

MEANING
IN
PERCEPTION
AND
THE
SENSES

XII
CONFERENCE
OF
THE
NORDIC
ASSOCIATION
FOR
SEMIOTIC
STUDIES

Meaning in Perception and the Senses

XII Conference of the Nordic
Association for Semiotic Studies

Vilnius University Faculty of Philology
5 Universiteto st., Vilnius, Lithuania

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Introduction

Perception and the senses are, for all sentient species, the gateway to the environment and to other organisms and individuals. As such, they are instrumental in comprehending and constructing the world as experienced and lived, and in many respects indistinguishable from semiosis and meaning. This makes their study in semiotics a necessary task.

As a constitutive element of experience and signification, perception and the senses are also an important element in media, cultures, worldviews and histories. Perception and the senses can be construed as a pliable conductor for intermediality, for our imaginaries, and for our bonds to environments and other sentient and sensitive beings as well as ourselves.

This conference focuses on how theories of meaning are positioned vis-à-vis perception and senses. We propose papers investigating the relations between perception and the senses and a broad range of semiotic concepts – from representation and semiosis to language, signification, modalities and modelling.

NASS XII is hosted by the A. J. Greimas Centre for Semiotics and Literary Theory at the Faculty of Philology of Vilnius University. The conference has been supported by the Lithuanian Research Council and the Vilnius University Research Fund.

Dear NASS XII participants,

For this conference, we had to choose between having parallel sessions only or having both parallel sessions and several plenary sessions following the keynote presentations. We've opted for the latter, with the intention to promote an atmosphere of a general gathering as much as possible. We chose the papers for the plenary sessions using our thematic judgement, attempting to match them with the preceding keynote presentations. We hope this will make for a coherent and diverse conference experience.

Sincerely yours,
The Organizing Committee

FRIDAY
NOVEMBER
5

08.00—Registration and coffee & snacks

08.45—Opening

09.00—Keynote presentation (room 118)

JACQUES FONTANILLE
Sensitive Semiotics: From Sensation to Intuition

10.00—Session 1 — Perception and Language (room 118)

AUDREY MOUTAT
On the Meaning of Experience: Towards
a Semiotic-Semantic Path of the Sensible

JACOPO FRASCAROLI
Meaning as Experience. On the Analogies
Between Linguistic and Perceptual Meaning-Making

DAVIDE CASTIGLIONE
Perceptual Saliency in Images Discussed
by Literary Critics

11.30—Coffee break

12.00—Session 2 — Perception and Cognition (room 118)

PIOTR KONDERAK
Multisensorial Meaning-Making – a Cognitive
Semiotic Approach

KATJA CHIKLADZE-WOXELL
Spectators' Experience of Watching Dance
without Music: a Cognitive Semiotic Exploration
of Kinesthetic Empathy

MARTIN ŠVANTNER, LINDA ŠAGÁTOVÁ
Signs of Muses: Feeling, Emotion and Inference

GISELA BRUCHE-SCHULZ
Configuring a Concept. On Iteration and Infinity

12.00—Session 2.1 — The Senses in Art (room 115a)

SILVIA BARBOTTO
Interior Face and Retraction of the Senses:
a Transcultural Semiotic Reading

SOPHIE ANNE DECLERCK
Unfolding the Tactile Sense: Towards a Convergence
of Meaning and Affect in Artefact Design

KADRI TÜÜR
The Meaning of Synesthesia: Writer in the Woods

MARIJA PUIPAITÉ
Artistic research talk

14.00—Lunch

15.00—Keynote presentation (room 118)

KAY O'HALLORAN
Matter, Meaning and Semiotics

16.00—Session 3 — Modalities and Systems (room 118)

INESA SAHAKYAN
Meaning on the Run: Understanding the
Complex Interplay of Different Modes of Perception
in Multimodal Meaning-Making Practices

EUGENIO ISRAEL CHÁVEZ BARRETO
On Modeling Systems and Semiotic Structures

INNA MERKULOVA
On the Ecology of Culture in 2021. Perception and
the Senses in the Biosphere and in the Semiosphere

17.30—Coffee Break

18.00—Session 4 — Peirce (room 118)

TIAGO DA COSTA E SILVA
A Formative Phaneroscopic Model as
a Pragmatic Theory of Perception: Charles S. Peirce
and the Inventory of Perception

LETÍCIA VITRAL
Perceiving and Reasoning: When a Pair of Glasses
on a Museum Floor is an Artwork (Until It's Not Anymore)

