategies in which the encoding vocabulary promotes the practical goals set by the physical workout as well as the processes of signification triggered by these naming practices.

Following Sperber and Wilson (1995), one might see in the idiosyncratic processes of naming (ad hoc naming) and even in the conventional naming involving iconicity, metonymy, metaphor etc., part of a cognitive process (based on a premise of relevance enabling to select the pertinent components of the concept embedded in the chosen name) whose aim is to achieve maximal efficiency by minimal effort. Studies focusing on Pilates exercises indicate that a concept that is easy to visualize boosts the workout and allows for efficient performance (Bragg, 2009). The concept embedded in the name aims at reverberating common knowledge, which renders the workout easy, economical (in terms of time spent to understand the instructions) and enjoyable (in terms of belonging to a community and pain endurance).

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Pilates, naming, explicitation, onomastics

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Embodied polysemiotic communication: a cognitive semiotic perspective on speech and gestures

1. Polysemiotic meaning-making

Cognitive semiotics explores the notion of polysemiotic communication, understood as the intertwined use of two or more semiotic systems. In this context, language can be treated as a paradigmatic example of a semiotic system (Zlatev et al., 2020). However, everyday human communication crucially involves other

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semiotic resources and semiotic systems. In actual communicative situations, language is a component of a more complex poly semiotic system, where speech is integrated (and not just coupled) with several other meaningful bodily activities, including body posture, head movements, facial expressions, gaze and manual gestures of a kind. These extra-linguistic semiotic resources gain their importance in the context of “embodied turn” in studies on semiosis and communication.

2. Embodiment

Addressing polysemiotic communication, I focus on the co-expression of speech and gesticulation. The latter activity is understood as the so-called spontaneous gesticulation (McNeill, 1992) or singular gestures (Müller, 2018), i.e. gestures that are spontaneously created, that are global-synthetic, holistic (McNeill, 1992) which are not explicitly planned or monitored. To justify the integration and co-expression of the above two semiotic resources, I refer to empirical studies showing that in some cases: stuttering, memory loss, and blindness (Quaeghebeur et al., 2014), deep interdependence between speech and gesticulation can be observed. Additionally, I will supplement the above findings with the results of my pilot study on polysemiotic - i.e. involving speech and gesturing - meaning-making activities during educational interactions (it is my ongoing project).

3. Phenomenology

It is not a coincidence that spontaneous gesturing is synchronous and co-expressive with speech. An account of the integration of language (speech) and embodied activities can be found in phenomenology, especially within Merleau-Ponty's (1962) philosophy of embodiment. In this view, our various activities (including verbal and manual ones) are different facets of the same activity: movements of the whole organism in its environment. In particular, the co-expression of speech and gestures can be seen as the co-emergence of two aspects of the same phenomenon: immersion of an embodied subject in an intersubjective and meaningful world. In this context, subjects experience various forms of expression (gesturing, speech) as activity of one sensing-and-acting body. Finally, acknowledging the role of phenomenology in an account of polysemiotic co-expression, I will try to show how phenomenological insights may inform the abovementioned pilot study, particularly how they may influence the experimental design (Gallagher, 2003).

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cognitive semiotics, polysemiotic communication, embodied communication, speech-gesture co-expression, phenomenology

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Alec Kozicki

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Break the algorithm: how a card game can de-sign meaning in a living space

This presentation describes Farouk Seif's (2019) theory of *De-sign* by relating it to the creation of the card game "Break the Algorithm." The card game, which I began prototyping in the spring of 2022, is a design deliverable of my PhD thesis and is centred on the "De-sign of interoperable techno-living spaces." This presentation aims to demonstrate how a simple card game can adequately explore the theoretical components of *De-sign*. The novelty of this study indicates how a card game can be designed not exclusively for entertainment purposes but also as a semiotic resource that allows players to develop their interpretive process with digital platforms. It suggests that the card game, as an apparatus, can educate players on the metacommunicative characteristics available when searching for online content to watch.

The game "Break the Algorithm" was created to give users a deeper understanding of how the algorithmic features of media platforms influence the discourse within our living space. Overall, the presentation aims to highlight how *De-sign* can be integrated into an artefact which helps the user construct deeper meaning-making connections while deciding what content to view on searchable digital platforms.

Rather than relying on the recommended videos on the digital platform's interface to discover content to observe, the game incorporates the essence of deliberate acts and intentionality, allowing users to experience content that goes beyond their imagination concerning what the specific digital platform is known to offer. It is significant because it allows users to 1) develop their digital literacy and interpretive skills, 2) increase their competence on how the algorithm functions with the user-inputted search query, 3) cultivate a democratic decision-making process amongst game players, and 4) provide unexpected emergent outcomes that are unique interactions, which ultimately alters the players' perception on what the digital platform provides.

de-sign, digital platforms, information discovery, digital literacy

Alec Kozicki is a second-year PhD student in department of semiotics at the University of Tartu, and his dissertation examines the design of interoperable techno-living spaces. His research constructs a transdisciplinary approach that gives insight on how we, as creators and users, are living within technology, which allows a novel approach to model how perception and meaning-making acts are changing with the continual development of techno-living spaces. Beyond modeling techno-living spaces, Alec also focuses on cultural psychology research, such as the role of inner speech during the interpretation process of artistic texts, and the semiotic scaffolding of value relations.

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The semiotic forest of a tech rehearsal: can ecosemiotics reveal new story-telling approaches in theatre and film that impact our skills of discernment?

As audience members, media consumers of movies and television, and live theatre performances, we are savvy, well-trained detectors of what is 'necessary and inevitable' to a given storyline. We watch and rewatch favoured films, analysing every motivated choice, and deciphering each hidden clue. Specifically in films, we can speed up, slow down, pause, or rewind to the precise second we wish to return, corroborating our theories about the unfolding plot. In that precise second, we are provided with the entirety of information possible about that moment of that film. The movie's reality—the entirety of its story—is encapsulated within what is on the screen and coming through the speakers.

Moreover, it is the *same* information for each viewer willing to watch – a perfectly-tuned machine. Furthermore, these media forms become a proxy for how we gather and internalise knowledge about the world we embody. Consuming this media becomes, in a way, a rehearsal for how we *feel* and *know* 'real life'.

Contemporary theatre attempts the same in many ways. For instance, blocking or staging, no matter the acting space is aimed at providing the most significant number of people with the best view of the story, a commendably egalitarian idea of providing the necessary information no matter how expensive or cheap one's seat. Sight lines are a torment; acoustics feel purposefully vitriolic as the production draws the audience's attention to one moment at a time in the name of clarity. Whether on proscenium stages or theatres in the round, the blocking ideologically must, just as the story must, create the illusion of 'natural' while simultaneously being clear, ordered, and complete. The *constructed* 'natural order' follows the *blueprints to generate a believable, neatly-packaged story*; the plot *developing* necessarily; a *trajectory* toward the *program's end, contained* upon the stage/on the screen as it finishes with its inevitable *conclusion*.

The mechanistic or techno-semiotic scaffold commonly used to talk about story-telling—and here I will focus more on theatrical productions—affects how we create art (imitating life, imitating art, imitating life). However, imagine how the life-art cycle could *seed* a more *diverse* and *colourful species* of experience and meaning if one uses a semiotic model *spawned* from the *unfurling* of life itself: from, say, a *forest*.

In 2015, United States playwright, Anne Washburn, published her play *10 out of 12*, offering a peek into the gruelling segment of the rehearsal process: tech rehearsal or, more colloquially called, '10 out of 12'. It is an abbreviation referring to the 10 hours out of a 12-hour day designated to running through each technical aspect of a performance, cue by cue. Using Washburn's play, I will exemplify Semiotician Timo Maran's five aspects of his eco-semiotic forest model to expand our understanding of our story-making potential in live-theatre environments and, more generally, in the story of our lives as embodied meaning-makers and meaning-decoders.

ecosemiotics, theatre performance, 10 out of 12, Timo Maran, tolerance of meaning

Graduating Summa Cum Laude with a BFA in acting from the University of Minnesota/Guthrie Theatre, USA, **Mikaela Krantz** has been a professional actor for over a decade, working internationally in theatre and film, as well as voicing the English version of numerous beloved Anime characters. She is working toward her master's in folkloristics and applied heritage studies at the University of Tartu, Estonia.

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Titus Lates

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Feeling and aesthetic knowledge according to Peirce

As Peirce said, almost all the philosophers of the nineteenth century (after Kant) have agreed to name Feeling, Knowledge, and Will as parts of the mind or to speak more accurately as the three classes of states of mind (7.564). However, in his view, the feeling is nothing but the inward aspect of things. At the same time, the mind, on the contrary, is essentially an external phenomenon (7.364). However complex, every operation of the mind has its straightforward feeling, the emotion of the tout ensemble (1.311). What he understands by consciousness is really in itself nothing but feeling (7.364), and the development of the human mind has practically extinguished all feelings, except a few sporadic kinds, sound, colours, smells, warmth, etc., which appear to be disconnected and disparate (6.132). In his theory, feelings are matters of indifference (879), and the quality of feeling does not in itself involve any reaction (7.533) but may be attached to objects, and it is susceptible to a generalization without losing its character (7.530). More, there is no observation of feelings except as characters of objects (7.376). According to Peirce, one part of sensation is feeling, and the other is the consciousness of being compelled to feel (7.545). Thus, he may say, referring to the Immediate Object, which is the quality of the sensation, that it can only be known by feeling (8.183). He considers the interpretation of feeling among the three degrees of interpretation (8.185).

Percepts are complex feelings endowed with compulsiveness (5.494), and our initial logical data are percepts (they involve three kinds of psychical elements, their qualities of feeling, their reaction against will, and their generalizing or associating element) (8.144). Also, concepts are nothing more than another quality of feeling (5.501), and for making up an idea, the first element is its intrinsic quality as a feeling (6.135). On the other

hand, any concept is a sign. However, we may take a sign in so broad a sense that the interpretant of it is not a thought but an action or experience, or we may even so enlarge the meaning of a sign that its interpretant is a mere quality of feeling (8.332). It is the case of the aesthetic sign whose interpretant is the emotional interpretant. Through this, Peirce opens the way to the possibility of aesthetic knowledge, not only as a kind of knowledge but as a fundamental one. Moreover, those endowed with the observational skills at the origin of this knowledge are, also following Peirce's suggestion, poets, who can be both artists and scientists.

feeling, quality of feeling, consciousness, mind, knowledge, aesthetic knowledge

Titus Lates is a scientific researcher at the Institute of Philosophy and Psychology of the Romanian Academy. He holds a PhD from the University of Bucharest with a thesis on Peirce's aesthetics. Member of the International Association for Semiotic Studies participated at the World Congresses of Semiotics (Kaunas, 2017; Buenos Aires, 2019; Thessaloniki, 2022) and in the Conferences of the Nordic Association for Semiotic Studies (Stavanger, 2019; Vilnius, 2021). In 2022 he edited (with Alin Olteanu) *The Philosophical Entanglements of Charles Sanders Peirce's Semiotics*, a special issue of the *Revue Roumaine de Philosophie*.

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Objective and subjective minds in sacred and profane courtyards through spatial semiotics

A spatial sign can be an object, a picture, or a word whose symbolism indicates direct associations. Creating an object is an action of self-representation incorporating symbolic structures within semiotic spaces. Sacred buildings display a similar interrelationship between architectural expression and a sense of self-revelation. As envoys of information and didactics, they convey the implicit connotation of religious, political, and social affiliations. Spatial structures exhibit symbolic systems and sign meanings in contextualising a building's historical, socio-institutional, and cultural factors. Reading a space requires our understanding of architectural sign systems and the rhetoric they convey.

Knowledge is awareness of facts or practical skills. It also refers to familiarity with objects or situations. Knowledge is the belief that is distinct from opinion under justification. Perception is the key source of generating empirical knowledge, referring to the five senses. Others include memory, rational intuition, inference, and testimony.

Skill is the ability to act resolutely with positive results within a given time. A skill level assessment requires certain environmental stimuli and situations.

As a self-contained phenomenal experience, feelings are subjective, evaluative, and independent of the sensations, thoughts, or images evoking them. Subjective emotional experiences are born in the mind when a material is touched, a physical sensation due to anyone's senses.

A courtyard is an open-closed space surrounded by building elements to provide a sense of enclosure, privacy, visual and physical access to nature, and extending living space. A courtyard also allows the human mind to develop spirituality with heaven and to be isolated from covered spaces. In Romanesque monastery cloisters, a central courtyard linked the entire complex for monks' retreats, meditations, and ablution. In Islamic environments, Sahn is the centrepiece of the mosque, performing ablutions and a patio for resting or gathering. It has become a place for Friday prayers due to the Mediterranean and the Middle East climate. Korean Madang was divided between aristocrats and commoners, or male and female, in Confucian society; the Spanish patio is an inner gathering space of the house.

With this background, my paper invites Lotman's semiosphere on sacred (cloister, Sahn) and profane (Madang, patio) courtyards to observe how human feelings, skills, and knowledge play with spatial semiotics in given spaces through methods of objective and subjective minds. "Objective" means a reality outside human minds; "subjective" concerns their inner reality. Objectivity relates to things about our state of mind that we

seek to comprehend; subjectivity refers to how our thoughts control our actions. The “objective” produces a deliberate way of seeing; the “subjective” generates our wandering, associated with a place, encapsulating what sacred-profane is. All spaces express feelings, skills, and knowledge, proving their presence and actions through semiotics.

objective-subjective, sacred-profane, courtyard, spatial semiotics

Dr **Hee Sook Lee-Niinoja** is a scholar/journalist/artist/designer. Specializing in comparisons of Hindu-Buddhist/Christian/Islamic architecture, cultural heritage, and semiotic texts-images, she has written monographs, Proceedings, and articles, including peer reviews, Goethe exhibitions, and teaching/lecturing at universities/institutes/NGOs worldwide. Recently, she published a monograph, *The Continuity of Pre-Islamic Motifs in Javanese Mosque Ornamentation, Indonesia*, in the UK. She received the Order of Civil Merit from the South Korean President and appreciation from Kuwait and Indonesia for cultural diplomacy and humanitarian work. After serving the Finnish Diplomatic Corps (family member) abroad, she is engaged with ICOMOS-ICICH (President 2017–20), Helsinki Press Centre and Water Museum Networks.

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Narrative memory between culture and cognition: Vygotskian and Lotmanian perspectives

In their analyses of cultural development in children’s thinking, Lev Vygotsky and Juri Lotman, when suggesting various concepts for analysing cultural processes, are inspired by an isomorphism between the workings of culture and a person’s mind. Curiously, they approach this isomorphism from opposite directions.

For Vygotsky, the development of children’s thinking follows the general laws of cultural history next to the laws of biological maturation. This process relies on children adopting the communicative means made available in culture step-by-step. Vygotsky suggests that these means, or in his words, “signs” and “sign systems”, progressively reorganise the child’s cognitive processes, such as practical thinking, attention, perception, etc. – but that the most remarkable change in cultural development takes place in the functioning of memory. Outlining the cognitive changes by which organic remembering and sign use converge, Vygotsky uses the term “cultural memory” to describe the organisation of individual memory by cultural, collective means, mainly from the cognitive point of view.

Conversely, Lotman explicitly draws from the characteristics of the individual memory, identifying memory with one of the primary functions of culture as such. Analogously with the individual mind, the collective memory serves to store and process information, which cultures do through texts. The memory of a culture mediates the past for the present and clears the way for creative interpretations of the interrelations between the past, present, and future.

In the study of cultural memory, this paper suggests bringing together Vygotsky’s and Lotman’s approaches on the one hand and the complementarity of the levels of culture and the individual on the other. Culture is seen as set up to support the individual functioning of memory, while the development of individual memory supports its access to culture.

In order to study the intricate interrelations between mind and culture, Katherine Nelson’s observations of crib narratives are taken as empirical material. In crib speech, the child is constructing for a coherent and comprehensible world in which she is taking her place - which supports her interpretation of activity in the real world. The child’s discourse represents how she perceives her surrounding world, not to preserve it but to anticipate what is likely to come.

cultural memory, culture and cognition, Vygotsky, Lotman, crib speech

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Katarzyna Machtyl

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Sentient relations: the semiotic view on subject, its environment, feelings and skills

The main problem of proposed talk is the complexity of relations between subject, both human and nonhuman, and its environment. These can be described with the usage of two models that are fundamental for (bio)semiotic thinking: Umwelt and Z-model. The first one, as based on the functional circle, might serve as a model of the multiple ways the subject enters its (i.e., subjective) environment referring to the dyad of perception and action. This, in turn, rises the questions of free will, the ability of making choices and semiotic freedom. Z-model, as proposed by Eero Tarasti, comes from quite different semiotic paradigm that is existential semiotics. However, when juxtaposed with the functional circle, it reveals interesting parallels that are worth discussing, e.g., one can compare the two dyads: perception-action and affirmation-negation. 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 then affirmation.

The complimentary theoretical background of proposed talk is Tim Ingold's sentient ecology. Ingold himself distances from semiotics claiming that it is too much focused on mediations. However, not only does he refer to the Umwelt theory, but also agrees in some discussions that his anthropology and (bio)semiotics are not as far from each other as it might seem at the first sight. What is more, Ingold pays special attention to the notion of skill, knowledge and feelings what constitutes his project of sentient ecology. Sharing some (but, of course, not all of them) assumptions with (bio)semiotic thinking, Ingold examines nonhuman subjectivity, its subjective environment and special knowledge coming from living-in, sensitivity and feeling rather than from handbooks. By the common issues for (bio)semiotics and Ingold's anthropology, I mean subjectivity, involvement, engagement, biosemiotic dialogue and postanthropocentric perspective discussed by, e.g., Kalevi Kull and Susan Petrilli.

In the light of above outlined theoretical background, I would like to discuss the artistic project of Diana Lelonek "The Center for Living Things" (2019) and "Wasteplants Atlas" (2021) which addresses complex human and nonhuman networks of interdependency and mutual contingency. It is also dedicated to the problematic notion of nature – can we speak of nature itself? What is the pure, separated nature? The answer is that we should rather talk about some hybrid forms, mixing culture and nature. Wasteplants are the plants that inhabit post-human artefacts, trash and wasted objects: non-human beings living in post-human environment. It means that plants are changing their Umwelten according to their actual needs and feelings with the usage of their ability of making choices (biosemiotics discourse) and skills (Ingold's discourse).

Umwelt, Z-model, skills, modalities, "Wasteplants" artistic project

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Riin Magnus

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Multimodal identification of mushrooms: the limits and potentials of modes and media

The presentation departs from a presumption that along with the inter- and intraspecific interactions, specific morphological characteristics have evolved that make the organisms perceivable and allow for identification. Recognition, based on inherited mechanisms or learning, presumes direct contact between the organisms. However, humans have developed means of identification that do not necessarily correspond to the sensorial dominants of the species themselves. Reliance on culture-specific modes (such as the predominantly visual and textual identification media), on the one hand, eases the identification, as the habitual modes are easier to use and to apply for the users. On the other hand, they also pose difficulties for identification if the traits of the identifiable organism have developed via interactions involving different sensory connections. In order to analyse the question of the match between the sensorial properties of organisms and identification media, I will use the modern human identification of mushrooms as an example.

Fungi are a group of organisms, the identification of which demands good multimodal identification skills. The visual appearance smells, and taste of those organisms are, at the same time, traces of certain meaningful relations between fungi and some other organisms. Inspired by the works of Adolf Portmann, Karel Kleisner has introduced the term 'semantic organs' to refer to those organs that appear as meaningful in the Umwelt of a particular perceiver (Kleisner, 2008: 217). Likewise, we could refer to those perceivable characteristics of fungi as semantic traits that serve as traces and condensates of specific interspecific interactions. Humans are one of the 508 mammalian species known to eat fungi (Elliott et al., 2022). However, besides using direct senses and intergenerational knowledge to identify those organisms, humans have developed a set of identification aids—from identification books to apps and Facebook groups. As Günther Kress has highlighted, each mode exhibits specific potentials and limits of expression and signification (Kress, 2009). This paper will therefore target the problematics of mediating the multisensorial traits of mushrooms via largely visual and symbolic modes and representations. While combining semiotic theories of multimodality, Tim Ingold's explorations of skill formation and an eco-semiotic approach to human-environment relations, the paper first aims to analyse how addressing the phenomenon of multimodality changed in time within one genre and medium, namely mushroom identification books. Secondly, it compares the modern mushroom identification media—books, social media, and identification apps—in their ways of targeting and cultivating multimodal identification skills. Thirdly, it explores how the representation of mushrooms' olfactory and gustatory qualities is achieved through references to the already-known sensory meanings. All those foci ultimately converge in the question: How do the mushrooms' own embodied existence with the morphological traits as marks of relations, direct human contact with the mushroom in the forest and the guidance and shaping by different media all get together in forming a unique field of interspecific meanings.