HENRIQUE PERISSINOTTO
Marking, Metacognition and Semiosis

CHARLS PEARSON, CARY CAMPBELL
USST Analysis of Peirce's Perceptual Meaning

18.00—Session 4.1 — Literary Studies (room 115a)

CESAR ANTONIO CAMACHO GAMEZ
Which Sense Perceives Death? Semiotic Reconfiguration
of Death in a Mexican Novel

AYNUR RAHMANOVA
Introducing Premeditated Deconstruction:
Double-Faced Communication and Its Hidden Subtexts'

AUŠRA KUNDROTAITĖ
Visiting Mabre Hotel: The Architecture of Reading

JURGITA KATKUVIENĖ
Sensual Meanings of Poetic Text: Lithuanian
Visual Poetry

20.00—NASS General Assembly

SATURDAY NOVEMBER 6

08.00—Registration, coffee & snacks

09.00—Keynote presentation (room 118)

IRINA MELNIKOVA
Intermedial and Semiotic Architecture of Music in Film

10.00—Session 5 — Sensation in Music and Art (room 118)

KARL JOOSEP PIHEL
Bodily Diagrams of Motion in Music

FRED ANDERSSON
The Paradox of Sensory Qualities as Signs –
Intersections Between Semiotics and Art History

EVRIPIDES ZANTIDES
Semiotics of Onomatopoeia Typography in Comic Books

11.30—Coffee break

12.00—Session 6 — Religion and Ethics (room 118)

MASSIMO LEONE
Pareidolia and the Bio-Cognitive Semiotics
of Religious Anthropomorphism

ALINA THERESE LETTNER
A Buddhist Model of Semiosis? Perception in
“the Sign of Three”: Sense, Object and Consciousness

ELLI MARIE TRAGEL
Train(ing)s of Thought: Mindfulness
as a Self-Defamiliarization Technique'

ANNA CABAK RÉDEI
Semiotics, Ethics and Psychotherapy:
Theory Meets Practice

12.00—Session 6.1 — Perception and Culture (room 115a)

CARLOS HERNÁN GUZMÁN UMAÑA
The Trickster's Way: Interference of the Senses
as a Strategy for Non-verbal Deception

KSENIYA SHTALENKOVA
Beyond Economics: Visible and Visual Significance
of Currency Design

RAFAEL ZANLORENZI
Semioethics of Judicial Narratives:
On Virtue and Obsolescence of Moral Stereotypes
in Constitutional Courts

14.00—Lunch

15.00—Keynote presentation (room 118)

FREDERIK STJERNFELT
Peirce's Theories of Assertion

16.00—Session 7 — Peirce (room 118)

TOMMI VEHKAVAARA
The Relation of Perception and Sign-Action in Peirce's
Semiotics

TITUS LATES
Perception and the Ken of Senses in Peirce

MICHELE CERUTTI
Diagrams as the Centerpiece of an Enactivist
Epistemology

17.30— Coffee break

18.00— Session 8 — Biosemiotics (room 118)

MORTEN TØNNESSEN
Neurosemiotics Across Species

KALEVI KÜLL
Biologies of Meaning

AMELIA LEWIS
In Search of a Unified Theory of Sensory Perception:
Possible links Between the Vibrational Theory of
Olfaction and the Evolution of Language

18.00— Session 8.1 — Education & Development (room 115a)

LAURI LINASK
The Symbolic Forms of Perception in Lev Vygotsky's
Approach

ANNETTE PERSSON, SARA LENNINGER
When Speaking of Pictures; Semiotic Distinctions
in Teenagers' Picture Conversations

ALEXANDR FADEEV
Inner Speech and Meaning-Making in the Perception
of Artistic Texts

20.00— Conference dinner

SUNDAY NOVEMBER 7

08.00— Coffee & snacks

09.00— Keynote presentation (room 118)

IRENE MITTELBERG
Sensing Meaning: Felt Qualities of Perceptual
Experience in Coverbial Gestures

10.00— Session 9 — Embodiment (room 118)

ALIN OLTEANU
The Mediating Body

LINA NAVICKAITĖ-MARTINELLI
The 'Performer's Sound' as Expression, Interaction
and Meaning

CLAUDIO J. RODRIGUEZ H.
Semiotic Disembodiment

11.30— Coffee break

12.00— Session 10 — Umwelt (room 118)