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multimodality, interspecific relations, modes, identification skills

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Timo Maran

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Experiencing extinction: loss of feeling, knowledge, and skill in the Umwelt collapse

“The current global ecological crisis influences practically every species on Earth. The effects range from the direct elimination and diminishing habitats to mediated impacts through climate warming and changes in ecosystems and food webs. This presentation aims to analyze these processes from the perspective of Jakob von Uexküll’s umwelt theory by focusing on animals’ lived experiences. I sought to answer the following questions: 1) how do ecological crises manifest in changing relations between animal umwelt and ecosystem; 2) what mechanisms take part in umwelt collapse, and are there different types of this; 3) how ecological crises experienced from the first person perspective as loss of feeling, knowledge, and skill; 4) what are the gains of interpreting ecological crises and extinction from umwelt perspective. Umwelt can be seen as the sum of structural correspondences between an animal’s subjective experience, given environment (affordances), physiology and behaviour. In the ecological crisis, these connections become unreliable. It may lead to umwelt collapse as the disintegration of an animal’s umwelt structure because of systemic errors in semiotic processes that mediate an animal and an ecosystem. From a first-person perspective, extinction can be analyzed as a loss of integrity between feelings, knowledge, and skills. In an ecological crisis, an animal may be no more able to recognize its habitat or resources, its competencies of coping with the environment become outdated, and its behaviour will not lead to fulfilling its biological needs. Umwelt’s theory gives a central focus to animal subjectivity and enables reinterpreting extinction as a breakdown of animals’ cognitive and physiological structures.

Umwelt collapse, extinction, ecological crises

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Ana Marić

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Imagination as the fulfilling semiosis of memory: productive and reproductive functions of imagination in remembering process

Memory is one of the most important aspects of the human mind and everyday interaction. Memory enables people to gather and keep all the information, past events, and knowledge of certain domains in mind. Molecular neurobiology has demonstrated the neuro-chemical function of memory, which includes conditioning and storage of experiences. What if imagination, or more precisely, the productive and reproductive functions of imagination, are applied in this process of remembering and storing? Albert Einstein, the German theoretical physicist and the representamen of the most intelligent person in the world, stated that imagination is more important than knowledge, as knowledge and logic are limited. Their purpose is to present the path between points A and B, while imagination has no limits and can be taken in many different ways. As memory is the special form of seeing past events from everyday life, imagination is defined as the unique form of “seeing the world”, and according to Paul Sartre, “an unrealized mode of quasiseeing”. So

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memory and imagination both possess images and thoughts that shape human reality's experience and perspective.

The main aim of this research paper is the application and analysis of productive and reproductive functions of imagination, which Paul Ricoeur referred to the subjects and objects (everyday reality as the object of reproductive function, which means transforming the events of everyday reality into images, and the sole process and result of image creation in mind as the subject of productive imagination) to human memory in order to demonstrate the connection and mutual dependence of the process of imagining and the process of remembering, the transformation and reshaping of the events from memory by productive and reproductive functions and creation of new images and meaning carriers behind those images after the process and to emphasize the importance of imagination contribution in memory for recreating some of the forgotten or suppressed parts of the memory and creating a narrative and a semiotic perspective from the content of memory. Imagination and memory can create a special kind of semiosis in the human mind, which can twist and produce new and unique signs of creativity and experience.

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memory, imagination, productive function, reproductive function, image creation, meaning creation

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Irmak Mertens

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Towards a taxonomy of museum translation: how life, knowledge and curatorial intent is translated into museum exhibitions

Museums are multimodal spaces of encounter, transfer and learning, where cultural and scientific knowledge is re-mediated through the selection and combination of various texts. The process of signification is characterized by intense interlingual and cross-cultural negotiations in museums, where certain aspects of culture and its linguistic, societal and political implications are translated through strategies of transfer and recontextualization. This negotiation – hence, translation – is conducted not only between the source and target languages and cultures but also among actors such as the curators, professional translators and visitors. In recent decades, the topic of museum translation, which tackles how abstract knowledge is translated into concrete forms through the design and contents of exhibitions, has been acknowledged by multiple disciplines, including Semiotics as well as Translation Studies, Museology and Architecture (Moser, 2010; Neather 2005, 2008; Peponis & Hedin, 1982). Nevertheless, the lack of specifically-developed terminology to define and examine the phenomenon of museum translation creates an inconsistent ground for researchers. They are bound to utilize prior typologies and taxonomies that do not always cater to museum translation nuances.

The present work offers a one-of-a-kind taxonomy as well as a holistic approach to museum translation, answering the questions “How to analyze the types of translation in museums as interdependent cases?” and “How to examine museum translation from a holistic perspective considering the multimodal structure and the artistic, ideological and didactic influences in exhibitionary spaces?”. First of all, it is suggested that the abovementioned novel taxonomy that is solely dedicated to the needs of museum research is an efficient alternative to other typologies and taxonomies, such as those of Jakobson, Eco, Petrilli, Gottlieb, as it enables the researchers to describe and analyze translations in museums without the confusion of multiple meanings attributed to the same terms. Secondly, the author discusses that the properties of a museum are interdependent and interconnected to each other. Therefore, the study of translation in exhibition spaces must be on par with the elements that surround the “semiotized” objects on display (Camilleri 2001: 48). These surroundings include but are not limited to the architectural properties of the building and the exhibition halls, display types, groupings, light and colour, which come in contact with institutional, didactic, artistic, ideological and cultural influences. In conclusion, this study will demonstrate the multiple types and sub-types of museum translation via an organizational chart. They will be illustrated through examples from museums around the globe. The initial findings reveal that museum translation transcends the limits of interlingual translation and that the translational activities depend on the curator’s and the visitor’s background, expectations, and intentions.

museums, semiotics of culture, semiotics of translation, translation studies, taxonomy

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Corvids as subjects-of-a-lifetime: episodic memory and the Cambridge Declaration of Consciousness

Corvids are famous for their *episodic memory* (EM). This long-term neurocognitive ability allows them to consciously remember (and anticipate) the unique what-where-when combination of a non-present spatiotemporal scenario and act accordingly in the current context. Among the avian class, this cosmopolitan family (which includes crows, ravens, jays, magpies, rooks, jackdaws, treepies, choughs, and nutcrackers) is the most studied in terms of episodic cognition (Clayton et al., 2006; Grodzinski & Clayton, 2010; Salwiczek et al., 2010).

Due to the interdisciplinary scope of this cross-species research, it is no surprise that birds deserved a special mention in *The Cambridge Declaration on Consciousness* (Low, 2012), which alluded to their capacity to construct meta-tools and their possession of the theory of mind. A decade after such ‘recognition’, however, scientists avoid attributing a temporal phenomenology to *corvid episodic memory* (CEM) because they do not wish to fully engage with the aprioristic “other minds problem” (Hoerl, 2018). Put differently, despite evolutionary, neuroanatomical, and behavioural advancements in modelling corvid consciousness (Nieder et al., 2020); there are anthropocentric knowledge gaps about explaining the influence between sentience, agency, and intentionality in corvids. Elsewhere I have referred to this as the ‘Nagelian’, ‘de Waalian’, and ‘Chomskyan’ gaps (Miyamoto Gómez, 2021).

In such a context, my presentation will recur to Regan’s idea of “subject-of-a-life” (2004: 243) to argue that CEM, similarly to human EM, functions as a *lifetime* “self-referencing” form of memory (Crystal, 2018). It

implies, in turn, that corvids are not passive, receptive, ‘experimental subjects’. Instead, they are yet to be understood through an ethical biosemiotic framework that considers their long-term capacity to continuously choose, experience, and act for their *lifetime*.

Just like humans, corvids are living beings whose (future-oriented) intentions, (present-oriented) sensations, and (past-oriented) actions are continuously related during their lifetime. Based on such a temporal phenomenology, I will suggest a terminological shift that may ultimately lead to an ethical shift that considers corvids’ sense of their future and psychophysical identity over time. As a possibility, I will add that CEM research could (and should) follow the same moral guidelines as human EM (e.g. avoiding invasive and lethal methods), as derived from DeGrazia’s principle of equal consideration (1993).

It is not enough to ‘recognize’ that corvids are conscious living beings if we do not fully address the richness of their mental lives in terms of a lived *lifetime*. In summary, because corvids do have a temporal sense of their existence, they should be treated as *subjects of a lifetime* or, what are the same, fully-fledged *episodic beings*, like humans are.

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animal consciousness, episodic memory, zoosemiotics, cognitive semiotics, Peircean semiotics

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Displaying virtuosity: the music performer’s knowledge, skill, and feeling

The present paper offers some reflections on the expression and perception of virtuosity in the art of musical performance. It discusses in what ways the virtuosity is displayed so that it signifies the performer’s knowledge of performance rules and standards, their skillfulness and ability to surpass the boundaries, as well as the utmost feeling and expressiveness, without which the act of musical performance would lose its qualities expected by the listeners. It is suggested here that all three elements may reach the audience through the performers’ gestural signs.

Importantly, musical gestures are not only those that produce sound but also the non-sounding physical movements of performers that should be considered essential carriers of signification. Intended or involuntary, musicians' gestural behaviour has a communicative power and 'shapes' the audience's reception of the performance. Several studies have shown that the listeners' music experience is intrinsically linked to their experience of a performer's movement. It can even be claimed that many a listener grasps the expressiveness of the performance from the musicians' gestures rather than from the musical sounds. Moreover, the expressiveness and other types of information conveyed through musical gestures operate at the level of cultural agreement.

Many contemporary pianists were educated through the prism of the Romanticist aesthetic paradigm, suggesting the importance of charisma, the primacy of subjective expressivity, impressive artistic effects, and personal individuality. Furthermore, even those who were not have still been affected by the prevailing stylistic requirements, standardised behavioural codes, and performance clichés related to the creative output of a given composer and the very situation of stage performance. An intense level of intimacy vs emphasis on virtuosity, transcendental serenity vs broad dynamic spectrum, 'musicality' and imagination vs 'magnetic' eccentricity are all the features the audience expects from a top-level performance.

With this in mind, this paper hypothesises that we can talk about a 'gestural topic' within a romantic performance. I suggest that among the several possible functions of the performer's bodily gestures, especially under the public concert circumstances, there exist some archetypical patterns that communicate to the audience the culturally embedded meanings of the musical narrative, of the performer's personality and the stage persona – the romanticist convention as performer-hero/star/showman/virtuoso. Taking as a point of departure specific issues already addressed in semiotics and performance studies, I shall focus on how, in the art of music performance, the gesture becomes the primary sign and means of conveying an original message of a given performing artist. Existing semiotic models are applied to analyse a performer's gesturality and the intrinsically interactive relationship between a sonic production and the performer's gestures as its source and causal agent.

music performance, virtuosity, bodily knowledge, performance gestures, perception of emotion

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Oleksandra Nenko

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“Mundane” narrations of urban green: emotions and values of green areas in users' digital georeferenced comments

Green areas in the city are one of the most essential functional elements of the urban fabric, vital for the perceived quality of urban life. Systematic evaluation of the quality of urban green has been highlighted as an important task by urban researchers and planners. However, tools for assessing citizens' perceptions of green areas are still in development. In this paper, I show the applicability of semantic analysis of geo-referenced user comments in understanding and interpreting citizens' experiences with green areas. In these comments, users, voluntarily but not always purposefully, narrate their tacit knowledge and describe values they associate with urban green and their emotions about it. Through engagement with urban green can be

seen as a regular unreflected routine, online commenting is a practice which induces analysis of one's own experiences. For this reason, user narratives can be considered as non-professional expressions and reflections about urban green, which at the same time are an intriguing source of knowledge about features and items of green areas relevant for citizens.

The textual corpus of user comments analyzed in this paper as a case study is related to 15 green areas of St.Petersburg, produced in the most prominent local digital platform for geo-referenced inquiries. The total textual corpus consists of 750 comments, 50 for each park. The data was processed through open coding of the emotions and valuable assets of urban green, which users expressed in their comments. The concept of basic emotions guided the coding process (Ekman, 1999), which I interpret from an environmental perspective, and the concept of cultural ecosystem services (CESs) (Millenium Ecosystem Assessment, 2005). CESs are perceived qualities of the green areas enacted in and guiding human interaction with them, e.g. beauty of nature, the cultural value of a historical park or possibilities for recreation; they can be viewed as environmental values of the parks important for visitors.

Studies on perceived emotions and CESs of urban green are gaining momentum; however, rarely have they been considered as articulated in the geo-referenced user comments. The paper's findings show that the most expressed user emotion is joy, and the second most frequent is sadness. The most mentioned CESs are the possibility of seeing a beautiful place, engagement with live nature, the possibility for physical activities, and the possibility for interesting entertainment in the park. If the emotional "profile" is almost similar for each studied park, the articulated CESs are quite different and depend on environmental and functional features. The analysis results are shown as distributions and as maps of CESs spread over the 15 parks under study; the user "language" describing each emotion and CES is illustrated in word clouds complemented with quotes.

urban green, narrative, values, emotions, user comment

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Peircean analysis of feeling, skill, and knowledge as determinants of performer's semiotic space in WAM

In performing Western art music (WAM) and, to a degree, in other music, the labour of semiotic mediation is divided not only synchronically but also diachronically: with relevant feedback channels, there is a "chain of command" from the composer(s) to audience(s) – via performer(s). Consequently, the performer's task entails *the problem of semiotic space*: the task is to *interpret* the instructions for conveying the composer's message to the audience, accommodate them and the relevant performance practices with one another, but also to add their own personal, expressive, innovative, creative contribution that defines them as the performer while attending to the production of *an experience* of the audience. The performer's semiotic space is delineated by what the performer must, will, knows, and can do (and be). These entail the quest for understanding the composer's messages, adherence to *Werktreue* and authenticity, subjectively formed expressive creativity, and empathetic interaction with the audience. Pertaining to praxis beyond mere

decoding and recoding, beyond the mere production of sound, musical interpretation hence calls for extensive capacities of feeling, skill, and knowledge.

This presentation attempts to interpret the notion of musical interpretation and the associated capacities of feeling, skill and knowledge employing the Peircean notion of the *interpretant*. Although rooted in his phaneroscopy, Charles S. Peirce's evolving notion of interpretants is notoriously nebulous (e.g. Short, 2007: 180 et passim; West, 2014; Rydenfelt, 2015; Aames, 2018; Schmidt, 2022). However, it appears the arsenal of immediate, dynamical and final with Peirce's other categories for interpretants (such as emotional, energetic and logical) can well be used to tackle the complexity of semiotic mediation in performance – and perhaps developed further. Based on the analysis from the perspective of music performance research, Peirce's example of emotional interpretant, for instance, falls short when stating, "the composer's musical ideas ... usually consist merely in a series of feelings" (CP 5.475). It seems Occam's razor can be used for Peirce's digressions of 1906 through 1908 (e.g. Liszka 1990) away from the nomenclature of immediate, dynamic and final interpretant, thus consolidating the arsenal, contributing to the clarification of the Peircean theory of semiosis.

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interpretant, interpretation, Western art music (WAM), performance, semiotic space

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The semiotic alternative to modern education

For education to meet the requirements of contemporary infrastructures, as stemming from social imaginaries such as the *knowledge society*, learning must be construed as medial, not exclusively linguistic. I develop such a semiotic educational framework to address the contemporary challenges of education.

As inherited from the Enlightenment, education remains haunted by a language-centred view that confuses learning with language development. From this perspective, educational programmes are focused on delivering prefixed skills using supposedly fixed codes and grammar. In this way, education propagates ideological conservatism at the cost of critical thinking and creativity.

As societies and educational environments become more technologically heterogeneous, literacy and learning practices are diversifying. These developments make the fallacy of equating learning with language acquisition, as well as language with a fixed code and grammar, appear more clearly.

The confusion of learning with language acquisition inculcated educational protocols that fail to prepare students for the instability of fast-changing global markets and environmental crises. This misconception stems from the intertwined history of modern (Western) education and nationalism, as these were both enabled by print technology and were initially conceived as progressive programmes of the Enlightenment. In the context where the empowerment of citizens through education was seen as correlated with the collapse of old, autocratic empires and their conservative ideologies, the mainstreaming of the print medium has been embraced as a means to cultivate nationalism as one way of undermining the justification of modern empires. Imagining nations (Anderson 2006 [1983]) relies on supposing a correspondence between cultures and languages and language and thinking. In this historical context, the Enlightenment ideal to empower citizens through education derailed into cultivating a fixed set of skills for manipulating (alphanumeric) symbols, traditionally referred to as *literacy*.

I observe four main arguments through which semiotic approaches challenge the Enlightenment view on education and which have not yet been appropriately adopted in educational practices. First, a fully semiotic approach sees learning as (open) interpretation, not as a process that results in acquiring pre-established information (Stables, 2012). Second, learning is deemed multimodal from a social semiotic perspective (Kress, 2010). Third, from a cognitive semiotic perspective (e.g. Paolucci, 2021), learning is an embodied process. Fourth, from a biosemiotic perspective (e.g. Copley 2016; Olteanu, Stables 2018), learning is investigated in the light of coevolution, that is, as a scaffolding of modelling systems.

I explain the relevance of contemporary education in integrating these considerations in a broadly encompassing semiotic framework. It leads, I argue, to an advocacy of replacing the notion of *literacy*, as the rationale of education, with a notion that considers the vast array of modelling systems and sense perception channels available in contemporary societies. For this conceptualization, I propose adopting Stables' (2012) term of *semiosy*.

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education, literacy, semiosy, media, multimodality

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Storying humans brimming over: to emote, to show, to tell, or not

This paper draws on the recent discovery of representational cave paintings in Sulawesi, Indonesia, dated to 44,000 years before the present – 9,000 years earlier than other prehistoric sites in Indonesia – also predating the oldest cave painting in Europe by 14,000 years. These sites display readable compositions of living creatures and sometimes objects, even in movement and coordinated action – none of a single

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representation that might be considered a decorative art. Even without bringing human language into this scenario, the pictures tell stories, or so we infer; we can also indulge ourselves and imagine that languaging accompanied the planning, execution, viewing, and perhaps the maintenance of these sites.

Given the investment in vision in the evolution of our species, it is not surprising that we have evidence in these caves of virtual “writing” fused with highly motivated thought and feeling from the outset of hominization. The hand has also been there, in front of our eyes and the eyes of others, with artists pointing and perhaps touching viewers. It recalls the earliest pre-speech gestural signing that first expressed the interior thought of language (cf. Hewes 1973). Mary Lecron Foster (1996) also mused that the earliest articulated speaking to enter social space could have resulted from interior-vocal-cavity gestures that carried indexical and iconic meanings for the utterer, if not so directly for the interlocutor. Foster’s postulated “phememes” would have been pre-phonemic, fewer than a dozen, each having its meaning mapped inside the mouth, e.g., “m” could indicate “touching”. Through signing, speaking, and tinkering, human hand-mouth-sight mediates among the individual’s conscious and nonconscious self, the social others, and the Umwelt or significant surround (Sheets-Johnstone, 1999).

Capturing languaging (whether sign, speech or something else) in/on a solid medium only appeared 5,000 years ago in the Levant, following Schmandt-Besserat’s *How Writing Came About* (1996). Those pre-cuneiform inscriptions were primarily iconic, only secondarily symbolic, designed to pin down static records of material goods and social debts in a worthy ancestor to our bookkeeping. Their authors declared. The much earlier Southeast Asian cave painters expressed and shared actual and imaginary dynamic scenes, which may, in addition, have had efficacy in magical realms.

Contemporary discourses on narrative admit that humans all along are storying animals, ergo, *Homo narrans* (Fisher, 1984). These faculty need not have been limited to the use of human language, any more than it does today, when other sensual realms can mediate storying, these including art (Schmandt-Besserat, 2007), which has never left our inventory of talents—even among the very youngest. All animals have their genres of social declarations, literally “marking”, and some creatures, with human encouragement, have excelled in the graphic arts, though they may not manage representation. Almost all human communicative production can be interpreted as, and through, narrative, which fractally expands infinitely as semiosis. Stories also animate other living things and the seeming inert; in some cultural traditions, cosmic forces emanate agency to dream up humans (cf. Herman, 2018).

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narrative, language, prehistoric art, embodiment, feeling

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Feeling speech: a preliminary investigation into the experiential features of speech sounds on the example of the English language

The paper addresses the topic of the sensory perception of speech sounds as the elementary particles of the semiotic system of language. It entertains a question of how we, as sign-users, might feel the physical side of our signs. To this end, we propose a framework for describing speech sounds using their experiential characteristics as delineated in Binder et al.'s (2016) research on brain-based componential semantic features.

These features, even though initially used to characterize the semantics of concepts, stem from the human embodied sensation of the world. Groups of such features include modalities of sensory experience, e.g., audition, with features such as loud, high, low, musical, or mental experience such as emotion, e.g., pleasant, unpleasant, sad, happy, and disgusted.

Their inherently embodied nature makes these features appropriate not only to describe the concepts already present in the human consciousness but also the experienced reality itself, as seen through the prism of the human mind. Speech sounds are vital sensory stimuli to be analyzed in terms of their perception since they make up actual signs, the semantic content of which can also be analyzed with the same features.