FREDERIK STJERNFELT
Sheets in the Wild

MUZAYIN NAZZARUDIN
Sensorial-Environmental Signs, Natural Disasters,
and Semiotic Transformations of Culture: the Case
of the Volcanic Eruptions of Mt. Merapi, Indonesia

JUAN FELIPE MIRANDA MEDINA
The Immanent Sender: What Perception in a Greimasian
Interpretation Can Tell Us About Knowledge

OSCAR MIYAMOTO
Animal Senses as a Window to the Actual Potentialities
of the World: Zoosemiotics Meets Paul Ricoeur

12.00—Session 10.1 — Perception and Culture (room 115a)

EKATERINA VELMEZOVA
Perception Versus Reception of the Orient
by Soviet Semioticians: Oriental Studies in the Moscow-
Tartu / Tartu-Moscow Semiotic School

JAMES MONTGOMERY BAXENFIELD
Under Three Stars & One Flag: A Semiotic Analysis
of Aistijan Symbolism

MARK METS
Complexity of Cultural Other: from Semiotics to Cultural
Science

JAMILA FARAJOVA
The Interplay of Sensory Codes in Cultural
Perception of Some Myth Patterns

14.00—Lunch

KEYNOTE SPEAKERS

Sensitive Semiotics: *From Sensation to Intuition*

JACQUES FONTANILLE

17

Semiotic Research Center (CeReS)
University of Limoges

The classification of semiotic systems on the basis of the sensory channels, which constitute the substance of their expression, is a persistent temptation, in particular in academic discourse, where one thus distinguishes verbal, visual, audio-visual, auditory, olfactory semiotics etc. This is equivalent to taking the problem for a solution, because the problem, precisely, is first to know what is properly semiotic in sensation and in the different sensory channels.

The research perspective that we propose here consists in starting from these different sensory modes (touch, hearing, vision, olfaction, sensorimotor) to first examine their phenomenological appearance, and then to extract their distinctive semiotic properties. These properties will then make it possible to distinguish between different semiotic sensitive modes, each characteristic of a specific field of sensitive presence.

Thus, we will have gone beyond the ordinary distinctions between sensory channels, and will have access to schematic forms specific to the semiotic organization of the sensitive world: categories such as the “envelope body”, the “hollow body”, the “point body” or “flesh body”, as well as those which take charge of respective sensory dynamics (deformation, agitation, deictic locating or intimate motions), will mark the passage from an ontological and common sense classification to typologies of semiotic forms and dynamics.

Faced with semiotic products such as a text, a painting, a film, a choreography or a symphony, all of the aforementioned sensitive modes are mobilized each time, and not just the one that would be closest to the dominant sensory channel in the expression

Intermedial and Semiotic Architexture of Music in Film

IRINA MELNIKOVA

19

Vilnius University

INTERMEDIAL REFERENCE,
INDEXICALITY, ICONICITY,
SENSORIAL MODALITY,
SEMIOTIC MODALITY

substance of the particular object. Polysensoriality and metamorphosis of modes are the general law, and not the particular case. In general, the sensitive modes provide the form of expression of the semiotic product, independently of the dominant sensory channel. This is especially evident in figurative representation. In a painting, for example, the schematic properties of the sensitive modes allow for the constitution of the plastic dimension, whose immediately available content, under iconic conditions, is the equivalent of a figure as it is perceived in the natural world.

But the process of schematization can go beyond its role in “figurative representation”, and target modes of expression available for other types of content, particularly in the case of works of art and their aesthetic effects. In this last phase of the process, we access the trans-sensitive dimension, beyond or below the sensitive itself, to schematic forms that become expressions for aesthetic or ethical content: for example, tensions and internal activities at work, anagogical, spiritual, occult or symbolic meanings; in short, the very contents of the creative activity integrated into the work of art.

The trans-sensitive dimension operates a synthesis, be it harmonious and peaceful or tensive and conflictual, between all the sensitive modes; this synthesis, as is the lesson of Kant, is not of the conceptual order: it operates in intuition, it uses imagination, but it is always at the same time sensory, emotional, in a word, sensitive.

Jacques Fontanille is professor of semiotics at the University of Limoges, of which he was President in 2005–2019, and member of the Institut Universitaire de France. He is Honorary President of the International Association for Visual Semiotics, and Honorary President of the French Association of Semiotics. He is the author of over two hundred and seventy scholarly publications, in the fields of theoretical semiotics, literary semiotics, visual semiotics, rhetoric and general linguistics. Most of his books have been translated into English, Spanish, Portuguese, Italian, Russian, Korean, Arabic. He has been visiting professor or guest lecturer at eighty American, European, Asian and African universities.