Such analysis of the formal aspects of the sign can be useful for examining the relation of its form to its content, especially relevant in one of the classical Peircean (1995) types of signification, i.e., iconicity – the form resembling meaning. We hypothesize that different signs exhibit various degrees of iconicity, putting them on a continuum between very iconic and not iconic.

A sign's iconicity can either be directly judged by human informants or by systematically analyzing the features of form and the features of meaning in search of their experiential commonalities. We thus attempt to fill in the picture by using the same set of features applied by Binder to the semantic content of English words to analyze the forms of the English speech sounds in their North American and RP British variants. We do it by selecting the features that apply to the auditory modality. To design our framework, we utilize insights from articulatory, acoustic, and auditory phonetics, mainly the work of Keith Johnson (2011) and Peter Ladefoged (2008), and our acoustic analyses of speech sounds in the Praat software.

In doing so, we aim to lay the groundwork for examining the perception of speech sounds among language users, e.g., in behavioural experiments, and for facilitating further probing into how the form may reinforce or otherwise interact with meaning in linguistic signs.

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feeling, experiential features, speech sounds, iconicity, English

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Systematizing affect(s) in, with and through social semiotics: possibilities, limitations and risks

Numerous scholarly traditions have attempted to understand and theorize feelings, not least in the ‘turn to affect’ (Clough & Halley, 2007). The paper offers 1) an overview of the recent use of affect in social semiotic theory in Scandinavia and 2) a theoretical discussion about the study of affect and emotions in social semiotic research. Departing from the social semiotic understanding of meaning-making due to choices between different semiotic resources, I critically examine the stance of understanding affect as a component (to be) integrated into social semiotic theory and analysis.

Affect has been incorporated into social semiotic theory in Scandinavia through a discourse and practice perspective. Central to this perspective and to the social semiotic treatment of affect in Scandinavia is Wetherell’s affective-discursive approach and the concept affective practices (Wetherell, 2012). Unlike researchers who interpret affect as bodily intensities situated outside discourse (see Massumi, 2002; Clough & Halley, 2007; Thrift, 2008), others, like Wetherell (2012) and Ehlers & Krupar (2014), maintain that affect is constructed through representations, practices and interpersonal relationships and conditioned by conventions. According to Wetherell, studying affective practices means focusing on the emotion as it appears in social contexts (Wetherell, 2012). From a perspective that conventions seem to generate certain kinds of responses and not others, how affects are communicated is often socially motivated. Some responses are seen as more acceptable than others regarding a specific affect (Ehlers & Krupar, 2014).

The theoretical concept of affective practice has been applied in empirical studies of texts about endometriosis (Melander & Björkvall, 2022), travel stories in early indigenous tourism (Westberg & Idevall Hagren, 2022), the commodification of Saminess (Westberg, 2021c) and official communication about the corona pandemic (Westberg, 2020). (see also Björkvall et al. 2020; Westberg, 2021a; Westberg, 2021b). These studies constitute valuable contributions to affect research and suggest that affect in the social semiotic analysis is an area in theoretical and methodological development. The studies also indicate that analyses of affective practices require empirical anchoring and that the concept gains meaning and varies between case studies. Also, following the understanding that semiosis and eliciting affect is inseparable (Wetherell, 2014) or that affect and discourse are not two distinct fields, affect complicates the relationship to the study object, e.g. to multimodal text analysis. One reason is that affective practices are constructed gradually and intertextually or through connotations and omissions (Wetherell, 2012).

In this paper, I examine Wetherell’s approach as a most fruitful way for treating emotions in social semiotic theory while also demonstrating how systematizing affect poses a risk to discourse analysts trying to bring everything back to existing linguistic systems.

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affective practice, affect, social semiotics, text analysis, discourse analysis

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Living ghosts and children’s stories: narrative and knowledge creation on the Spanish Civil War

This project explores three filmmakers’ contributions to a working through of repressed Communist and Republican narratives following the Spanish Civil War and the subsequent Francoist dictatorship. The five selected films use the static symbolic signs of ghost stories, Republican defeat and independent child protagonists. While Francoist films showed children in relation to father figures, always dubbing their voices on screen, *The Spirit of the Beehive* (1973) and *Cría Cuervos* (1976) were the first Spanish films to show children using their voices, attempting to evaluate the politics in their daily lives critically. The child protagonists (both called Ana and played by Ana Torrent) in the first two films, unable to communicate in the adult grammar system, speak on their terms through their curiosity of and sympathy towards ghosts, monsters, Republican soldiers and other entities outside the accepted Francoist world. *The Devil’s Backbone* (2001), *Pan’s Labyrinth* (2006) and *Black Bread* (2010), all made after the Pact of Forgetting, take place during or adjacent to the actual events of the war. By representing the Republicans through the points of view of children, they reflect on the theme of lost innocence due to the war’s fallout while downplaying the Republicans’ roles as perpetrators. The latter three films also give their young characters full narrative agency, thereby returning some degree of storytelling capacity to the Republicans, while ghost metaphors, addressing the audience primarily, maintain the fact of Republican defeat and repression. The protagonists in all five films express their alienation from the Francoist world of adults by overcoming their initial fear of ghosts and looking to them for reconciliation and understanding. However, child protagonists also allow the post-Franco Republican narrators to build a narrative of uncontested victimhood so that in transmitting knowledge, they also created certain aspects to shelter their newfound victimhood. These films and their characters advocate a strategic forgetting of, for instance, the victims’ crimes. They reflect on the nature of victimhood narratives, the creation of knowledge, and the risks of simultaneously using fiction to create and obscure historical truth.

narrative, victimhood, memory, forgetting, film studies

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Sonic democracy: need for fluid symbols?

In the wilderness, I rely mainly on my perceptions and actions. The instance perceptions within my immediate nature-hoods open spaces for the symbols of nature to become. Professor Rosi Braidott states that a practical roadmap is needed instead of prominent theories. There seems to be a need for new concepts of extended democracy that also consider nature. Need for more biocentric ways of thinking (non)symbolic and communication alongside the aesthetic eye? For encountering skills also as knowledge to in sync with nature based on good vibes.

Hockett’s Design Features describes the set of features that characterize human language. A human’s spoken, heard, seen, or expressed in partly motion symbolic language can put thoughts into a symbolic form and a new relation to the senses. Human language is independent of time and place and makes it possible to speak or hint at something that has nothing to do with the performance situation. The concepts and symbols presented by human language create and bridge distances. Floating relations between senses, experiences and thoughts are our possible words and distinguish language from communication.

Whiteheadian absolute theory of space-time helps us to enlighten symbols of nature and situational transformation. We will use pragmatism-empiricism methodology to draw theoretical underpinning to the non-symbols of nature. We shall conduct a case study of the nature of the sounds in the forest to comprehend the dynamic rules of the ecosystems to engrave the possible grounds for a concept of ‘sonic democracy’ as self-synchronizing sustaining vibrations and resonations.

Artificial intelligence algorithms are based on rules, logic, and relations of prevailing rationality. Very few applications rely on the paradigm of the physical phenomenon when modelling algorithms. The aim is to consider from which direction artistic, mathematical, and philosophical ways of thinking or non-symbolic representations could be found are possible ways to a shared understanding and common ground. Ongoing paradigm shift to more biocentric ways of thinking can be seen as a relation between conceptual and situated symbolic and non-symbolic ways.

This presentation tentatively outlines areas of non-symbolic performative thinking as shared sonic communication for communicating aesthetic experience. It attempts to open possible paths from human-centred or anthropocentric thinking to ‘new realism’ and nature-realistic thinking. The process from the original experience through the body and the action to thoughts into a shared experience is studied, approaching Dewey’s expressive object as a situated symbolic entity. Ultimately, the relationship between the arts, philosophy and mathematics is symbolically symbiotic. The ways of orienting oneself to reality are borrowed from each other. It is how to orientate to the realities and actualities that are changing over time, cultures, and our lifespans.

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I have acted as an associate professor, research director and visiting professor at the Sorbonne University AI research laboratory. Currently, I am leading the intelligent robotic research group at the Häme University of applied science.

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Inesa Sahakyan

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Towards understanding the mechanisms underlying creative thinking processes

The impetus for this paper was given by a multidisciplinary workshop on creativity and innovation organised yearly by the Graduate school of management of Grenoble Alpes University. This workshop aimed at developing participants' creative thinking skills through the use of the creative problem solving (CPS) method. They were then led through different situated practices to generate innovative ideas to find solutions to real-life problems. CPS is based on the assumption that innovative thought can be stimulated and guided. Hence, the goal of the present study is to examine the dynamics involved in creative thinking processes and to attempt to throw light into the ways in which the innovative thought can be triggered in specifically designed environments.

Considering the faculty of humans, as reasoning beings, to exercise control over their thought, Peirce argues that the outer world is the departure point of all our reasoning. "When we first wake up to the fact that we are thinking beings and can exercise some control over our reasonings, we have to set out upon our intellectual travels from the home where we already find ourselves. Now, this home is the parish of percepts. It is not inside our skulls, either, but out in the open. It is the external world that we directly observe. What passes within we only know as it is mirrored in external objects." (CP 8. 144) This quote from Peirce further points to the key role that our direct physical environment plays in our reasoning activities. What we perceive (visually, haptically, etc.) stimulates our thought and thereby reasoning.

As Peirce defined them, percepts are the direct impressions of our senses caused by the physical reaction between the senses and the actual existents (Sinsigns). As products of physical reaction, percepts are brutally forced upon us, the evidence they bear is therefore compelling, irresistible and consequently not subject to our effort or will. Inasmuch as percepts are out of our control, they are equally beyond criticism (cf. CP 5.115). Furthermore, percepts as the impressions of our senses are fleeting and can therefore be neither modified nor withdrawn. Whereas, we cannot consult our percepts directly, we can do so indirectly through considering perceptual judgments – the report given by the intellect on our percepts. So one of the possible ways, if not the only of influencing the operation of the thought is to exercise impact on percepts and therefore on the direct perceptual environment. So how can this environment be designed so as to stimulate the creative thought?

To address this question, this paper investigates the relations of feeling, skill and knowledge involved in situated practices and social interactions specifically designed within the CPS approach. Our framework of analysis is based on the Peircean theory of signs and in particular, the inter-dependencies of firstness, secondness and thirdness.

creative thinking processes, innovative thought, Peircean trichotomies of signs

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Can we know the past? Lotman's model of unpredictability

In the late 1980s, Yuri Lotman had been exploring the idea of indeterminacy of the past and the role of unpredictability in history. In one of the interviews, he stated, "Predictability does not exist. Not in the history of mankind, not in the history of culture, despite several thousand years of experience" (Lotman, 1988, p. 117).

This seemingly paradoxical statement reflects one of the most oft-repeated theses in Lotman's theory that unpredictability is a historical category and an essential feature of human semiosis. It inevitably raises the question of historical analysis: if the development of culture is always unpredictable, how can one analyze its past and even predict the future? In his last two books, *The Unpredictable Mechanisms of Culture* and *Culture and Explosion*, Lotman (2009; 2010) – in contrast to various deterministic theories – attempts to outline a different approach that would consider unpredictability as an inherent factor of historical development. First, Lotman (1990; 2009) problematizes a historian's retrospective gaze, which inevitably *transforms* the past in the process of its reconstruction. Second, Lotman focuses on *explosions* (2009) as one of the core mechanisms of historico-cultural dynamics. Third, Lotman (2009, 2010) proposes different development models concerning a given culture's inner structure.

In my talk, I present an overview of Lotman's approach to this problem and test its validity on some examples from recent history.

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Lotman, unpredictability, history

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Izabelė Skikaitė

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The text as the body: the anatomy of Olga Tokarczuk's *Flights*

The Nobel prize winner Olga Tokarczuk's novel *Flights* received the "Man Booker International Prize" in 2018. This novel has an unusual nature in its structure: it consists of short fragments of different genres (non-narrative fragments) and longer episodes narrating different stories (narrative fragments). The main problem stressed by literature critics and analysts is the literary coherence of the novel. Usually, it is thought that the connection between different stories is determined by the travel and movement isotopy. Nevertheless, in this case, the sick body and body specimens are left unexplained. For tying all relevant topics, the main link should

be considered corporeality. It reveals another question: How are the opposing static vs dynamic values matched?

Structural analyses showed that *Flights'* ontology is close to Spinoza's naturalism. According to Spinoza, all bodily expressions belong to the infinite substance – God or Nature. In Tokarczuk's text, the movement of the living body is called a pilgrimage, and examining the body specimens is introduced as a search for God. Using the concept of the modern pilgrimage, the article's author answers the question of how the opposing values are matched: deformation and normativity, autonomy and obedience, body and soul, material and spirit, and matter and form. In this way, the novel shows how generally incompatible attitudes toward the body, such as objectivism and phenomenology, can be reconciled.

The world in Tokarczuk's novel is unstable and variable. Moreover, its characters incarnate different types of movement. The only stable objects are immobile body specimens made by anatomists. All bodily expressions in *Flights* can be described by the semiotic squares of static and dynamic, which are related to each other: a dead body can become a specimen (move from dynamic to static), and a static body can start to decay (from static to dynamic). Moving body, as well as static body, can incorporate different values – stability and safety or change and unpredictability.

Structural analysis of corporeality disclosed the novel's ideology and explained its fragmentary form. Different stories are juxtaposed or contrasted with each other, depending on the recurring inter- and intra-corporeal connections. These stories do not have a syntagmatic connection but are linked paradigmatically like Claude Lévi-Strauss described myth fragments. All novel characters face the general problem: How can the aspiration to belong to the whole – family, society, God – be reconciled with preserving selfhood (individual as a whole)? Each whole is like a separate body with integral parts crucial for proper functioning. The question shows the vertical movement of meanings in *Flights*: from smaller (individual, society) entities toward the largest whole – the text as a body.

Flights' stories are integrated like body parts. Thus, the novel functions as a living body. Between stories, narrating episodes are interposed non-narrative fragments. They do not have internal relations and remind the separated specimens in the museum. These fragments reflect the topics of narrative episodes, accordingly, like a conserved body comments on its observer's alive body."

O. Tokarczuk, Flights, body, movement, dynamic, static

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Hongjin Song

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The rumor phenomenon in the society of knowledges and its ontological status in semiotics

In what Lyotard conceptualized as the "post-industrial" and "post-modern" age, knowledge is no more a unified entity but a fragmented complexity. Understanding rumours, therefore, is restaged as not only a study of misinformation but more of a study of power relationships that dismiss certain social discourses as rumours. Therefore, rumour transmission is not merely a communication process but an infective one under social pressure caused by information "unverified" by the social institutions at play. In this vein, mapping the labyrinthine (Umberto Eco) relationship between knowledge(s), institutions, and discourses is of primary

importance. When some discourses are not endorsed by the institutions activated by social pragmatics, they will be dismissed as rumours.

A systematic study on rumours still lacks in the landscape of semiotics, and rumour studies in other disciplines merely focus on different phases of the phenomenon. This paper strives to fill the gap through a general understanding of the rumour phenomenon via the lenses of semiotics as the joint path of multiple disciplines. On the one hand, semiotics brings a powerful tool for investigating the diachronic sedimentation of social discourses as the collective memory (Jan & Aleida Assmann) of the given social group, which maps the whole social sphere as an uneven plane constructed by various institutions. This direction concerns the studies from psychoanalysis (Jung) and folklore studies (G. A. Fine). On the other hand, semiotics helps explain the synchronic transmission of rumours as the meaning-making process of the group under social pressure as “improvised news” (Tamotsu Shibutani), which is centred on the communication process (Jakobson, Lotman) and the sociology of rumour (Allport and Postman, DiFonzo and Bordia). In this regard, a new paradigm of studying the rumour phenomenon is constructed interdisciplinary yet pinned down on semiotics, both macroscopic and microscopic levels, which welcomes more like-minded scholars to join the enterprise.

rumor, interdisciplinary studies, power relationships, collective memory, social discourses

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Nastazja Stoch

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Iconicity and implicatures: the influence of iconic motivation on pragmatic inference

The rules governing language communication can be discovered through pragmatic and iconic principles. Both operate as explanatory means rather than imperative rules of language performance and interpretation. However, there is a fundamental difference between them. From a pragmatic perspective, meaning is predicted based on semiotic premises. Linguistic signs, i.e. what is said, are just one factor from which one can infer the given meaning. The other one lies in context, i.e. whatever is not said. Therefore, pragmatic principles explain how meaning is derived from linguistic and non-linguistic premises. As opposed to this, principles of iconicity do not have the speculative power of meaning-prediction. Diagrammatic iconicity focuses on explaining language organization based on its similarity to extralinguistic structures. Diagrams (subtypes of icons in Peircean terms) in language indicate linguistic patterns that exploit structures parallel to extralinguistic reality.

It seems that there is a correlation between the two semiotic principles. If iconicity motivates language organization based on which one pragmatically infers meaning, then the question is how they are interrelated. An attempt of juxtaposing pragmatic principles with diagrammatic principles has been provided by Levinson (2000). Nevertheless, the mentioned approach ignores the relationship between pragmatic inference and iconic motivation. As a result of this gap, the paper will attempt to fill it.

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theory of implicatures, linguistic diagrams, principles of pragmatics, principles of iconicity

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Geoffrey Sykes

Southern Semiotic Review, independent scholar

Discourses on planet Earth

Throughout the twentieth century, semiotic theory has discursively and often covertly responded to dire historical circumstances, such as war. This paper represents a fresh effort to deploy and develop theory in response to contemporary urgent historical circumstances. Discourses about the whole earth remain emergent, diverse and also urgently needed in terms of the dramatic changes climate changes in causing in the earth's environment. Discourse is a way of systemically organising key terms and phrases, and signs understood as signifying sequences of semantic elements will be studied in conversations by astronauts in Apollo 8 and 9, and also in respective space shuttle flights.

These conversations, understood discursively, offer a unique perspective on human life, social systems and cultures and environment, viewed from the stratosphere and above, on a whole earth, geographically global landscape. Various genres (literary, vernacular, religious, scientific, personal) of expression provide an interesting and diverse array of mediating connections of the subject astronaut agents/speakers and the world seen in a unique wide-angle entirety. There is no consensual nor original type of expression or discourse, and there is recurrence of many pre-existing rhetorical forms and discourse, but what the examples cited show, it is concluded, is an bold, urgent inquiry into how a new perception of the planet can be interpreted, named and known, especially in a way that has ongoing benefit for setting frames and motivations for climate action.

discourse, planetary, astronaut, climate change, earth

Geoffrey Sykes is the editor of the *International Southern Semiotic Review* journal. Most recently, he has lectured in communication, semiotic, media and cultural studies at the University of New South Wales. His doctorate on Charles Peirce received strong international reports. He has been published in the *Semiotic Review of Books*, *Canadian Journal of Communication*, *Media International Australia*, and *American Journal of Semiotics*, to name a few. He has successful experience as a filmmaker, with broadcast credits with Australian Broadcasting Corporation and on SBS television, Arts NZ and Foxtel. He has over 30 professional theatre credits as a theatre writer and producer.

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Semiotic perspective on a functional theory of language

Our fundamental human relations and knowledge of the world are systemically related through syntactical structures in language, and these can be observed in all human languages. The subject of this paper has consequences in anthropology, education, and other disciplines, although its main focus will be elaborating its core ideas. The paper focuses on what is known as the simple sentence and, more specifically, the utterance, regarding its structure and understanding as existing anthropologically prior to more elaborate written and rhetorical genres in which it is embodied. This paper will address and supplement conceptions of syntax and semantics as present in traditional grammar, moving to a re-conception of the interpretive subject (agent), indexical verb, and object, thing, or person in the world. The movement inscribed for the verb part of speech is seen as having a signifying function, specifying the type of relation between subject and object

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in the world by which knowledge is facilitated. The object is understood as another person enabling sequencing through sign-links of shared/paired utterances as a foundation of conversation. Feeling is not separate from verbal language but embedded in its exploratory (abductive) nature. The work of Suzanne Langer will be briefly mentioned. The semio-linguistic paper will embrace the traditional parsing of a sentence within the first trichotomy of Peirce, arguing that this is a sound elaboration of Peirce. The paper seeks to make a stronger case for an explicit semiotic perspective within the fabric of modern linguistics.

Charles Peirce, syntax, functionalism, parts of speech, systemic

Geoffrey Sykes is the editor of the *International Southern Semiotic Review* journal. Most recently, he has lectured in communication, semiotic, media and cultural studies at the University of New South Wales. His doctorate on Charles Peirce received strong international reports. He has been published in the *Semiotic Review of Books*, *Canadian Journal of Communication*, *Media International Australia*, and *American Journal of Semiotics*, to name a few. He has successful experience as a filmmaker, with broadcast credits with Australian Broadcasting Corporation and on SBS television, Arts NZ and Foxtel. He has over 30 professional theatre credits as a theatre writer and producer.