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The paper discusses the issue of intermedial references with a focus on quotation of musical pieces in film. The discussion is founded on several notions in intermedial studies and semiotics, namely, Irina Rajewsky’s concept of intermedial reference, Lars Eleström’s concepts of media and modality (defined as a range of modes of manifestation and experience of cultural phenomena and constructs), with special attention to sensorial and semiotic modalities, and the Peircean classification of signs in relation to dynamical object. The paper considers the reference as a meaning-making device that participates in the signification of a media-product and an indicative device of intermediality. It takes into account individual references to more or less known musical pieces, i.e., those that form a meaningful dialogue with a work in another medium, rather than those that refer to another medium as a system (system reference), – and examines how these references threaten the integrity of the textual body of film and simultaneously ground its recovery by creating and challenging the specific “diachronic” (in the literal sense of “through, after + time”) indexicality, inscribed into the system of filmic signs. Focusing on the perception of the tangible relationship between two media products, the paper analyses how the tensions that arise between hearing/seeing and indexical/iconic functions of sign constitute the meaning, depending on the kind (or type) of music to which the film refers and other factors that form or deny the (possibility of) meaningful intermedial dialogue. On the whole, the paper presents an attempt to perform a semiotic mapping of the meaning-making process in which intermedial reference participates, – to describe the general traits of the meaning-making mechanism,

to identify the specificity of types of musical references, to define the semiotic logic of distinction between different kinds of inter-medial references to musical works, and, finally, to outline the premises, conditions and outcomes of their transformation into the semantic knots of filmic (archi)texture.

Irina Melnikova is professor at the A. J. Greimas Centre for Semiotics and Literary Theory at Vilnius University in Lithuania. She is also editor-in-chief of *Semiotika*. Her main areas of research are theory and practice of intertextuality and intermediality, adaptation studies, and the semiotics of Charles Sanders Peirce. She is the author of two books on intertextuality and intermediality: 'Intertekstualumas: teorija ir praktika' [Intertextuality: Theory and Practice, 2003] and 'Literatūros (inter)medialumo strofos, arba Žodis ir vaizdas' [Strophes of Literary (Inter)mediality, or Word and image, 2016], published by Vilnius University Press. She has published numerous articles in scholarly journals, including the *Journal of European Studies*, *Adaptation*, *Semiotica*, etc.

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Sensing Meaning: Felt Qualities of Perceptual Experience in Coverbal Gestures

IRENE MITTELBERG

21

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GESTURE, COGNITIVE
SEMANTICS, PEIRCE,
IMAGE SCHEMATA,
BODILY EXPRESSION

This talk presents theoretical and empirical insights into how gesture – a dynamic bodily medium – is particularly prone to reveal “felt qualities of experience and meaning” (Johnson 2007: 234). My main interest is the experiential substrate that seems to motivate subtle indexical movements as well as iconic schematicity in bodily signs. Such spontaneous gestural expressions may not only physically resonate a previous sensory experience, but also give us an idea of how speakers interpret and thus make sense of their own sensations in the semiotic process of describing them.

To explore how study participants relate to various kinds of perceptual experience, three types of cultural artifacts served as ‘stimuli’: paintings, movie sound, and architectural space. Encountering and understanding these artifacts obviously involves different senses, with one sense being primarily engaged, notably, vision, hearing, or the feel of space. I will characterize the specific nature of these different semiotic experiences in light of the experiencers’ multimodal descriptions that consist of linguistic utterances, body posture, gesture, and gaze. The analysis of video and kinetic data recordings of native speakers of German and American English builds the empirical basis for the theory-driven observations I present.

My theoretical approach combines two compatible angles: Cognitive semantics and Peirce’s semiotic, particularly his universal categories. First, we will look into how the experiencers evoke the structure and content of a given artifact by drawing on embodied patterns of physical, cognitive, and aesthetic experiences

(e.g., Mittelberg 2013a). It will thus become evident how image schemata (Johnson 1987) may motivate certain bodily expressions of perceptual experience (e.g., Mittelberg 2018). Second, indexicality is an important factor, for when describing semantic and emotive qualities of the artifacts, speakers employ artifact-internal and artifact-external viewpoint strategies, as well as experiential viewpoint (Mittelberg 2017; Sweetser 2013). Hence, the choice of viewpoint has an impact on how much of the ‘feel’ of the described situation gets mediated through speech and gesture.