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Daniel Tamm

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Politics embodied: modelling the discourse of the populist radical right

There are two main issues when studying populist radical right parties, defined by nativism, authoritarianism, and populism (Mudde, 2007). Firstly, the term is rather derogatory and hardly ever used by the parties. Secondly, the particular contents of their discourse vary significantly across different political and cultural contexts (Toscano, 2019). However, both can be alleviated by a semiotic view of politics.

In political semiotics, the emphasis lies on the form of political articulation: how worldviews are constituted and not just expressed in discourse (Selg & Ventsel, 2020). From this viewpoint, describing ideological content is secondary to explaining the meaning-making mechanisms (or translation strategies) behind it. In order to develop this method of modelling political discourse further, the presentation turns towards the developments made in cognitive linguistic critical discourse studies (Hart, 2010, 2014).

Modelling can be considered one of the central concepts in the Tartu-Moscow school of semiotics, as it offers a way of studying semiotic systems to organise cognition and knowledge (Pärn, 2022). According to the Tartu-Moscow school, culture is a (secondary) modelling system built upon (natural) language. Later developments, most notably in biosemiotics (e.g. Sebeok, 1991), have set this primacy of natural language in question (Nöth, 2006). This presentation follows in the latter's footsteps, arguing that the use of language is proceeded and guided by spatial cognition.

More specifically, human cognition and language are embodied, rooted in our physical existence, as expressed in the common practice of construing abstract ideas as objects (Lakoff & Johnson, 1980). The presentation's central claim is that populist radical right parties' use of language is marked by an especially high degree of embodiment, in which "our" values are represented as being under constant danger from impending external threats. Thus, the presentation incorporates different methods from cognitive linguistics (e.g. Johnson, 1987; Talmy, 2000) and political semiotics (Selg & Ventsel, 2020) to model how the internal structures of populist radical right discourse on a given topic remain relatively stable, even when its content is subject to change.

The particular topic analysed in this presentation is the Conservative People's Party of Estonia's (EKRE) treatment of the COVID-19 pandemic and its countermeasures in Estonia. EKRE was in government when the pandemic first arrived in the spring of 2020 but fell into opposition when the coalition collapsed at the beginning of 2021. Using the public discourse of party leaders as source material, the presentation illustrates how EKRE's stance changed considerably over this time period. Initially, in favour of heavy restrictions, EKRE constructed a narrative of a "police state" and prioritised personal freedom when relegated to the opposition.

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While seemingly contradictory, the presentation seeks to demonstrate how the construal of such contrasting threats followed a similar model of highly embodied meaning-making.

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populist radical right parties, political semiotics, modelling systems, cognitive linguistics, COVID-19

Daniel Tamm is a PhD student in semiotics at the University of Tartu with a background in critical discourse studies. His interests include political semiotics, cognitive linguistics, strategic communication, internet memes, far-right populism and, if there is time left over, creating playlists on Spotify and forgetting to return books.

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Keily Tammaru

University of Tartu

Navigating on the boundary of multiple rooms: differences of communication in virtual and face-to-face meetings

Attending a face-to-face or a virtual meeting is a different experience. First, the communication channels differ – participants are either in the same physical room or in separate locations, mediated by their devices and a virtual environment. Virtual communication, meetings and webinars have become very widespread. Even if we all have experience with virtual meetings, we are influenced by this novel social situation as participants.

I will explain some differences between virtual and face-to-face communication and provide two figures to explain the model. I provide the extension of human umwelt, which involves the (incomplete) partner's room mediated by the virtual channel and analyse the communication situation based on T. A. Sebeok's communication model.

(1) As the physical rooms of all participants are part of the common virtual space, and thus the subject's space, in total, the subject receives more cues than they would receive in a common physical room.

(2) The participant must cope with a sort of double existence by being present in multiple environments simultaneously and conversing with a partner in the virtual room and possibly with someone in their physical room. It is about keeping separate dialogues simultaneously, being influenced by the atmosphere, and coping with the noise of (at least) two different physical environments. The participant must control whether they interact with the virtual environment (by turning on and off the camera and microphone) and be aware of which environment they interact with.

(3) Virtual channel does not enable transferring other than visual or auditive cues and limits the camera frame and reach of the microphone. Also, there might be an interruption of the internet connection. Thus, on the other hand, the participants lack information if the communication channel is interrupted – the participant must fill in the gaps that occurred in the information exchange.

(4) As well participants might highlight different cues while both sending or receiving messages or interpret the same cues differently in physical and virtual meetings.

It results in an overload of information. The participant's attention is spread over a wider spectrum, most of which other participants will not share. I suggest such information overload be one reason participants experience "Zoom fatigue" – more tiredness during virtual meetings. However, a virtual meeting might offers advantages that would not be available in a physical meeting.

computer-mediated communication, umwelt, virtual meeting, zoom fatigue

Keily Tammaru is a master's student in semiotics and culture studies in the University of Tartu. She has also studied biology, and ecology and eco-innovation. She has been studying rhinoceros' umwelt in Tallinn Zoo and analysing the umwelt of blue morpho butterflies and their catching methods in the Amazon rainforest. Her interests include other-than-human animal and human umwelts, different dimensions of perceptions, human interactions with nature, ecotourism, and varying ability to notice or find meaningful signs in nature.

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Siiri Tarrikas

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The zoosemiotic perspective of animal creativity: the importance of attention processes and novelty seeking in meaning-making and acquiring new skills in rapidly changing environments

Animals' ability to meaning-making helps them assess the environment and recognize if there is anything new or dangerous. Usually, animals avoid new things, but some are not afraid of novelty and even seek new experiences. Neophilia and creativity are important traits for survival and adaptation in rapidly changing environments, although it is easier to be creative in safe and familiar surroundings. Novelty-seeking animals also tend to be more creative. Creativity helps animals give old things and behaviours new meanings.

First, I will define animal creativity as a semiotic phenomenon. Creativity is based on semiotic sign relations and meanings, so the difference between the meaningful elements would be highlighted compared to the previous habitual experience. Animals can be creative and inventive in various ways; therefore, it is complicated to notice and define creativity. Also, I will show that there is a direct link between attention and creativity. Attention is essential for meaning-making in new circumstances and guides creativity; it helps to acquire the other animal's perspective, learn from others, and therefore innovate.

Secondly, I show that there are at least two possibilities for creativity to work – the one that needs attention and the one which does not and I will unite those for a combined model. Adding the Uexküllian approach, such as functional cycle and search tone, to the creativity models makes it possible to discover and understand some additional mechanisms of animal creative behaviours. By considering that approach, it is possible to understand how animals find and adapt new behaviours to their repertoires.

Researching the creative behaviours of animals and the spread of innovation between populations is important from a broader perspective to understand how animals can adapt to changing environmental conditions. Given the challenges animals are facing in this rapidly changing world, creativity and innovation are now more critical than ever.

biosemiotics, animal creativity, attention, Umwelt

I am a PhD student and junior research fellow at the University of Tartu. Previously I had an M.Sc in biochemistry and M.A. in biosemiotics. My fields of interest are zoosemiotics, etology and animal cognition.

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Leonid Tchertov

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On cognitive, projective and valuative functions of spatial codes

Each spatial artefact can be comprehended in various modes and be considered an object of cognition, valuation and mental or real transformation. The results of such an object comprehension can be represented in processes of inter-subject communication as meanings expressed by verbal languages or by spatial codes specializing in different aspects of the subject's activity. Their semiotic means can serve as "designators", "appraisers", or "prescriptions" (in Ch. Morris' terms) depending on the predominance of cognitive, evaluative or prescriptive functions – for instance, in sciences, arts, and technologies. Spatial semiosis can, in a special way, represent knowing and transforming objects due to a facility of the visual-spatial information channel to form three-dimensional models open for simultaneous grasping.

Knowledge, skills and feelings can be expressed in spatial semiosis using codes specializing in diverse functions. So, the "formal languages" of sciences give possibilities to form and communicate certain scientific knowledge. Various awards systems (orders, medals, etc.) formalize a system of valuations. At the same time, systems of traffic signs or object-functional codes are addressed mainly to skills of practical activity. Their meanings are operational schemes of purposeful actions and belong not to the conceptual level of logical knowledge but to infralogical levels of cognition and planning of behaviour.

Due to their structural and functional differences, such spatial codes do not double each other and are used together or separately in various domains of Lotman's semiosphere. They have, in particular, diverse relations to verbal language. Several of them are the "secondary semiotic systems" in terms of Tartu semiotic school – as, for example, the ideographic codes of scientific knowledge or pictographic codes of road traffic. However, the codes also include still natural indexes expressing various feelings or effects – what does not prevent them from being involved in culture and undergo to its influence.

In particular, the perceptographic code is a signal-indexical system that evokes perceptual images of absent objects represented by a viewer in a picture. It is based on the natural mechanisms of visual perception but has various cultural-historical versions with diverse complexes of semiotic means – indexes of depth and volumes in systems of linear and aerial perspective, chiaroscuro, etc., which are differently reflected by artists depending on the kind of art, accepted way of vision and other cultural and individual features. Similarly, the architectonic code is based on the natural motoric and affective reactions of humans on the spatial objects included in a gravitation field as more or less heavy, stable, and balanced; this code uses in the same time various ways of expression elaborated culture – as is the case in classical architectural order systems.

These spatial codes are especially important in spatial arts – paintings, graphics, architecture, and so on. Like the "arts of words" cultivate "a poetical function of verbal language" (in R. Jakobson's terms), the spatial arts especially develop representative and expressive possibilities of visual-spatial codes.

spatial codes, cognitive, projective and valuative functions, arts

Leonid Tchertov received a PhD from Saint Petersburg State University (1996). In the same university, he gave courses on general semiotics and semiotics of space, combining them with the teaching of special disciplines in the Art School. The topics of his research include spatial codes, their specific categories and using these means for the semiotization of diverse spaces – in object environment, architecture, pictorial arts, etc. Tchertov is the author of over a hundred general and spatial semiotics publications. The latest of his books is: *Signs, Codes, Spaces, and Arts* (2019).

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Daina Teters

Latvian Academy of Culture

On *one's* semiotic affinities

It is not easy to choose a semiotically relevant theme that could simultaneously “serve” all the knowledge, skills, and acquired capacities hidden under the umbrella concept of “knowledge how.” Nevertheless, there is one such topic, and it is the concept *one*.

The comparatively extensive use of *one* and its seemingly self-evident nature makes one think of *one's* self-clarity and unproblematic nature, thus falsely allowing one of the fatal mistakes. This concept is not like that, however. It is one of the more complex mathematical problems to solve but also not always understandable because of its polysemic features and polyfunctional use, which can be observed by comparing different sign systems.

One is used as a number or a numeral, as the guiding concept of Western metaphysics, starting with the pre-Socratics and Pythagoras who equals it to a point (*σημείον/sēmeîon*), a sign which will be localized in space. Still, at the same time, it will not have a spatial boundary, which means it will not be a thing. In this respect, Pythagoras seems to have anticipated the words of Peirce (1976, p. 695): “.. a sign is not a real thing. It is of such a nature as to exist in replicas. A real thing does not so exist in a replica. The being of a sign is merely being represented. Now really being and being represented are very different.”

However, *one's* use is not exhausted by that: *one* is also a quantor that functions in language as a quantifier (like the idea that C. S. Peirce introduced the word *Quantor*); it is subordinated to several linguistic categories and has experienced conceptual extensions. *One* is not only a means of achieving quantity but also the only extant subtraction tool; *one* participates in all connotations of exclusion, which allows it to preserve in language the semantics of separateness, certainty or uncertainty, and exclusion as having left additive and subtractive traces. Russell, Gödel, and Wittgenstein asserted the impossibility of *one's* totality, meaning that *one* does not refer to an existing object but is itself some constructed unit - it is a sign that allows objects to be indicated as units: *one* is something that marks the boundary of meaning and significance.

The presentation aims to highlight the peculiarities of the origin of *one*, mark its semiotic birthmarks, and even the most unexpected use of *one* in different sign systems.

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sign/point, σημείον/sēmeîon, one, polysemy, ideological models

Daina Teters is a Cultural Semiotics and Philosophy Professor at the Latvian Academy of Culture, Riga. She is the Latvian representative and board member of the IASS/AIS. As a researcher, she has been engaged at the University of Salzburg, Austria, at the Technical University of Berlin, the University of Bremen in Germany, the University of California, Berkeley, USA, and the University of Bergen, Norway.

Since 2005, as head of the International Research and Arts Project MetaMind, she has organized and found funding for five major international conferences in Latvia and elsewhere worldwide, with five official languages devoted to theoretically hard-to-grasp issues.

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Mattia Thibault

Tampere University

Intentio machinae: meaning making, authorship and artificial intelligence

Chatbots such as *ChatGPT* and text-to-image generators based on tensor models such as *Midjourney* and *Dall-E 2* are becoming widely available to the public. They are challenging many of our assumptions regarding

creativity and authorship. While such “AIs” are devoid of intentionality (at least in a transcendental sense), we can argue that they partake in semiotic activity. Following the famous (and perhaps provocative) claim by Umberto Eco that semiotics is everything that can be used to lie, both the images and texts generated by these applications can indeed represent non-existing things or (with some effort from the human side) lie.

In this presentation, I will engage with such semiotic activity and understand how it can be described and understood within our discipline. In particular, I will use both concepts from interpretative semiotics (notably Eco’s work on the different *intentios*) and from the semiotics of culture (especially regarding recombination as a strategy to increase cultural richness theorised by Lotman).

These first steps towards a semiotic understanding of machine creativity will build on existing works on digital meaning-making (e.g. in digital games) to attempt to build some bases to understand the role of machines in the current semiosphere – and its possible evolutions.

authorship, artificial intelligence, intentio, machine creativity

Dr **Mattia Thibault** is an assistant professor (tenure track) in translation in the creative industries at Tampere University. He is a member of the Language unit and collaborates with the Gamification Group, the Centre of Excellence in Game Culture Studies and the Flagship project UNITE – Forest-Human-Machine Interplay. His interests include semiotics and translation, speculative research, and playfulness and the built environment (real and digital). His research projects “LudoSpace” and “ReClaim” (EU MSCA-IF 793835) focused on urban gamification and bottom-up and punk ways to use playfulness for good. In 2017 he earned a PhD in semiotics and media at Turin University, where he subsequently worked as research fellow in 2018. He has been visiting researcher at Tartu University (Estonia), The Strong Museum of Play (Rochester, NY, US), University of Helsinki (Finland), Amsterdam University of Applied Sciences (Netherlands) and Waag | Technology and Society (Netherlands).

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Kalev Tiits

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Studying musical meaning in electronic dance pop by means of intertextual association, example *Trouble in Paradise* by La Roux

Preceded by electronic pop classic acts such as Kraftwerk and Tangerine Dream, electronic dance music has, in four decades, split into more genres, subgenres and microgenres than is easy to follow. Wikipedia states about the well-known *Ishkur’s guide to electronic music*: “The website comprises 153 subgenres and 818 sound files. Genres include little-known ones like terrorcore and chemical breakbeat..”. Likely, every microgenre is not represented even in Ishkur, likely the most complete presentation of various scenes within electronic dance and related types of music.

The babel of scenes and genres in electronic dance music is a source of reservations when discussing the topic. A classroom conversation with students often features a disclaimer such as “I don’t really know such-and-such subgenre so well, so I am not an expert”. It seems that even enthusiasts feel uncertain about their skill and knowledge to handle a manifold field relating to the nature of the field.

The emergence of some aspects of signification in music is specific to the genre or scene. For instance, small subcultures build their identity around a specific technology such as a Compact Cassette (c-cassette) or an obsolete piece of computing machinery such as the Commodore 64. In such cases, signification based on genre-intrinsic phenomena and texts would often prevail over ones pointing outside. Nevertheless, a claim can be made that finding relative universals is not out of the question. This paper suggests exactly that, based on an example chosen from a British artist Elly Jackson, also known as La Roux. The traces of a beat in a track picked from La Roux’s album *Trouble in Paradise* will be followed with examples of other genres through five decades of popular music evolution. The essential role of the association is discussed both in its subjective manifestation – the feeling- or knowledge-based ability of a listener to piece together references to other tracks – and web technology-driven associations: the references given as suggestions on popular web

platforms. The paper seeks to point out that important elements of signification are shared among a wide range of popular music styles despite the seeming multitude of scenes within electronic dance music.

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Electronic dance music, EDM, beat, association chain

By professional identity, **Kalev Tiits** is a scholar, teacher, and musician in electronic music and music technology. He is currently working at the Sibelius Academy, University of the Arts Helsinki, Finland. Kalev Tiits has obtained his PhD from the University of Helsinki with complementary studies in the Royal Conservatoire of The Hague (sonology). His working history includes the following: Sibelius Academy, University of the Arts Helsinki; Musicology department of the University of Helsinki; Helsinki University of Technology (currently Aalto University School of Science); Oulu Conservatoire of Music (currently: Oulu University of Applied Sciences), and the Finnish Heritage Agency (Museovirasto).

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Morten Tønnessen

University of Stavanger

Nosology and semiotics

Semiotic concepts such as 'sign' and 'symptom' have been applied in medicine since ancient Greece. Medicine relates to biological phenomena. On this background, a biosemiotic perspective on medicine may be relevant and informative. Semiotic perspectives are perhaps particularly pertinent in Nosology, the theory or study of diseases, or more specifically, "the scientific study and classification of diseases and disorders, both mental and physical" (APA Dictionary of Psychology 2021), especially regarding the recognition of diseases. Nosology is related to the concept of diagnosis and the practice of diagnostics, where making a diagnosis often, and historically, typically, entails recognizing a disease or condition by its signs and symptoms.

This presentation draws on a forthcoming book chapter (Tønnessen, forthcoming), "Nosology and Semiotics", which provides an overview of key works in semiotics on the study of medicine in general and nosology in particular. It presents a biosemiotic perspective on human health, starting with the 'Umwelt', the organism's subjectively experienced lifeworld, and ending with 'endosemiosis', the sign processes internal to the body and related to somatic phenomena. The chapter contributes to biosemiotic medicine by commenting on how such an approach can be understood as process-based medicine, how it can bridge human and animal health studies, and how it can be understood as involving a conception of the human being a system of interrelated sign systems. It concludes by making remarks on how organ crosstalk – "the complex and mutual biological communication between distant organs mediated by signaling factors" (Armutcu, 2019) – can be understood within a biosemiotic framework.

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endosemiosis, Umwelt, biosemiotic medicine, One Health, nosology

Morten Tønnessen is a professor of philosophy at the University of Stavanger, Norway. He obtained his Ph.D. at the University of Tartu's Department of semiotics in 2011 with the thesis *Umwelt Transition and Uexküllian Phenomenology. An Ecosemiotic Analysis of Norwegian Wolf Management*. Tønnessen was an editor-in-chief of *Biosemiotics* in 2013–2020. He was the secretary of the Nordic Association for Semiotic Studies (NASS) 2011–2017 and has been the president of NASS in 2017–2023. He is the co-author with Alexei Sharov of the monograph *Semiotic Agency: Science beyond Mechanism* (Springer Nature, 2021).

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Gintarė Vaitonytė

Vilnius University; Vytautas Magnus University

(Un)recognized semiotician in cultural memory

Henry Parland (1908–1930) is a Finnish-Swedish writer and a link connecting Lithuanian, Swedish and Finnish cultures. Parland is also the first Finnish semiotician, who, according to prof. Dr Eero Tarasti, the president of the Semiotic Society of Finland, was “a kind of Roland Barthes before Roland Barthes”. Henry Parland saw only the poem book “Ideal realisation” published during their short life. Other works were published later by his relatives. In January 2020, The Swedish Literary Society in Finland presented new editions of 4 books by Parland: PROSE, LYRICAL VERSE, ARTICLES and CORRESPONDENCE. During the presentation, Parland’s writings were reviewed by Swedish and Finnish scholars and researchers such as Elisa Veit, Per Stam, Jonas Wikstrom, Jonas Ellerstrom, Kristina Malmio, Kjell Westo, Agneta Rahikainen, Class Zilliacus, Julia Tidigs. The scientific commentaries in the seminar declared Parland as a multi-layered communicator of cultures, a modernist who sought his expression in the meanings and graphics of words. Still, Parland is considered a writer, poet, and critic; there is not much cultivation of his *semiotical ability*, as seen in texts. So this presentation aims to uncover how H. Parland’s ability to link cultures and cultural objects could be defined. 1. To define “semiotician”. 2. To analyse how semioticians (Peirce, Lotman, Greimas) remains in culture (2020-2022) 3. To search out how Parland as a semiotician is remembered.

semiotician, cultural memory, Parland

Dr **Gintarė Vaitonytė** has participated in international conferences, has published articles and was on a fellowship visit at Swedish, Latvian and Finnish universities and Finland’s Archive of Swedish Literature. She has participated in international projects and events to develop knowledge of Lithuanian culture and literature. She also gave lectures on Parland’s work, Lithuanian literature and culture at Lithuanian, Finnish, Latvian and Australian universities. In 2017, she completed her doctoral thesis at Vytautas Magnus University (VMU), *The Works of Henry Parland: Helsinki and Kaunas codes*. She works as a researcher at Vilnius University and a researcher and lecturer at VMU.

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Barend van Heusden

University of Groningen

The sign we missed, or: why Ernst Cassirer never wrote a philosophy of art as symbolic form

Combining a dynamic systems-theoretical with a cognitive-semiotic perspective, I will argue, in my presentation, that – and how – feeling, skills, and knowledge might partake in a complex behavioural-semiotic continuum.

Dynamical systems theory allows us to distinguish four types of systems. The typology derives from the nature and the complexity of the interaction – given equilibrium maintenance – of the systems with their environment. The four types of systems are *physical* systems (force and energy), *living* systems (innate; random variation and blind selection), *learning* systems (imitation; trial and error), and *sense-making* systems (re-construction).

I will first elaborate on the dialectical structure of the sense-making process and connect it to the *feeling* of emotions. Emotions (and feelings) cannot be separated from cognition. They are a constitutive dimension of any cognitive process and, therefore, *a fortiori* of the sense-making process. In the semiotic process, emotions

and feelings come with the experience of an absence of sense or *difference* and are there again when this absence is – be it only temporarily – resolved.

I will then discuss the semiotic strategies that complete the dialectical structure of semiosis. I will focus, more in particular, on the *sign-as-artefact*, which is the result of an imaginative (abductive) thought process. Artefact and imagination align logically, as I hope to show, with the three better-known sign types: the iconic, the symbolic, and the graphic, as well as with the more familiar semiotic strategies: perception, conceptualization and analysis. With the artefactual sign, *skill* can – finally, we have to admit – be (re)introduced into semiotics. And not only is the artefact a basic sign type, but we also have to (re)consider the artefactual nature of the sign types that build upon it: the symbol and the graph (index), which allow for conceptual, abstract *knowledge*.

To illustrate my argument, I will zoom in on artistic semiosis. Semiotics has never dealt adequately with the artistic, as it lacked insight into the sign-as-artefact – the sign type constitutive of the artistic semiosis. It is why, I guess, the German philosopher Ernst Cassirer never wrote the book about art he had planned as part of his philosophy of symbolic forms. It will be argued that emotions, feelings, and skills are strongly present in the artistic experience because of its imaginative, artefactual, and metacognitive nature. In contrast, artistic knowledge comes with a particular reflexive flavour. Art can therefore be considered an interesting test case for a semiotic approach that strives to consider all the relevant dimensions of the human sense-making process.

This revisiting of human semiotic experience from a systems theoretical and cognitive-semiotic perspective will eventually lead us to a critical revision of the triadic and dyadic models that have dominated the semiotic scene for a long time.

experience, artefact, art, imagination, systems (theory)

Barend van Heusden holds the chair of Culture and Cognition, with special reference to the arts, in the Department of arts, culture and media Studiessat the University of Groningen, the Netherlands. He has published articles and books in literary and culture theory, semiotics and cognition, and arts and cultural education. Homepage: <http://www.rug.nl/staff/b.p.van.heusden>

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Elżbieta Wąsik

Adam Mickiewicz University, Poznań

Emotions and feelings in the personal-social construction of knowledge

Recognizing that emotions and feelings must be viewed as both causes and effects of cognitive processes, the paper focuses on affective factors as originators, determinants, or modifiers of phenomenological knowledge that manifest in broadly understood texts as products of the semiotic activity of humans. It ponders whether emotions and feelings are the causes and effects of cognitive processes. The starting point for the considerations constitutes the assertion that both theoretical and practical knowledge, complementing each other, are the result of the lived experiences of human individuals. It is assumed that knowledge consists not only of verbally formulated explicit statements but also of dynamic systems of implicit, conscious, or fully unconscious premises closely related to them, prompting the individual to such skilled behaviours, which are acquired and transmitted through practice. As it is argued next, speaking in favour of considering knowledge a construction contained in cognitive representations implies that it is a result of the activity of the cognizing subject, who continuously processes information, that is, reorganizes, transforms, simplifies, and generalizes it.

Treating knowledge as an ongoing interpretation of reality rather than sets of facts, principles, or theories derived from observing things and events leads to the conjecture that it cannot be separated from subjective factors, such as emotions, beliefs, attitudes, or expectations. Thus, in this paper, particular importance is

placed on the claim that thinking and feeling are inseparable aspects of cognition. The fundamental distinction emphasized here is the juxtaposition of emotions arising in the unconscious mind, which can become conscious, with feelings that are, as such, experienced consciously. Adopting a constructivist perspective allows showing the consequences of understanding knowledge in its subjective and social dimensions from the viewpoints of how emotions and feelings, respectively governed or shaped by language and culture, impact human cognition and behaviour.

In this context, the thesis is presented according to which cognition does not take place through linguistic concepts but instead through personal constructs which are individual. What is included in the topic under discussion goes beyond saying that how the human individual feels is determined by their cognitive abilities. The specific issues touched upon in the paper pertain, inter alia, to the ways individuals experience the world through the systems of their constructs (viz., personal conceptions about the world and its functioning) they create to make sense of it. As established in the argumentation, personal knowledge, the consequence of human activity as being in the world, and thus a kind of involvement, is featured by the blurring of the difference between beliefs and facts. What will be shown by referring to the concept of socially constructed knowledge is, first, how the individual is introduced, due to the roles played, to specific domains of socially objectified knowledge, not exclusively in the narrower sense, but also the knowledge of norms, values, and significantly, emotions and, second, how the self of the individual and their identity(personal distinctiveness) grow and persist through their emotional identification with the significant others.

emotions, feelings, personal constructs, personal orientation, social construction of knowledge

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Zdzisław Wąsik

The WSB University in Wrocław

Subjectivity and objectivity in the knowledge about the world: unfolding the scaffold for a chapter on existentialist transcendental epistemology

The presentation departs from the assumption that epistemology is a theory of knowledge that answers selected questions about its exploratory status, modes of existence, and forms of manifestation. The first place occupies the question about how the knowledge exists and how it is approached; second, how the knowledge is learned and taught; third, how the knowledge is preserved and transmitted; fourth, how the knowledge is administered and stored; fifth, how the knowledge is constructed and sought through questioning, sixth, how the accomplishment and dissemination of knowledge depend on ethical virtues and moral conduct of researching and knowing subjects. Finally, the last important question, which should be posed, pertains to the issue of how the knowing subject goes from the position of a performer to the position of an observer of his action oscillating between experience and the appearance of knowledge as an objective or subjective phenomenon.

The answers to these seven questions have contributed to the distinctions between seven types of epistemology, generally discussed and supplemented by investigative postulates. Perspectivist metascientific epistemology handles knowledge as an objective potential to founding a complete information system. What science practitioners have at their disposal is a matrix of cognitive standpoints or attitudes that allow them to estimate the ontological status and gnoseological accessibility of their investigative domain. In turn, solipsistic acquisitory epistemology regards knowledge as a subjective reservoir of information attained through cognition and learning. The amount of knowledge acquired by learners is limited due to the psychophysiological fallibilities of their senses against the ecology of their minds. According to textualist documentary epistemology, knowledge is considered a perceived sickness of the world. The stock of embodied knowledge people have at their disposal is multimodally transmitted through various communication channels. The primary stance of constructivist interrogatory epistemology is that knowledge

is a personal-social network of meaning. Playing the role of community members, these individuals share the reality of everyday life, which they know as an intersubjective world, with other members. The secondary stance turns attention to the claim that seeking knowledge is based on eliciting information modelled by the game of questions and answers.

This model of inquiry may be applied to both scientific and ordinary knowledge. For the sake of administrative managerial epistemology, it is worth considering positions that address executive aspects of spreading knowledge, for example, acquiring, creating, preserving, sharing, diffusing, developing, and organizing information. Researchers might take theoretical apparatuses, among others, from studies on technological aspects of systematization and presentation of knowledge. Finally, the subject matter of existentialist transcendental epistemology is the subjective or objective position of a thinking self who acts as a scientist or an average epistemic agent in his or her orientation towards other-selves in their environment. The researcher's focus is on the question of becoming an individual who sees himself in the mirror of the world as someone who wishes to appear in the mental eyes of other individuals.

epistemology, existentialism, knowledge, transcendence, worldview

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Nicola Zengiaro

University of Bologna

Feeling complementarity: a biosemiotic analysis of protosemiosis in nature

In the field of biosemiotics, communication presents different levels of complexity. Indeed, working hypotheses investigate forms of communication from the simplest organisms, such as the cell, to the most complex, such as ecosystems. In the exchange of information between living beings, communication is understood as a network of interactions designed for survival in a given environment. Jacob von Uexküll's theories explained this emergence of meaning from the Umwelt, the subjective world of the organism. However, if one questions how things become meaningful for a given organism, one must go to the origin of co-evolution.

In Giorgio Prodi's book *Material Bases of Meaning*, the first forms of protosemiosis are identified at the molecular level. When nature is complementary, there is a kind of reading and interpretation between heterogeneous elements. Prodi uses an ambivalent and metaphorical term to signal this process: "feeling complementarity" ("sentire la complementarità", translated perhaps restrictively as "recognition of complementariness").

The presentation intends to show how Prodi constructs a proto-semiotic system of nature from the metaphor of feeling complementarity. Starting from this metaphor, an interpretation of co-evolution between life forms based on this feeling of complementarity will be constructed. It means reinterpreting survival and the construction of the ecological niche as part of a co-evolution that belongs to a biosemiotic interweaving of interlocks. Furthermore, following Prodi, an attempt will be extended to identify the feeling of complementarity as a characteristic of the living being concerning the environment. This natural feeling can be described as the first ecological interface in constructing meaning and, thus, the Umwelt's structure.

biosemiotics, complementarity, complexity, Giorgio Prodi, Umwelt

Nicola Zengiaro is a PhD student in semiotics at the University of Bologna, where he mainly works on biosemiotics and material semiotics. Previously, he graduated under the supervision of Maurizio Ferraris at the University of Turin, specialized in the second-level master's in moral philosophy at the University of Santiago de Compostela, and worked on biosemiotics during the second master in philosophical sciences at the University of Verona. He is part of the editorial staff of the journal *Animal Studies. Rivista italiana di zootropologia* and has published several articles on animality and biosemiotics in national and international journals.

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Ningfeng Zhang & Lily Díaz-Kommonen

Aalto University, Espoo

Semiotic and modal potentials of an online memetic engagement to (re)shape collective memory: the case of “Lying Flat Movement” in Chinese social media

The paper involves an online socio-cultural phenomenon called “Lying Flat Movement” (Ji, He & Peach, 2021) that is still in its process of historization in Chinese cyberspace, considering it as both a *memetic engagement* replete with semiotic and memetic richness and an *online discursive repertoire* full of modal capabilities. We intend not to illuminate the meaning-making dynamic of one specific semiotic entity, but to decipher the semiotic and modal potentials of the whole discursive derivation online concerning the movement in memory-shaping, whose essence is a social action to challenge the institutionalized collective memory featured by a glorification and aestheticization of a chaotic social competition in China. Such a social competition curls inward instead of outward, ensnaring its participants within an endless cycle of meaningless self-flagellation and forging itself as a working culture. It has been disguised with the term “Spirit of Hard Work”, which was originally brought forth by the founder of the Chinese Communist Party Mao Tse-Tung in the 1950s.

Within a constructivist ground that acknowledges the reliance between memetic “texts” (text, image, GIF, emoji, font, color, layout) with semiotic meaningfulness as modal incarnations and the construction of collective memory, our theoretical approach is founded on a series of notions in semiotics, intermediality, and discourse analysis, including the concept of re-semiotization in Varis and Blommaert (2015), concepts of media, modality, and multimodality (defined as a range of modes of representation and experience of cultural phenomena and constructs) in Elleström (2010), and the concept of mediated social action and discourse analysis in Scollon and de Saint-George (2012).

The analytical data consists of 11,555 comments concerning the “Lying Flat Movement” collected from two leading Chinese social media platforms, namely “Sina Weibo” and “Toutiao”, and these comments are considered the direct discursive incarnations of the movement with semiotic and memetic meaningfulness. We apply the mediated discourse analysis (MDA) to exam the form, content, and stances of all 11,555 comments, seeking to illuminate the semiotic, modal and discursive affordances that may function as mnemonic shaping potentials and how they may work in collective recollection.

We conclude by bringing three concepts to demonstrate the semiotic, modal, and discursive potentials of a memetic engagement in memory shaping, they include (1) *a multimodal hupomnemata*, (2) *an ideological cluster*, and (3) *an entangled nexus of practice with discourse in place, interaction order, and historical body*.

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Internet memes, semiotics, (multi)modality, collective memory, mediated discourse analysis

Ningfeng Zhang is a doctoral candidate, a media researcher, and a Chinese visual communication design professional. He holds an M.A. in visual communication design and is pursuing his doctorate at Aalto University in Finland. His research activities are focused on how convergent media forms, such as multimodal internet memes in social media, are being evaluated and used in online civil engagement characterized by ideological unrest, exploring divergent meaning-making mechanisms of internet memes functioning as a semiotic entity, a form of visual rhetoric, a *hupomnemata*, as well as a facet of citizen journalism in different media environments.

Lily Díaz-Kommonen is a professor, a media design and anthropology researcher at Aalto University in Finland with years of experience working at the intersection of digital media technologies, the arts and the humanities. Her research interests include new media platforms to illuminate knowledge in the arts and the humanities, exploring how virtual reality can be used as a new genre of media design – research practice and theory – the combined use of anthropology and new media to promote human-centred design.

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Anniversary Symposium: abstracts

Pertti Ahonen

University of Helsinki

Dasein näkökulmana paideiaan: kirjallisuuserusteisen kasvattavan kehittämisen eksistentialeja, semiotikkaa ja poetikkaa

Heideggerin mukaan Dasein eli täälläolomme on vakavasti ongelmallista. Lieventämisen tapoihin kuuluu paitsi filosofia, myös Heideggerin ja sveitsiläisen Medard Bossin kehittelemä daseinanalyysin muunneltu. Heideggerin ja Bossin yhteistyö painottui terapiaan eli parantamiseen tämän esityksen sen sijaan tähdentäessä paideaa eli ihmisen kehittämistä mahdollisuuksien mukaan. Omatoimisen kehittämisen asemesta esitys tarkastelee ohjattua taideperusteista kehittämistä paljolti sulkeistaen tiede-, instituutio- tai yhteisöperusteisen kehittämisen. Parannettaessa edetään sellaisista ontisista eli tosiasiallisen olemassaolon kategorioista kuin oireiden semiotikasta ymmärtämään ontologisin eksistentialein. Kehittämisessä puolestaan edetään ontisesta kehittämistarpeiden ja -mahdollisuuksien kategorioiden semiotikasta ymmärtämiseen ontologisten eksistentialien tuella. Esitystä konkretisoi kymmenkunta tapausesimerkkiä taideperusteisen kehittämisen piiristä.

Dasein as an approach to paideia: existentials, semiotics and poetics of literature-based educative enhancement

According to Heidegger, Dasein, our being here, is seriously problematic. The ways of mitigation include not only philosophy, but also a variant of Dasein analysis developed by Heidegger and Medard Boss, the Swiss. Heidegger's collaboration with Boss focused on *therapeia*, or healing, while this presentation emphasises *paideia*, or the development of the human being according to his potential. Instead of self-development, the presentation looks at guided art-based development largely to the exclusion of science-, institution- or community-based development. The improvement proceeds from ontic or actual existential categories such as the semiotics of symptoms to an understanding of ontological existentials. Development, on the other hand, moves from ontic semiotics of categories of development needs and opportunities to understanding them with the support of ontological existentials. The presentation is substantiated by a dozen case studies from the field of art-based development.

daseinsanalytics, daseinsanalysis, paideia, Martin Heidegger, Medard Boss, bibliotherapy, poetry therapy

Pertti Ahonen, D.Soc.Sc., M.Sc.Econ., is professor of political science on an emeritus contract at the University of Helsinki and docent a.k.a. adjunct professor at the Universities of Tampere, Vaasa and Jyväskylä.

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The presentation will be held in Finnish.

Merja Bauters

Tallinn University

Physicality in thinking

Physicality is often discussed in the field of art studies – as experience or aesthetic experience. It is less discussed when discussing reflection or conscious thinking. I am fascinated by how our physical abilities and activities guide, allow and direct our thinking abilities. As an example, as I listen to podcasts when biking,

running, chopping wood, and moving the lawn, it is evident that I can reflect, learn and think while doing both the physical and the reflective. Neuroscientific research has proven that physically habituated practices take different routes than reflective thinking, so we can “multitask”. However, when I tried to describe this to my colleague who does not do physical practices that much, he had a tough time realising when you can execute such multitasking and when not.

The above is a very mundane example, but using Shusterman’s words, the sad truth is that in an academic field, often misleading habits of dualistic thought still prevail. I wish to show how Peirce and Dewey have already drafted the direction we can take to understand how important it is to take physical practices; what we have enabled our bodies to be able to do to the abilities of our abilities to reflect. I will extend Peirce and Dewey’s profound writings into the Radical Embodied Cognitive Science by Chemero.

Merja Bauters, PhD, is research professor in Digital Transformation & Lifelong Learning (DTL3), School of digital technologies, Tallinn University, and docent of semiotic at Department of philosophy, history and art studies, University of Helsinki.

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Ritva Hartama-Heinonen

University of Helsinki

Totta puhuen: semioosin kaikkiallisuus, uusi translatorisuus ja kääntämisen abduktiivisuus

As a matter of fact: ubiquitous semiosis, redefined translatoriality, and abductive translation

As a matter of fact: ubiquitous semiosis, redefined translatoriality, and abductive translation My presentation will be a contribution to the semiotics of translation which has, in fact, constituted the reference frame for much of my research during the past decades. What is meant by the semiotics of translation depends, however, on the individual researcher. Or to modify Eero Tarasti’s view slightly, there are as many translation semiotics as there are translation semioticians. This idea can be modified even further, namely that there are many semioticians within one translation semiotician.

To attest this latter claim, and in accordance with the critical attitude that researchers are supposed to demonstrate, I have – sometimes by abandoning, sometimes by reconsidering – endeavoured to challenge my earlier ideas and proposals. In my presentation, I will discuss certain concepts as to their relevance in a translational context: semiosis, translatoriality, and abduction. What they are and can be, what they do and must do and in which manner (necessarily, obviously, or perhaps), that is, what we know about them; and finally, what I have hoped them to reveal in my research on translation.

The presentation will be held in Finnish.

semiotics of translation, semiosis, translatoriality, abduction

Ritva Hartama-Heinonen is Senior Lecturer in Swedish translation and interpreting studies at the University of Helsinki. She also holds the title of docent in translation studies at the same university. In her research, Hartama-Heinonen has focused on the semiotics of translation and sem(e)iotic translation theory, and published widely on translation-theoretical issues, for instance, by developing the notion of intracultural translation. Her recent research interests include intralingual and interlingual translation into Easy Languages.

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The presentation will be held in Finnish.

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Aleksi Haukka

University of Helsinki

Eksistentiaalisemioottinen tulkinta Lasse Heikkilän runosarjasta Rakkaudesta: mahdollisuus ja mahdottomuus

Lasse Heikkilän Rakkaudesta ilmestyi runoilijan kristillis-aatteellisessa ja hänen viimeiseksi jääneessään runokokoelmassa Terra Mariana (1959). Rakkaudesta on kokoelman toiseksi viimeinen kokonaisuus. Tässä esitelmässä keskityn tarkastelemaan symbolin 'rakkaus' kehittelyä Rakkaudesta-runosarjassa osana Terra Marianan ja Heikkilän ajallisesti etenevää ja arvoiltaan muuttuvaa tuotantoa.

Eksistentiaalisemioottisena lähtökohtana on huomio, että Rakkaudesta-runosarjassa rakkaus on periaate tai symboli, jota ei voi palauttaa M1:een (ruumis; haluaminen, vouloir), S1:een (arvot; täytyminen, devoir), S2:een (praxis; tietäminen, savoir), eikä M2:een (yksilö; voiminen pouvoir), vaikka se on lähimpänä tätä moodia. Rakkaus ei myöskään palaudu näiden kaikkien yhdistelmään.

Osana esitelmää vertailen Heikkilän näkemyksiä rakkaudesta ja rakkauden lajeista filosofiin ja semioottisiin esityksiin rakkaudesta (esim. Benito Jerónimo Feijoo, C. S. Peirce, Josiah Royce, C. S. Lewis, Timothy G. Patitsas).

Existential semiotic interpretation of Lasse Heikkilä's poem series *Rakkaudesta [On love]*: possibility and impossibility

Lasse Heikkilä's *Rakkaudesta [On love]* appeared in his last collection of poems called *Terra Mariana* (1959). This presentation focuses on the way that the symbol 'love' develops within the context of *Terra Mariana* and Heikkilä's poetic corpus with its temporal progression and changing values.

The existential semiotic starting point is the observation that in *Rakkaudesta*, love is a principle or symbol which cannot be reduced into M1 (body; desire, vouloir), S1 (values; must, devoir), S2 (praxis; know, savoir), or to the personal and individual mode of M2 (individual; can, pouvoir). Nor is love reducible to the conjunction of all these modes.

I shall also compare Heikkilä's views on love and its species to philosophical and semiotical approaches to love (e.g. Benito Jerónimo Feijoo, C. S. Peirce, Josiah Royce, C. S. Lewis, Timothy G. Patitsas).

Lasse Heikkilä, poetry, existential semiotics, love, semiotics

Aleksi Haukka is a doctoral researcher at the University of Helsinki. His research concerns patriotic songs from France (1789–1799), Spain (1808–1814), and Finland (1846–1886) from a musical semiotical and existential semiotical perspective.

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The presentation will be held in Finnish.

Vesa Heikkinen

Haaga-Helia University of Applied Sciences

Haluni haluaa halua: sensobiografinen tarkastelu moniaistisesta hybridikuluttajuudestani ja hotelli- ja ravintolakäyttämistäni

Suurten illallisten tapakulttuuri- ja ruokahistorialliset juuret juontuvat hallitsijoiden ylenpalttisista juhlamenoista sekä ylimmän hallinto- ja talouseliitin juhlista. Suomessa pienkaupunkien yläluokan juhlaikäntänteitä ohjasi sekä Ruotsi-Suomen että Venäjän kuninkaallis-keisarillis-säätyläis-porvarilliset tavat. Lännessä Turun linnan pidot ja idässä Pietarin seurapiirit näyttivät suuntaa aatellisille ja kauppiassuvuille.

Suomen tapakulttuuri- ja taloushistoriasta poimitaan usein erikseen muisteltavaksi 1700-luvulta 1930-luvulle kestänyt viipurilainen kulttuuri- ja liike-elämä. 1800-luvun alkupuolella kaupunkiin alkoi muodostua jäykän ranskalais-pietarilais-keisarillisen hovietiketin vastapainoksi liikesivistynyt, porvarillinen henki. Syntyi uusia yhteisöjä, joilla oli samanlaisia kiinnostuksenaiheita, kuten kulttuuriharrastukset, ulkomaan kontaktit ja matkat.

Tässä ympäristössä henkinen ja sosiaalinen pääoma siirtyivät luontevasti sukupolvelta ja ihmiseltä toiselle. Kotona, vierassalongeissa, valikoituneissa seurueissa ja lukupiireissä kasvettiin hienostuneeseen ja eloisaan, mutta muodolliseen seurallisuuteen ja ylhäis-porvarilliseen yhteisöllisyyteen. Sivistyneen kansalaisen, erityisesti säätyläisen ja porvarin kuului ymmärtää ja arvostaa taiteita laajasti, sillä niiden katsottiin edistävän ihmisen henkistä ja moraalista tasapainoa sekä hänen hyveellisyyttään.

Tämä esitys on henkilökohtainen ajallis-tilallinen ja sensobiografinen syväkatse valittuihin helsinkiläisiin hotelleihin ja ravintoloihin sekä suuriin iltoihin, joista olen löytänyt vastaavaa historiaa ja nykyajan tuoksinaa ja virtaavuutta sekä ajan ja paikan henkeä ja joista rohkenen käyttää sanaa unelmakohde (engl. Perfect Place to Stay). Esitystäni luonnehtii rakkaus ulkonasyömiseen, tyylikkäisiin juhliin, kulttuuri- ja liikesivistyksellisiin tapahtumiin sekä niihin aitouden ja teennäisyyden rooleihin, jotka kuuluvat olennaisesti edustamisen kulttuuriin. Samalla pyrin myös vakuuttamaan, että juhlija kaipaa suurten iltojen ja ravintoloiden maskeista vapauttavia yllätyksiä niin sanottuja yömyssyjä sekä elämää suurempia hetkiä koti- ja työarkensa rinnalle.

Teen sensobiografisen, positiivis-kuluttajapsykologisen ja introspektiivisen matkan valittujen helsinkiläisten hotellien ja ravintoloiden lähistoriaan ja -tulevaisuuteen. Samalla pyrin unohtamaan matkailu- ja ravintolaelinkeinon ajean historiankirjoituksen.

Aistikas itsetutkiskelu- ja -tunnustuksellinen menu koostuu kuudesta ruokalajista eli pientarinasta:

- *Keittiön tervehdys eli matkavalmistelut hotelli- ja ravintolakierrokselle ja suuriin iltoihin
- *Alkuruoka eli ensikokemuksia merkityksellistä hotelliöistä ja suurista ravintolailloista
- *Pääruoka eli huomioita tyylikkäistä mikrokosmoksista, hotelleista ja ravintoloista
- *Jälkiruoka eli miksi herkkusuu etsii aina makeampaa elämää
- *Yömyssyt eli nykyaikaisella olviretkellä
- *Mitä illasta jäi mieleen eli elämäntieteelliset jatkot

Työn tutkimus- ja selvitystyötapoina ovat olemassa olevat tunnepäiväkirjat ja niiden huomiot ja tulokset, runsaat dokumenttianalyysit sekä lukuisat opinto- ja tutkimusmatkat valittuihin kohteisiin. Taustamateriaaleina ovat lisäksi Haaga-Helia ammattikorkeakoulun tutkimus- ja kehittämisprojektien, The Box ja Luksuksesta premiumiin, laaja sisällöntuotanto.

Tulemana tässä esityksessä on, että hotellit ja ravintolat edustavat moniaistisia, alati jatkuvaa postmodernismia kestiekivareita, majataloja ja riemuliterteitä, jotka tukevat hedonismi- ja hybridikuluttajuutta sekä asiakkaitensa nykyaikareontista ja epikurolaista elämäniloa. Hotelli- ja ravintolakokemuksia sekä suurten iltojen asiakas- ja kulutuskäyttäytymistä ei voi selittää pelkästään järjellisin ja lineaarisin elämänmuotoilullisin syin, vaan niissä on myös minuuksien ja merkitysten leikkiä ja roolituksia, yllätyksellisiä momenteja sekä persoona-, emotio- ja joukkopsykologisia ulottuvuuksia.

Lust for life: sensobiographical interpretation on multi-sensitive hybrid-consuming and hotel and restaurant behaviour

The cultural and culinary history of grand dinners can be traced back to the lavish banquets of the rulers and the upper administrative and financial elite. In Finland, small-town upper-class banquets were governed by the customs of both Sweden–Finland and Russia, the royals and imperials to the bourgeoisie. In the west, the

feasts of Turku Castle and in the east, the social gatherings of St Petersburg set the tone for the nobility and merchant families.

The cultural and economic history of Finland often includes a separate account of the cultural and business life of the Vyborg region from the 17th century to the 1930s. In the early 19th century, a business-oriented, bourgeois spirit began to emerge in the town to counterbalance the rigid Franco- Petersburgian-Imperial court etiquette. New communities emerged with similar interests, such as cultural pursuits, foreign contacts and travel.

In this environment, intellectual and social capital passed naturally from generation to generation and from one person to another. At home, in guest salons, in select societies and in reading circles, people grew up in a sophisticated and lively, but formal sociability and upper-middle-class community. The arts were widely understood and appreciated by the civilised citizen, especially by the gentry and bourgeoisie, as they were seen as contributing to the spiritual and moral balance of man and to his virtue.

This presentation is a personal time-spatial and sensobiographical scan through selected hotels and restaurants in Helsinki, as well as great evenings, where I have found a similar sense of historical and contemporary flux and fluidity, a spirit of time and place, and where I dare to use the word 'perfect place to stay'. My performance is characterised by a love of dining out, elegant parties, cultural and business events, and the roles of authenticity and pretence that are integral to the culture of representation. At the same time, I also seek to convince the party-goer that he or she longs for surprises that free from the masks of big nights out and restaurants, for so-called 'nightcaps' and for larger-than-life moments alongside his or her domestic and professional life.

I make a sensobiographical, positive-consumer-psychological and introspective journey into the recent history and future of selected hotels and restaurants in Helsinki. At the same time, I try to forget the glum historiography of the travel and restaurant industry.

The sensual introspective menu consists of six dishes, or small stories:

- *Greetings from the kitchen, or travel preparations for hotel and restaurant tours and big nights out
- *Starters, or first experiences of meaningful hotel stays and big restaurant nights
- *Main course, or observations on stylish microcosms, hotels and restaurants
- *Dessert, or why the sweet tooth is always looking for a sweeter life
- *Nightcaps, or on a modern pub crawl
- *What's left of the evening, or a follow-up on life science

The research and analysis methods used in this work include existing emotional diaries and their observations and interpretations, extensive documentary analysis and numerous study and research trips to selected sites. In addition, the extensive content production of Haaga-Helia University of Applied Sciences' research and development projects, from *The Box and Luxury* to *Premium*, serve as background materials.

The outcome of this presentation is that hotels and restaurants represent a multisensory, ever-changing postmodernism of resilient public houses, inns and pleasure lodges that support hedonistic and hybrid consumerism and the contemporary anachronistic and epicurean joie de vivre of their customers. Hotel and restaurant experiences and the customer and consumer behaviour of big nights out cannot be explained solely in terms of rational and linear life-design reasons, but also involve the play and role-playing of selves and meanings, moments of surprise, and personal, emotional and mass psychological dimensions.

hybrid-consuming, senso-biography, multi-sensitive hotels and restaurants, big evenings

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The presentation will be held in Finnish.

Panu Heimonen

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Representaation ja dialogin välissä: Eksistentiaalisemioottinen tutkimus solistin ja orkesterin välisen vuorovaikutuksen moraaliteoreettisista periaatteista Mozartin pianokonsertoissa

Between representation and dialogue: an existential semiotic inquiry into the moral theoretical principles of interaction between soloist and orchestra in Mozart's piano concertos

The paper transfers portions of 18th century moral theory and the relevant moral sentiments into music analytical vocabulary. In the case of Mozart's piano concertos this implies that the narrative trajectory of a concerto is built on interaction between ethically and morally charged actors. Social values have a major role to play in this process. They are reflected on an individual's values in such a manner that a concerto as a whole is able to depict the social development of an individual in the force field between the values of a collective and the private values of an individual. The inherent urge toward progress that inheres in the Dasein of the outer world has a contradictory relation to both the ancient regime's value system and toward an actor's own inner moral sentiments. This becomes especially manifest in those moments in a concerto where the musical actor that represents the protagonist recognizes states of affairs that are relevant with respect to his/her own identity and the related changes in it. The meaning of these passages is translated to the language of music analysis using the so called zemic-model and zemic-line and the related SOD scheme (Spheres of dialogue) that together constitute an attempt to describe the unfolding of narrative in a concerto. The central argument of the research is that this set of analytical tools allows one to describe the enormous emotional plenitude and the related narratological special characteristics that are inherent in the corpus of Mozart's piano concertos.

W. A. Mozart, concerto dialogue, moral sentiment, existential semiotics, narrative trajectory

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Juhani Härmä

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Naisen muotokuva – kuvaus ja ekphrasis

The portrait of a lady: description and *ecphrasis*

I published in 2000 a Festschrift article pertaining to a field which was rather unfamiliar to me. The article appeared in a collection of writings published in honour of the 85th anniversary of Marjatta Wis, professor of Germanic philology at the University of Helsinki. The methodology used was that of text linguistics, which was familiar to me, but this time the object was descriptive texts on a work of art, Leonardo da Vinci's supposed portrait of Lisa del Giocondo, often called "the most famous painting in the world". What gave rise to the article was the fact that the recent portrait of Marjatta Wis, painted by Elga Sesemann, was clearly inspired by Renaissance portraits. In this paper I will try to revise or revisit my sketchy study and to discuss further the choice of the subject matter.

The Greek term *ecphrasis* has been used to refer to literary descriptions of works of art. Describing a portrait is in principle easier than describing, to take just one example at random, paintings by members of the Brueghel family (unless one settles for describing them just as "A village feast" or "Hunters in the snow"). But needless to say, a portrait can be approached from various angles, and this will vary in time, especially when the painting is over 500 years old. The approach of the linguist to the analyses of a painting may also vary in the course of time.

ecphrasis, description, text linguistics, intertextuality, history of art

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Tarmo Kunnas

Tieteen vai taiteen totuus

The truth of science or art

The "enlightened" academic prejudice presumes that the task of science and also that of humanistic scholarship is to produce to humankind objective knowledge about reality and to add something to the human understanding of man and the world. The task of art would be in this sense to give humankind emotional experiences and to appeal more to human feelings than to human reason or to a rational understanding of life. This is a good point of departure in order to understand some general ideas concerning the truth of art and that of science and of human scholarship.

But this conventional way of thinking does not sufficiently take into consideration that every intellectual concept is ambiguous and contains many different dimensions. Today we have a much better understanding

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than before of the fact that the reason and the rational are relative concepts and these words may have different meanings in different contexts.

In order to defend the intellectual approach of art and to underline the possibilities of art to reveal the truth we must be conscious that even the word "truth" has many connotations. It may designate the truth of an affirmation, which is either true or false. The Truth may be unambiguous as in classical logic or in mathematics. It may have a very exact meaning. But this is not the soul of all Truth. Truth also has the tendency to hide itself. There are truths that are not understood by rationality or by logic. This kind of Truth is not unambiguously defined. You also need intuition and hermeneutic principles to unravel them. This is a chance for art seeking truth.

The artistic means of a work of art enable the detection of the hidden truth and its comprehension. They deconstruct the logical world and the logical way of thinking in order to show that intelligence is not only a mathematical or logical device but something that goes deeper and shows the insufficiency of the logical way of thinking. What is absolutely new in a human experience is not a fruit of logical thinking but a result of an intellectual emotional attitude, intuition, and creativity. The symbols, the metaphors, the fantasy, the grotesque, the unsaid, and the sense of humour of a work of art can very well reveal something of the truth hidden in reality or in human activity. Art is permanently deconstructing the one-sidedness and the decay of the conventional, "logical" language. It understands that in order to understand the infinite dimensions of reality, you cannot express them just by a logical or rationalistic language.

Even science may be an expression of a personal, religious or political ambition as evidenced in the "science" in Hitler-Germany or the "Scientific Materialism" in the Soviet Union in the time of Stalin. Every science is specialized to study a certain limited field of beings. It moves on an ontic level. Art moves, at its best moments, on an ontological level. It tries to reveal the profound structures of Being, which are behind the ontic beings. This being is not easily manifest although we follow it. This Being is hidden in our universal semantics. That is why our language partly determines our thinking and it leads and guides our instinctive orientation in the world and is our hidden guide in existence.

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Altti Kuusamo

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Ambiguities of the pictorial time

We cannot see time. Yet, there are many ways and strategies to represent and mask time in a pictorial field. On the one hand a picture can refer to some historical or seasonal time and on the other even a length of a line in an abstract picture can signify time.

If there is no time as such in a visual image, then the question is our active signifying share. In that sense there are only some representational horizons of temporality, each horizon organized according to demands of some specific representational requirements and contexts which vary from one a culture, a period or a intellectual movement to the other.

Time is something which shows up in some form, we could call a scheme of time (in a Kantian sense). Time can also be a part of the illusory system of some representation which never shows up by itself. This makes time quite ambiguous in a pictorial system – and on a mercy of our common discursive conventions. Slavoj Žižek has said: "There is no 'time as such', there are only concrete horizons of temporality / historicity, each horizon grounded in a primordial act of foreclosure, of 'repression' of its own founding gesture". And yet, we can feel some emotions of a pure *durée* (duration) to a certain degree when looking at a picture.

In his book *The Philosophy of the Symbolic Forms*, Ernst Cassirer states that we have to take time, not as a substantial but rather as a functional unity, as a function of and in representation (cf. III, 186). As E. T. Hall puts it: "Time is not just an immutable constant, as Newton supposed, but a cluster of concepts, events, and rhythms covering an extremely wide range of phenomena". So, there are many ways the power of Cronos can be hidden behind the surface of our pictorial culture.

The first paradox regarding pictorial time is that the representation of time is hidden in the way the representation itself is represented: representation of space, movement of bodies, gestures, signs of representational *tempo*s, or even signs of some atmosphere of a picture. It is about how a particular moment can be framed with visual signs we recognize as timely meanings.

Yet, time-representations can be sensed as a kind of pictorial Gestalt. This means: We start from the whole and end up with units. Ernst Gombrich refers to the concept of "temporal integration". "It implies perception of the present, memory of the past and expectation of the future". This maxim is in line with the idea of "the beholders active share" of which Gombrich so often speaks.

Moshe Barasch has stated: "The student who investigates the pictorial representation of time sees with rare clarity how much the work of art is based on interaction with the beholder".

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Osmo Kuusi

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The signification process of the future sign

Since the beginning of the 2000s, weak signals of possible futures have been one central focus of futures research. In 2012, Kuusi and Hiltunen published the study framework of futures relevant weak signals using the concepts of endosign and exosign suggested by Eero Tarasti (2000) in his book *Existential Semiotics*. Kuusi and Hiltunen (2011) called their framework The Signification Process of Futures Sign. The framework was based on Elina Hiltunen's (2008) future-oriented version of Charles Peirce's (1868) triadic interpretation of the sign. In the framework, the focus of the analysis was shifted from single future signs to the signification processes in which future signs are perceived, interpreted and produced. In the presentation, I will introduce the framework and motivate why I consider that it is now highly relevant for the study of possible futures.

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Koneet, markkinat, ja merkitys: avoimen yhteiskunnan kyberneettinen logiikka

GPT4 ja muut pinnalle nousseet tekoälyteknologiat ovat tuorein keino ihmiskunnan kognitiivisten kykyjen muokkaamiseksi ja laajentamiseksi. Niiden yhteiskunnallinen vaikutus on vielä radikaalisti epävarma. Neuroverkkoja voidaan mallintaa monilla eri tavoilla, jotka on lainattu mm. evolutiivisesta biologiasta,

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tietojenkäsittelytieteestä, ja systeemiajattelusta, mutta niitä ei voida kokonaan ymmärtää ilman sosiaalityeiden ja humanististen aineiden työkalupakkeja. Syväoppiva tekoäly (deep learning A.I.) on kulttuuriin uppoutunut teknologinen innovaatio, joka on syvällisesti kytköksissä sitä tukeviin "episteemisiin" ja "semioottisiin" yhteiskunnallisiin rakenteisiin, kuten markkinoihin, demokratiaan, taiteeseen, uskuntoon, ja kansalaisyhteiskuntaan.

Jo vuosikymmeniä ennen tekoälyn todellista nousua, yhteiskuntatieteissä on tutkittu yhteiskuntien kehitystä ja evoluutiota neuroverkkojen näkökulmasta. (Ks. Adam Smith, Michael Polanyi, Karl Popper, F.A. Hayek, Stafford Beer, John Holland, Eric Beinhocker, Geoffrey Hodgson...) Tästä näkökulmasta yhteiskuntaa voidaan mallintaa informaatiota käsittelevänä hajautettuna järjestelmänä, joka koostuu useista yhteennivoutuneista "kyberneettisistä tietokoneista," jotka toimivat neuroverkkojen tavoin. Eritoten tämä koskee niitä instituutioita, joita Karl Popper kutsui "Avoimeksi Yhteiskunnaksi." Yksi tämän yhteiskunnan keskeisiä instituutioita ovat markkinavoimat ja siihen liittyvät hintasignaalit, omistusoikeudet, ja vaihdantatalous, joita Hayek (1945) tulkitsi semioottiseksi järjestelmäksi, joka ylläpitää "pitkän matkan kommunikaatiota" yhteiskunnan eri toimijoiden välillä.

Markkinat ovat kuitenkin vain yksi osa meidän semioottisia verkostoja. Yhteiskunnan evoluution seurauksena ihmisten välinen etäisyys on pienentynyt ja verkostoriippuvaisuus on kasvanut monimutkaisilla tavoilla, joita on vaikea mallintaa, ennakoita, tai kontrolloida. Teknologisesti kehittyneessä yhteiskunnassa, jossa ihmiset ja koneet toimivat jatkuvasti yhdessä erilaisissa institutionaalisissa konteksteissa, tietokoneiden, ihmismielten, ja sosiaalisten rakenteiden välinen yhteistyö muodostaa neuroverkkojen "ekologian," joka kehittyy pääosin "polysentrisesti" (Elinor Ostrom), eli hajautetusti, käyttäen hyväkseen useita eri toimijoiden tasoja. Tekoälyteknologioiden syväintegroiminen Avoimen Yhteiskunnan perusrakenteisiin mahdollistaa sen (uhan tai mahdollisuuden!), että tekoälyagentit toimivat osana meidän "episteemistä ekologiaa" tavalla, joka palvelee ihmiskuntaa (tai ei!). On lähes mahdotonta mallintaa tekoälyn kognitiivisia kykyjä (saatika ratkaista tekoälyn "alignment" ongelmaa) ilman humanistista ja semioottista ymmärrystä siitä, miten ihmiskunnan kognitiivinen kapasiteetti on riippuvainen erilaisista yksilöllisen tason ylittävistä (kulttuuris-institutionaalisista) ja teknologisista (tekoälyllisistä) rakenteista.

Machines, markets, and meaning: the cybernetic logic of the Open Society

GPT-4 and other emerging A.I. technologies provide the latest technological modification and expansion in the cognitive capacities of humanity. Their full social impact remains radically uncertain. Neural networks can be modelled using various tools borrowed from evolutionary biology, cognitive science, computer science, and systems engineering, but they cannot be fully understood without the tools of the social sciences and the humanities. Indeed, deep learning is a culturally embedded technological innovation that is inextricably connected with complementary "epistemic" and "semiotic" institutions, like markets, democracy, arts, religion, and civil society.

Even before the birth of modern A.I., evolutionary social scientists have argued that human societies have relied upon, and given gradual birth to, several overlapping "neural networks" that can be modelled as cybernetic machines, or social computers, engaged in distributed intelligence. (Cf. Adam Smith, Michael Polanyi, Karl Popper, F. A. Hayek, Stafford Beer, John Holland, Eric Beinhocker, Geoffrey Hodgson) In particular, there are several instructive parallelisms (but also differences) between the institutional mechanisms of the liberal *Open Society* (as Popper called it) and the emerging A.I. neural networks. As F. A. Hayek argued in his famous "The Use of Knowledge in Society" (1945), price signals, property rights, and market exchanges constitute a semiotic system of long-distance communication.

However, market relations are only a small subset of all the social relations that constitute social semiosis. Today, our social interrelatedness has expanded in ways that are hard to model, predict, or control. In an advanced technological society where machines and people interact in various social and institutional settings, the web of cybernetic interrelatedness between computers, human minds, and institutions constitutes an evolving ecology of "polycentrically" (Polanyi, Ostrom) connected neural networks. Once we introduce A.I. agents into our epistemic practices and institutions, A.I. agents join the broader epistemic ecology as "autonomous" actors that work alongside (and, hopefully, in the service of) human beings.

It seems difficult (if not impossible) to develop a robust account of A.I. cognition, let alone to solve the A.I. alignment problem, without understanding that human minds depend upon various supra-individual (cultural-institutional) and nonhuman (A.I.) computational tools that boost (if not altogether determine) our individual cognitive repertoires, representational capacities, and normative resources.

Open Society, cybernetics, artificial intelligence, Hayek, Ostrom

Otto Lehto is a philosopher and political economist with a PhD from King's College London (2022). He is currently a postdoctoral researcher at New York University's School of Law (2022–2024) and an affiliated researcher at the University of Freiburg's FRIBIS Institute (2021–). His research focuses on complexity theory, liberal political theory, (meta)ethics, evolutionary economics, innovation, epistemology, UBI, and naturalism.

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Grisell Macdonel

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Cosmopolitanism and Romantic virtuosity as *travelling subjectivity*: the case of the double bass virtuoso composer-performer and orchestra conductor Giovanni Bottesini (1821–1889)

This paper analyzes the role of the nineteenth century's virtuoso composer-performers as cosmopolitans and their artistic impact beyond their geographical boundaries. The Italian double bass virtuoso, composer-performer, and orchestra conductor Giovanni Bottesini (1821–1889) can be considered a revolutionary artist in the history of the double bass. Bottesini's virtuoso repertoire introduced to the nineteenth century's audiences a new concept of the double bass as a virtuoso instrument, and with his creative and imaginative approach took to a new level the instrument's technique. Bottesini is also well known by his life as cosmopolitan artist. In 1846 Bottesini, received an invitation to work at the Teatro dell' Opera Italiana of Havana in Cuba. In the same year he and Luigi Arditti (1822–1923) traveled together in the ship *Annibale* to the American continent. This was the first of several travels to different continents where Bottesini performed as double bass virtuoso and orchestra conductor. In addition, as historic documents show, Bottesini had an intense social interaction in different places he visited.

For studying these aspects of Bottesini, I introduce the concept of *travelling subjectivity*, which I define as a subjectivity that via agency interacts but influences the socio-cultural environments where is received. I suggest that a travelling subjectivity may also be influenced by the distinct environments to which is exposed to. Through the presentation I present an analysis of Bottesini's travelling subjectivity and its impact at the artistic and social levels through the lens of the *existential semiotics* theory created by Eero Tarasti. This investigation is part of my ongoing doctoral research at the University of Helsinki.

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Mikko Metsälampi

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Wagner semioottisena säveltäjänä

Richard Wagnerin lukuisat hänen dramaattisia ja harmonisia innovaatioitaan käsittelevät kirjoitukset eivät ole toistaiseksi saaneet suurta huomiota nykyajan musiikkianalyttisessä kirjallisuudessa. Tutkimalla näitä kirjoituksia ja yhdistäen niitä musiikkianalyysiin näyttää siltä, että Wagner oli läpikotaisin semioottinen säveltäjä, joka pyrki laajentamaan tonaalisuutta "sinfonisella" ja "dramaattisella" motiivien käytöllä: ottamalla oopperoihinsa käyttöön motiivisesti kerrostuneen rakenteen ja hyödyntämällä ihmismielen assosiativisuutta.

Tässä esitelmässä ehdotan, kuinka Wagnerin myöhäisten teosten motiivisesti kerrostunutta harmoniaa voitaisiin analysoida poikkeavalla Schenker-analyysillä, nk. motiivisella Schenker-analyysillä. Analyysini kohteena on Wagnerin Siegfriedin kolmannen näytöksen Brünnhilden heräämiskohtauksesta otettu ote (tahdit 1067–1144), mikä mahdollistaa semioottisen tulkinnan, jossa kukin harmoninen kerros vastaa tiettyä libretossa tulkittavissa olevaa dramaattista funktiota.

Puhe pidetään englanniksi ja sisältää musiikillisia otteita.

Wagner as a semiotic composer

In discussions of Wagnerian harmony, the composer's own numerous writings on his dramatic and harmonic innovations have not, until now, gained significant attention in the music analytical literature. It seems we can discern from the composer's own writings alongside music analysis that Wagner was a thoroughly semiotic composer who sought to expand tonality by force of what he called the 'symphonic' and 'dramatic' use of motives: by introducing a motivically layered structure into his operas and by leveraging the associativity of human mind.

In this presentation, I am proposing how the motivically layered tonality of Wagner's late works could be analyzed with a modified Schenkerian – or so-called *motivic Schenkerian analysis*. The subject of my analysis is an excerpt from the Brünnhilde's awakening scene from the third act of Wagner's *Siegfried* in mm. 1067–1144 which allows a semiotic interpretation, where each harmonic layer corresponds to a specific dramatic function interpretable in the libretto.

Wagner, Schenker-analysis, harmony, motives

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The presentation will be held in English and contains musical excerpts.

Eeva-Liisa Myllymäki

Semiotic Society of Finland

Vieraan kulttuurin kohtaaminen: kysymyksiä kulttuurisemiotiikasta

Kulttuurienvälisyys ja mahdollisuus kulttuurien väliseen vuorovaikutukseen tarjoaa semiotiikalle laajan tutkimuskentän. Rajojen ylittäminen, merkkien tulkinta, todellisuuksien hahmottaminen, merkitysten antaminen ovat olennaisia. Tunnistamiseen tarvitaan tietoa, taitoa ja tunnetta. Haetaan kommunikaation mahdollisuutta toiseuden ja vastavuoroisuuden kautta molemminpuolisen ymmärryksen saavuttamiseksi. Sen tunnistamiseksi ja paljastamiseksi tulisi nähdä konkreettiset eksistentiaaliset tilanteet ajassa ja paikassa. Erityisesti Juri Lotmanin semiosfääriteoria tunnetaan yleisenä viitekehyksenä kulttuurien välisten kontaktien luomiseen, dialogin mekanismeihin ja rajojen ylittämiseen. Semiotiikan tulkintoja ovat syventäneet mm. Julia Kristeva, Lisa Block de Behar, Janice Deledalle-Rhodes.

Matkakirjallisuuden näkökulma voi avata yhteyttä toisiin kulttuuripiireihin inhimillisen toiminnan ulottuvuudella. Lawrence Durrell on laajan kaunokirjallisen tuotantonsa ohella myös matkakirjailija, joka on pohtinut lähestymistä toisenlaiseen todellisuuteen intuition kautta. Se on kuin palimpsesti, jonka

identifioimisen prosessiin kytkeytyvät vuorovaikutus, kerrostumat, kieli, vieraus, toiseus. "Paikan henki" on kunkin kulttuurin tärkeä määrite. Durrell on luonut myös käsitteen heraldinen maailmankaikkeus, joka muodostaa todellisuuden psykologisen symbolitason. Hänen tekstinsä voivat auttaa meitä katsomaan muiden kulttuurien maisemaa luovan kirjailijan silmin ja hänen kokemuksensa kautta.

Encountering a foreign culture: questions on cultural semiotics

Interculturality and the possibility of intercultural interaction provide a broad field of research for semiotics. Crossing boundaries, interpreting signs, perceiving realities, giving meaning are essential. Knowledge, skill and emotion are needed for recognition. The possibility of communication through otherness and reciprocity is sought in order to achieve mutual understanding. To recognize and reveal it, one should see concrete existential situations in time and place. In particular, Yuri Lotman's semiosphere theory is known as a general framework for establishing intercultural contacts, mechanisms of dialogue, and crossing of borders. Interpretations of semiotics have been deepened by Julia Kristeva, Lisa Block de Behar, Janice Deledalle-Rhodes, among others.

The perspective of travel writing can open up a link with other cultural spheres through the dimension of human action. Lawrence Durrell, in addition to his extensive fiction output, is also a travel writer who has explored the approach to another reality through intuition. It is like a palimpsest, whose identification process involves interaction, layers, language, strangeness, otherness. The "spirit of place" is an important attribute of each culture. Durrell has also created the concept of a heraldic universe, which constitutes the psychological symbolic level of reality. His texts can help us to look at the landscape of other cultures through the eyes and experience of the creative writer.

cultural semiotics, semiosphere, travel literature, Lawrence Durrell

Eeva-Liisa Myllymäki is a political scientist (University of Turku) and a Finnish career diplomat (retired). She has published several articles on cultural semiotics, development, peace and conflict and international relations.

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The presentation will be held in Finnish.

Pentti Paavolainen

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Achilles Fokas – ja taivaan merkit: Aleksis Kiven unohdetun avainteoksen tarkastelua

Aleksis Kiven keskeneräinen komedia Selman juonet (n. 1868–69) tapahtuu monen Kiven näytelmän tapaan aikansa säätyläistön piirissä, mutta se julkaistiin vasta 50 vuotta ja kantaesitettiin 80 vuotta valmistumisensa jälkeen. Sen keskushenkilö saita ja luulosairas unien näkijä ja komedian ei-toivottu kosija Achilles Fokas on siten jäänyt tuntemattomaksi Kiven rikkaassa (tragi-)koomisessa henkilögalleriassa. Fokaksen hahmon näyttämöllinen potentiaali jäi kokeilematta jo Suomalaisessa Teatterissa (nyk. S. Kansallisteatterissa) Kaarlo Bergbomin johtajakaudella (1872–1904) ja vielä kauan sen jälkeen.

Seikkaa voi selittää konventioilla, niin Kiven henkilöhistorian, säätyhistorian, aatehistorian kuin Bergbomin työllään artikuloiman fennomaanisen teatteri-ihanteen avulla. – Kirjallisuudentutkijoilla on myös ollut vaikutuksensa näytelmän 'poissaoloon' ja Fokaksen hahmon marginalisointiin, jopa unohtamiseen. Lisäksi sillä on ollut vaikutus Kiven elämästä rakennettuihin narratiiveihin, joista uhri-narratiivi on sitkeimpiä.

Achilles Fokas – and the signs from heaven: a review of a forgotten key work by Aleksis Kivi

Aleksis Kivi's unfinished comedy *Selman juonet* (Selma's Deception, c. 1868–69), like many of Kivi's plays, takes place in the bourgeoisie of its time, but it was not published until 50 years later and premiered 80 years after its completion. Its central character, Achilles Fokas, a stingy and hypochondriac dream seer and comedy's unwanted suitor, thus remains unknown in Kivi's rich (tragi)comic gallery of characters. The stage potential of Fokas' character remained untested at the Finnish Theatre (now the Finnish National Theatre) during Kaarlo Bergbom's directorship (1872–1904) and long afterwards.

This can be explained by conventions, both in terms of Kivi's personal history, the history of the estates, the history of ideas, and the Fennoman theatrical ideal articulated by Bergbom in his work. – Literary scholars have also had an influence on the 'absence' of the play and the marginalisation, even oblivion, of the character of Fokas. It has also had an impact on the narratives constructed about Kivi's life, of which the victim narrative is the most persistent.

Aleksis Kivi, theatre, Selman juonet, character, Achilles Fokas

Pentti Paavolainen is a docent of theatre studies at the University of Helsinki. His doctoral thesis (PhD, 1992) was mainly a mental-historical analysis of 1960s theatre programming in Finland. From 1993 to 2007 he was professor of theatre (/art) studies at the Theatre Academy, now the University of the Arts. He launched the current doctoral programmes in dance and theatre studies. The production includes a monograph (1987) on director Jouko Turkka and a three-part biography (2014, 2016, 2018) on Kaarlo Bergbom, a key figure in 19th century Finnish theatre and opera. Paavolainen has also been a member of SKS's Edith (Critical Editions of Finnish Literature), the editorial board of Kivi's critical editions, and the Association of Nordic Theatre Scholars (ANTS, formerly NTF).

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The presentation will be held in Finnish.

Pierangela Palma

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The Violin concerto in D major, op. 35, by Pyotr Ilyich Tchaikovsky: a historical review of the version by Leopold Auer

Leopold Auer, was one of the most important violinist-pedagogues of the last century, also known to be the teacher of some of the most famous violinists of the early 20th century, one of them was Jascha Heifetz. Leopold Auer was, moreover, the original dedicatee of the Violin concerto op. 35 written by P. I. Tchaikovsky in 1878. Nevertheless his name was linked to this composition, not only about his controversial reworking and revision of the violin part in 1899, but also because Leopold Auer refused to perform it in public for the first time. In this essay we will reconstruct, through Tchaikovsky's correspondence, autobiography and documents left by Leopold Auer, the reasons about this refusal. The study then focuses on the analysis of Leopold Auer's version of P. I. Tchaikovsky's Concerto op. 35. The violinist, while leaving the structure of the concerto written by the Russian composer intact, only modified the content of a few bars of the solo violin part, inserting passages of thirds, tenths, and transpositions of upper or lower octaves. In the third movement, he indicated seven cuts. The study of Leopold Auer's revision was also based on the analysis of the compositional technique used by the violinist in some of his compositions and transcriptions. The aim of the investigation is also to ascertain which of the 'three' versions of the concerto – the original written by P. I. Tchaikovsky, the Tchaikovsky-Auer version, or a mix of both – was preferred or preferred by some of the most renowned soloists of the past and present.

Tchaikovsky-Auer, Tchaikovsky violin concerto, musical transcriptions, musical version, violin teacher

Pierangela Palma is pursuing her PhD at the University Autonoma of Madrid on “Leopold Auer: a great violin master. Artistic ideology and aesthetic analysis of his treatises and works”. Her research interest is focused on musicology, teaching and education, methodology and pedagogy of violin.

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Eetu Pikkarainen

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Merkki, subjekti ja modaliteetti: huomioita semiotiikan peruslähtökohdista

Esitys tarkastelee semiotiikan, erityisesti teoreettisen tai filosofisen semiotiikan – merkkiteorian – keskeisimpiä lähtökohdita. Esityksen perusargumentti on, että merkki voi olla olemassa merkinä vain, kun se on tietyssä suhteessa – eli merkityssuhteessa – johonkin merkin kokijaan, jota voidaan nimittää vastaanottaja-subjektiksi. Koska vastaanottaja-subjektin olemassaolo ja läsnä olo on ehdottoman välttämätön merkin olemassaololle – merkinä –, tulisikin semiotiikan keskittyä tämän suhteen tutkimiseen, eikä pelkästään merkkien välisiin suhteisiin ikään kuin merkit voisivat olla olemassa ja toimia ilman subjektia ”omin päin”. Pyrin osoittamaan, että tämä lähtökohda auttaa ainakin suhteellistamaan, ellei kokonaan ratkaisemaan semiotiikan perinteisiä jyrkkiä jakolinjoja mm. kaksi- ja kolmijakoisen merkkikäsitteen sekä eri semioottisten sfäärien: fysio-, bio- ja antroposemiotikan välillä.

Vaikka alkeellisia ja perustavia merkkiprosesseja – semiosisista – voidaan nähdä myös elottoman luonnon eli fysiosemiotikan alueella, tapahtuu näissä olennainen muutos, kun siirrytään biosemiotikkaan eli elävien vastaanottaja-subjektien alueelle. Tässä vaiheessa merkityksiin alkavat vaikuttaa modaliteetit, erityisesti tietysti haluamisen modaliteetti. Esitänkin, että semiotiikan näkökulmasta elämä voidaan määritellä haluamisen läsnäolona. Haluaminen luokittelee tai perustaa merkit joko euforisina tai dysforisina, tavoiteltavina tai kartettavina. Haluamisen modaliteetti tuo kuitenkin väistämättä mukanaan myös muut Greimasin teorian perusmodaliteetit: voimisen, tietämisen ja täytymisen.

Fysiosemioottisia subjekteja voidaan kuvata passiivisiksi automaateiksi haluamisen modaliteetin puuttumisen takia. Kaikki niiden kohtaamat merkit, joihin ne reagoivat, ovat ilmeisen neutraaleja niille. Sen sijaa elävät biosemioottiset subjektit suhtautuvat aktiivisesti valikoiden ja muokaten ympäristöönsä. Esitän havaintokontrolliteoriaan nojautuvan näkemyksen, miten elottomasta luonnosta voi ns. negatiivisen palautekehän kautta syntyä elollisia olentoja. Tämä teoria auttaa täsmentämään edelleen modaliteettien asemaa ja luonnetta.

Sign, subject, and modality: some notes about the basic starting points of semiotics

The presentation examines the main starting points of semiotics, especially theoretical or philosophical semiotics — or the sign theory. The basic argument of the presentation is that a sign can only exist as a sign when it is in a certain relationship – i.e., meaning relationship – to a receiver-subject which experiences the sign. Since the existence and presence of a receiver-subject is necessary for the existence of a sign – as a sign – the focus of semiotics should be on studying this relationship, and not merely on internecine relationships of signs as if signs could exist and operate without subject ‘on their own’. I believe that this approach will at least help to relativize, if not fully resolve, the traditional steep divisions of semiotics between the dyadic and triadic concepts of sign, and the various semiotic spheres: physio-, bio- and anthroposemiotics.

Although primitive and fundamental sign processes – semiosis – can also be seen in inanimate nature, or physiosemiotics, there happens a fundamental change in these processes when moving to biosemiotics or to

the territory of the living receiver-subjects. At this stage, the meanings are beginning to be influenced by the modalities, especially the modality of *wanting*. I therefore suggest that, from the point of view of semiotics, life can be defined as the presence of wanting. The modality of wanting classifies or finds signs as euphoric or dysphoric, as approachable or avoidable. However, the modality of wanting inevitably also brings with it other basic modalities of Greimas' theory: *being-able-to*, *knowing*, and *having-to*.

Because of the lack of the modality of wanting the physiosemiotics subjects can be described as passive automats: all the signs to which they respond are obviously neutral to them. Instead, the living biosemiotic subjects are actively engaged in selective and reshaping relationship with their environment. I will describe, based on perceptual control theory, how living beings can emerge via negative feedback loop from the inanimate nature. This theory will then help to further clarify the status and nature of the modalities.

meaning, action, subjectivity, modality, competence

Eetu Pikkarainen is a retiring university lecturer in the Faculty of education and psychology, University of Oulu who has specialised in the philosophy and semiotics of education.

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The presentation will be held in English.

Vesa Matteo Piludu

University of Helsinki

Transcending death and life: interpretations of the myths of Lemminkäinen in Finnish arts

The myths of the Lemminkäinen inspired several masterpieces of Finnish arts, including the *Kalevala*, Jean Sibelius' symphonic poem *Lemminkäinen Suite* (op. 22), Akseli Gallen-Kallela's painting *The Mother of Lemminkäinen* and Eino Leino's drama *Tuonelan joutsen* (The Swan of Tuonela). In the golden age of Finnish art and symbolism, the myth of Lemminkäinen was interpreted in the most different ways: Lemminkäinen was portrayed as a national hero, a Nordic Don Juan (a symbol of vitality), as a mythological figure reminding the death and resurrection of Christ or Osiris, or as an alter-ego of the symbolist artist searching for regeneration, illumination, inspiration and transcendence travelling through the dark world of death, melancholy, sin and materiality.

Vesa Matteo Piludu is a researcher in studies of religions and indigenous studies at the University of Helsinki. He wrote the monograph *The Forestland's Guests: Mythical Landscapes, Personhood, and Gender in the Finno-Karelian Bear Ceremonialism* (PhD thesis, 2019). Piludu is the editor (with Frog) and the translator of the scientific anthology *Kalevala: epica, magia, arte e musica / Kalevala: Epic, Magic, Art and Music* (2014, bilingual, published in Italian and English).

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Jaana Pääsky

The Semiotic Society of Finland

The path to an art theory in Piet Mondrian's articles *Natural and Abstract Reality* (1919–1920)

Piet Mondrian (1872–1944), the Dutch artist and art theoretician, shared his effort in art quite evenly between writing and painting. His writings gave him the reputation of being one of the founders of abstract art. In the research literature there has been this recurrent question about Mondrian's creative processes: What comes first, painting or theory? The insight that I present here opens the issue of creativity as simply movement between painting and writing and directs our attention on Mondrian's theoretical thinking into a third direction, namely to the creativeness that is mediated by cultural meaning effects as signs.

My presentation follows the lines of my dissertation (2019) in which I related Mondrian's little-researched article series *Natural and Abstract Reality* (*Natuurlijke en abstracte realiteit*, 1919–1920), to the surrounding intellectual culture of the 1920s. To exemplify the work of signs in Mondrian's text I complete my presentation with Mondrian's landscape paintings, corresponding to the dialogue in each article.

In the article series of *Natural and Abstract Reality* Mondrian asserts the art theory of Neo-Plasticism by insisting its dependence on one hand on feeling, on the other hand on realization, that is, on the firstness and secondness aspects of consciousness, which in Charles Peirce's philosophy are the elements of every concept formation. Mondrian produces his theory in a way in which other external cognitive processes from science, certain esoteric streams and modern urban experience are to be taken as if they were tools for this theory formation. This view situates the artist's individual activity within cultural knowledge and memory rather than just taking influences of it.

feeling, image, metaphor, concept

Jaana Pääsky graduated with a master's degree in art history in 2007 and a doctorate in philosophy in 2019 from the University of Helsinki. She lives in Espoo where she also works as a licensed dentist.

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The presentation will be held in English.

Max Rynnänen

Aalto University

Elokuvan zoosemiotiikkaa: ihmisestä muihin eläimiin

Kauhu- ja toimintaelokuvien katsojaa pidetään usein "passiivisena". Verrattuna taide-elokuvien tai älyllisten elokuvien kuluttamiseen ruumiimme on kuitenkin erittäin aktiivinen näitä elokuvia katsottaessa. Jalkapohjia kutittaa kun joku kiipeää seinää pitkin, hirviöt nostattavat karvoja ihossamme ja kuvotus saa vatsamme vellomaan. Mieleemme saattaa tietää näkevänsä fiktiota, audiovisuaalisia silmänkääntötemppeja, mutta ruumiimme ei. Peilisolujen avulla se jäsentää näkemäänsä empaattisesti - ja näin toimivat ihmisen lisäksi myös apinat. Somaattinen elokuva, ainakin sadan vuoden mittainen perinne "slapstickistä" kungfu-elokuvaan ja kauhuun on sävähdyttänyt ruumiitamme enemmän kuin elokuvan historiaa lukiessa voisi kuvitella. Mutta minkälaista semiotiikkaa tällaiseen elokuvantekemiseen ja katsomisprosessiin sisältyy? Jo Sergei Eisenstein oli kiinnostunut Pavlovin koirille hyvin ruumiillisista kello- ja kuolakokeista. Mitkä "kellot", toisin sanoen mitkä merkit meitä ohjaavat somaattisessa elokuvassa?

Zoosemiotics of film: from humans to other animals

The viewer of horror and action films is often seen as "passive". However, compared to the consumption of art or intellectual films, our bodies are very active when watching these films. The soles of our feet itch when someone climbs up a wall, monsters raise the hairs on our skin and disgust makes our stomachs churn. Our

minds may know they are watching fiction, audiovisual eye-rolling tricks, but our bodies do not. Our mind uses mirror cells to empathetically parse what it sees – and this is how not only humans but also apes work. Somatic cinema, a tradition that goes back at least a hundred years, from ‘slapstick’ to kung fu to horror, has startled our bodies more than one might imagine from reading the history of cinema. But what semiotics are involved in such filmmaking and viewing? Even Sergei Eisenstein was fascinated by the very corporeal bell-and-salivate experiments of Pavlov’s dogs. Which “bells”, in other words, which signs guide us in somatic cinema?

brain research, film studies

Max Ryynänen is principal lecturer of theory of visual culture at Aalto University and editor-in-chief of *Popular Inquiry: The Journal of the Aesthetics of Kitsch, Camp and Mass Culture*. His late books include e.g. *The Changing Meaning of Kitsch* (ed. with Paco Barragan, Palgrave MacMillan 2023), *Bodily Engagements with Film, Images, and Technology: Somavision* (Routledge, 2022) and (forthcoming) *A Philosophy of Cultural Scenes of Art and Popular Culture* (Routledge, 2023). For more, visit <http://maxryynanen.net>.

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Taina Saarikivi

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Kaupunkihälyjen merkityksistä

Sosiologi Jacques Attalin tunnetun lausuman mukaan erilaiset kaupunkihälyt ennakoivat aina tulevaisuudessa tapahtuvia muutoksia – asiat ovat siis kuuluvilla paljon ennen kuin ne voi nähdä. Yksi esimerkki tästä on mielestäni nykyinen kaupunkiliikenteen sähköistyminen ja sen tuottama kaupunkiäänimaisemien muutos. Sähköautojen ja potkulautojen sirinä sekä raitiovaunujen korkeataajuuksiset ujellukset sekoittuvat polttomoottoriääniin, mutta hiljenevätkö kaupungit tosiaan siten kuin monissa sähköistämissuunnitelmissa luvataan?

Pohdin esitelmässäni erilaisten Helsingissä kuuluvien sähköisten hälyjen ja hiljaisuuksien suhteita Jacques Attalin ajatusten ja Luigi Russolon hälymanifestin läpi.

On the meanings of urban noises

As sociologist Jacques Attali famously said, urban noise always anticipates future changes – things are heard long before they can be seen. One example of this, in my opinion, is the current electrification of urban transport and the resulting change in the urban soundscape. The buzz of electric cars and scooters and the high-frequency whistles of trams are blending in with the sounds of gasoline engines, but will cities really quieten down in the way that many electrification plans promise?

In my presentation, I will reflect on the relationship between the different types of electronic noises and silences in Helsinki through the ideas of Jacques Attali and Luigi Russolo's manifesto *Art of Noises*.

soundscape, urban noise, electrification, Jacques Attali, Luigi Russolo

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Sigurd Frosteruksen Sibelius-kirjoitukset Nils-Eric Ringbomin tutkimuksissa ja kritiikeissä

Arkkitehti, taidekriitikko ja esseisti Sigurd Frosterus (1876–1956), joka tunnetaan mm. Helsingin Stockmannin tavaratalon suunnittelijana ja Amos Rex -taidemuseossa pysyvästi näytteillä olevasta postimpressionistisesta taidekokoelmastaan, oli myös merkittävä Sibeliuksen musiikin tuntija. Frosterus julkaisi 1930- ja 1940-luvuilla aikakauslehdessä *Nya Argus* neljä Sibeliusta koskevaa kirjoitusta, joista kaksi esseetä – ”Sibelius’ koordinater” ja ”Kalevalas inkarnationer” – ilmestyi myös hänen kirjassaan *Stållålderns janusansikte* 1935. Esseissään Frosterus pyrki kiteyttämään Sibeliuksen musiikin keskeisiä ideoita ja vertaamaan Sibeliuksen ja Akseli Gallen-Kallelan Kalevala-aiheista taidetta.

Säveltäjä, musiikkitieteilijä ja -kriitikko Nils-Eric Ringbom (1907–1988) julkaisi innoittuneen arvion Frosteruksen kokoelmasta *Stållålderns janusansikte* ja sen Sibelius-aiheisista esseistä aikakauslehdessä *Finsk tidskrift* 1936. Esseet kuuluivat hänestä parhaimpiin Sibeliuksesta kirjoitettuihin tarkasteluihin: ”... de äro så mycket mera förtjänta uppmärksamhet som nästan all den litteratur rörande Sibelius, vilken hittills sett dagen.” Arviossa ei ollut kyse vain nuoren musiikkikirjoittajan hetkellisestä hurmiosta, vaan Ringbomin kiinnostus Frosteruksen tulkintoihin Sibeliuksen musiikista säilyi hänen tutkimustyössään myöhemminkin kuten 1948 ilmestyneessä *Sibelius-elämäkerrassa*. Kirja on tiivis esitys säveltäjän elämästä ja tuotannosta ja kirjoitettu ruotsiksi, mutta se julkaistiin pian myös suomeksi, saksaksi ja englanniksi. Elämäkerrassa on kymmenkunta lainausta Frosteruksen Sibelius-kirjoituksista. Esitelmässäni tarkastelen niitä lähemmin kuten myös Ringbomin perusteita nojautua Frosteruksen asiantuntemukseen ja näkökulmiin.

Sibelius writings by Sigurd Frosterus in Nils-Eric Ringbom’s studies and criticism

Architect, art critic and essayist Sigurd Frosterus (1876–1956), known as the designer of the Stockmann department store in Helsinki and for his post-impressionist art collection on permanent display at the Amos Rex Art Museum, was also an important connoisseur of Sibelius’ music. Frosterus published four articles on Sibelius in magazine *Nya Argus* in the 1930s and 1940s, two of which – ”Sibelius’ koordinater” and ”Kalevalas inkarnationer” – also appeared in his 1935 book *Stållålderns janusansikte*. In his essays, Frosterus attempts to summarise the central ideas of Sibelius’ music and to compare the Kalevala-themed art of Sibelius and Akseli Gallen-Kallela.

The composer, musicologist and critic Nils-Eric Ringbom (1907–1988) published an inspired review of Frosterus’ collection *Stållålderns janusansikte* and his Sibelius essays in the journal *Finsk tidskrift* in 1936. He considered the essays to be among the best reviews written about Sibelius: ”... de äro så mycket mera förtjänta uppmärksamhet som nästan all den litteratur rörande Sibelius, vilken hittills sett dagen.”

This assessment was not just a momentary frenzy on the part of the young music writer, but Ringbom’s interest in Frosterus’ interpretations of Sibelius’ music continued in his later research work, as in his 1948 biography of Sibelius. A concise account of the composer’s life and output, the book was written in Swedish, but was soon published in Finnish, German and English. The biography contains a dozen quotations from Frosterus’ writings on Sibelius. In my presentation, I will examine them in more detail, as well as Ringbom’s reasons for relying on Frosterus’ expertise and perspectives.

Jean Sibelius, Sigurd Frosterus, Nils-Eric Ringbom, symphony, National Romanticism

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Johan Stén

Osmo Pekonen: a universalist of the 21st century

Osmo Pekonen's (1960–2022) career was unparalleled in its breadth, at least in Finland. Mathematician by profession, and not without merits, his interests ranged from history of science to literature and poetry. A member of no less than four French academies and awarded with a prestigious prize by the Académie des sciences morales et politiques he was largely regarded as a cultural ambassador for Finland and Finnish scientists in France and vice versa.

Osmo's career as a mathematician started in the early 1980's. He specialised in differential geometry and wrote his PhD about mathematical structures applied to modern physics (1988). A decade later, his literary and historical endeavours predominated: he translated mediaeval Anglo-Saxon poetry to Finnish, wrote biographies, festschrifts, essays, travel journalism, and on top of that his second doctoral dissertation on one of the participants of P. L. M. de Maupertuis's geodetic expedition to Sweden in 1736–37 (2009). His latest poetry translations, the mediaeval Nibelungenlied (2023), closes the circle.

Osmo stayed connected to his profession by editing the reviews section of *The Mathematical Intelligencer*. He was not content with writing articles for the academia, however. His genre was biography, and his favourite mode of expression, the essay. As an amateur in the true sense of the word, he travelled to historical sites and engaged passionately with the subject of study. He literally left no stone unturned while empathising with the historical characters. Occasionally, he could go as far as representing a character himself, viz. Maupertuis. In a process Osmo called metamorphosis, he was transformed into a French speaking aristocrat, dressed in 18th century courtier's garments. With his gentle and elegant manners and intelligent conversation, he was the obvious centre of attraction. In my commemoration talk I will discuss the character and favourite topics of my friend and colleague.

Osmo Pekonen, universalist, unity of sciences, bibliography

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The presentation will be held in English.

Herman Tamminen

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Kuinka tavataan 'ajatella'? Metodologisia huomioita modaalisemiotiikasta kulttuurin ja ajattelun ymmärtämistä laajentavana lähestymisenä

Julkenemme olettaa ajattelun ja ajattelutapojen olevan keskenään erilaisia riippuen kulttuurista, kielestä, perinteestä, vallitsevasta tiedon loogisesta systeemistä, ajasta, jne. siinä missä voimme olettaa ajattelun prosessina olevan samanlainen kaikkialla. Ensimmäinen oletus on intuitiivisesti selvä ja nähtävissä ihmisten jokapäiväisessä, fyysisessä ja psyykkisessä toiminnassa, jälkimmäisen juontuessa ihmisolennon maailmanlaajuisesta samanlaisuudesta; ihmisen ajattelua ja mentaliteettia määrittävät tämän elinympäristön hyväksymä tieto, siellä vallitsevat totuudet ja arvot sekä näiden ilmentymien selitystavat, jotka tullaan eroamaan toisistaan eri kulttuureissa. Jatkeeksi tästä seuraa usein väärinymmärryksiä ja - käsityksiä, jotka viime kädessä pohjaavat ajattelua määrittävien rakenteiden eroavaisuuksiin – tietäen varauksin voidaan todeta ajattelutapojen toimivan, ei ihmisten.

Tämän esitelmän tarkoitus on esitellä ja selvittää modaalisemiotiikkaa lähestymisenä ajattelun tutkimiseksi ja kulttuuritraditio(ide)n ymmärtämiseksi. Metodina modaalisemiotiikka pohjaa David B. Zilbermanin kehittämään modaalimetodologiaan, yhdistäen tähän paitsi Greimasin puolelta tarkennettua modaliteettien teoriaa, myös Tartto-Moskovan koulukunnan kulttuurisemiotiikkaa, jonka erääksi peruspostulaatiksi on yksilöllisen ja yhteisöllisen – individuaalin ja kollektiivin – intellektin rakenteellistoiminnallisten periaatteiden

analogisuus. Modaalisemiotiikan lopullinen päämäärä on täydentää ymmärrystä ajattelusta ja ihmisestä sellaisinaan, sekä näiden keskinäisten kulttuurillis-traditionaalisesti ehdollistettujen eroavaisuuksien taustojen käsittämistä, täten edesauttaen surullisenkuuluisan "toisen" ymmärtämistä ja toisistaan poikkeavien ajattelutapojen rauhanomaista yhteensovittamista.

How does one think? Methodological considerations on modal semiotics as an approach to broadening the understanding of culture and thinking

It may be said that thinking and types of thinking are different depending on culture, language, tradition, the ruling logical system of knowledge, time, etc. whereas it may be assumed that thinking as a process is the same everywhere. The first presumption is intuitively clear and is observable in the everyday physical and mental activities of people, whereas the second stems from the universal sameness of the human being; human thinking and mentality are defined by the knowledge accepted by and in their environment, the truths and values prevalent there, and the ways of explaining their manifestations, which tend to differ between cultures. As a corollary, this often results in misunderstandings and misconceptions, which are ultimately based on differences in the structures that define thinking – with some reservation, it may be said that it is systems of thought that act, not people.

The aim of this presentation is to introduce and clarify modal semiotics as an approach to studying types of thinking and understanding cultural tradition(s). As a methodology, modal semiotics is based on modal methodology as developed by David B. Zilberman, combining it with the theory of modalities as refined by Greimas, along with the semiotics of culture in accordance with the Tartu-Moscow School, one basic postulate of which is the analogous structure and function of the individual and collective intellects. The final aim of modal semiotics is to complement our understanding of thinking, culture, and the human being as such, and the backdrops of their mutual, cultural-traditionally conditioned differences, thereby contributing to the understanding of the infamous "other", and by that, strive towards their peaceful reconciliation.

modal semiotics, culture, thinking, semiotics of culture, analogy of intellects

Herman Tamminen is pursuing his PhD at the University of Tartu on 'Modal Semiotics and Cultural Typology'. His areas of interest include consciousness, thinking, dreams, culture, desire, and death.

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The presentation will be held in Finnish.

Eila Tarasti

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Merkityksen ongelma Helvi Leiviskän tuotannossa

Nykysäveltäjät turvautuvat yhä enemmän ohjelmallisiin kommentteihin selostaessaan tuotantoaan ja yrittäessään tehdä sitä ymmärrettäväksi. Itse asiassa he turvautuvat vanhaan musiikillisen hermeneutiikan perinteeseen, jonka kiteytti Arnold Schering Beethoven-tutkimuksissaan 1920-luvulla. Hänen mukaansa kaunokirjallinen ohjelma oli kuin rakennustelineet sävellykselle, kun se oli valmis voitiin tuki purkaa.

Leiviskän tapauksessa apuna olivat pikemminkin kontrapunktiharjoitukset Wienissä Artur Willnerillä ja sitten Suomessa jatkuvat opinnot toisilla säveltäjäkollegoilla. Itse asiassa hän oli valmis ja omintakeinen, jopa avantgardistinen säveltäjä jo pianotriossaan ja -kvartetossaan 20-vuotiaana. Myöhemmin hänen sinfoniansa liitettiin niiden vastaanotossa ideologis-esteettisiin visioihin ruusuristiläisyydessä. Mutta pohjimmaltaan hänen musiikkinsa on 'absoluuttista', puhtaan musiikillista. Sen merkitykset avautuvat itse sävelellisestä viestistä, sen rakenteesta eli niiden 'struktuurallisesta semantiikasta', niin hänen sinfonioissaan kuin kamarimusiikissaan.

How to understand Helvi Leiviskä's music

Today's composers are increasingly turning to programmatic commentary to explain their work and try to make it understandable. In fact, they rely on the old tradition of musical hermeneutics, as summarised by Arnold Schering in his Beethoven studies in the 1920s. According to him, the fiction programme was like scaffolding for the composition, once it was finished the support could be dismantled.

In Leiviskä's case, it was rather the counterpoint studies in Vienna with Artur Willner and then the continued studies in Finland with other fellow composers that helped. In fact, she was already a complete and original, even avant-garde composer in her Piano Trio and Piano Quartet at the age of 20. Later, her symphonies were associated in their reception with ideological-aesthetic visions of Rosicrucianism. But at heart her music is 'absolutist', purely musical. Its meanings are revealed in the musical message itself, in its structure, in its 'structural semantics', both in her symphonies and in her chamber music.

Helvi Leiviskä, composer, hermeneutics

Eila Tarasti is a pianist, pedagogue, musicologist. In 2016, she published *Life and Work of Helvi Leiviskä (1902-1982)*. She has played recitals in many European countries, Latin America, the U.S. and China.

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The presentation will be held in English.

Eero Tarasti

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Existentiality and semiotics – are they compatible?

Eero Tarasti explores the complex relationship between existentialism and semiotics. He uses the term 'existentiality' to describe a 'fundamental metalanguage' concerned with human "'being' and 'existing'" that emerged especially in Germany from the 18th century. Where existentiality posits the puzzle of human existence as the crucial problem, in semiotics "the prevailing trend has been to deny the existing subject". Tarasti explores the make-up of Heidegger's *Dasein* – *Dasein* incorporates 'the reality that we learn to know' due to its resistance to our "subjective ideas of it." Is it possible to study *Dasein* "in its dynamic primary essence" in semiotic terms? Can we create a semiotic of the "mind seen from inside"? The author introduces the idea of a 'zemic' model ('emic' plus 'z' to convey movement) involving a series of moments of sublimation taking place between dimensions of *Dasein* – "body, person, praxis, and values". These movements between levels of the interiority of *Dasein* are susceptible to a semiotic approach, he proposes. It is indeed possible to existentialize semiosis and vice versa. "Yet", he argues, it is too early to know in which "direction this will lead us".

existentiality, Dasein, zemic model

Emeritus professor of musicology, University of Helsinki; founder and chair of the Semiotic Society of Finland since 1979; one of the founders of the NASS in 1987; editor-in-chief of the magazine of Synteesi, Finnish journal for the research in the interrelations of the arts since 1982; editor-in-chief of Acta semiotica fennica; chair of the Music Society of University of Helsinki since 1989; President of the IASS in 2004-2014; honorary doctor at the Universities and Music academies of Indiana University Bloomington, Tallinn, Sofia, Aix-Marseille, Cluj Napoca.

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The presentation will be held in English.

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The image features a modern building facade with a large, cantilevered upper section and a glass-walled lower section. The sky is a deep blue, and the building's interior lights are visible through the glass. A blue triangular graphic element is in the top left corner, containing the text 'NASS XIII Helsinki 2023'.

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