With respect to Peirce’s universal categories (UCs; Peirce 1960), the guiding assumption is that compared to Thirdness-laden linguistic symbols constituting spoken discourse, spontaneous coverbal gestures may exhibit the UCs to greater and more strongly varying degrees. More specifically, I argue that due to their specific materiality and mediality, gestures are especially prone to a) mediate rather *vague qualities of experience* (Firstness); b) enact particular physical (re-)actions (Secondness); and c) convey embodied *habits of feeling, action and thought* (Thirdness; Mittelberg 2019a; West & Anderson 2016). In fact, in the moment of a multimodal semiotic act, gestures may unite all three strata to various degrees.

I conclude by bringing in the notion of the ‘ex-bodied mind’ (Mittelberg 2013b), which, building on embodiment, aims to shift the focus onto how embodied patterns, rooted in both iconicity and indexicality, motivate bodily expressions. In gestural expressions such deeply embodied patterns tend to intertwine with the speakers’ (inter-)subjective perception and understanding of a given experience. Overall, the talk intends to show how gestures let us be (back) in touch with our senses when communicating and interacting with others.

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- Sweetser, E., ‘Creativity across modalities in viewpoint construction’, *Language and the Creative Mind*, eds. M. Borkent et al., Stanford: CSLI Publi

Irene Mittelberg is Professor of Linguistics and Cognitive Semiotics at the Institute of English Studies of RWTH Aachen University (Germany), where she directs the Centre for Sign Language and Gesture (SignGes) and the Natural Media Lab, a gesture research lab equipped with motion-capture technology. She holds an M.A. in French linguistics and art history from Hamburg University and a Ph.D. in linguistics and cognitive studies from Cornell University (advisors: Linda Waugh, Michael Spivey). Her work combines semiotic theory (e.g., Peirce and Jakobson) with embodied approaches to language, cognition, and multimodal interaction, notably to examine how image schemas, iconicity, indexicality, metonymy, metaphor, viewpoint, and frames motivate coverbal gestures. Another focus is comparing sign formation and the use of space in gesture, architectural design, and the visual arts. Recent interdisciplinary work includes pattern analysis in kinetic gesture data and the adoption of Peirce’s universal categories for neuroscientific research into gesture. She wrote a monograph on *Metaphor and Metonymy in Language and Gesture* (2006), co-edited *Methods in Cognitive Linguistics* (2007) and has (co-)published over 60 journal articles/book chapters. In June 2022, her team will co-host IACS4 in Aachen.

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Matter, Meaning and Semiotics

KAY O'HALLORAN

25

Department of Communication
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SEMIOTIC SYSTEMS,
M.A.K. HALLIDAY,
MEANING,
SEMIOTIC LANDSCAPE,
DIGITAL CULTURE

We inhabit two worlds – the world of matter and the world of meaning (Halliday, 2005). I investigate these two worlds and the physical, biological, social and semiotic systems which connect them, using concepts from social semiotic theory (Halliday, 2009). In the first instance, humans receive information about the physical world through senses of sight, hearing, touch, taste, and smell, in addition to other senses for balance, body position and movement, pain, and temperature. However, sensory input from the environment is perceived and conditioned by social factors and influences, which include the context, culture, beliefs and values, and life experiences. These social systems are enacted, maintained, and changed through semiotic systems, conceived as systems of meaning. Following Halliday (2005), semiotic systems constitute a new order of complexity, because they involve physical systems (the material sign itself), biological systems (humans), social systems (society and culture) and meaning itself. In this talk, I focus on this last dimension; the world of meaning and its significance. I explore how language and other semiotic resources structure thought and reality and how semiotic combinations result in semantic expansions and changes in the semiotic landscape (O'Halloran, 2014). Lastly, I explore reality in the digital age as a one-way mirror, and discuss the implications for the future.

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Kay O'Halloran is O'Halloran is Chair Professor and Head of Department of Communication and Media in the School of the Arts at the University of Liverpool and Visiting Distinguished Professor at the Martin Centre for Applicable Linguistics at Shanghai Jiao Tong University, China. Prior to this she worked at Curtin University, Western Australia (2013–2019), and the National University of Singapore (1998–2013) where she was a member of the Department of the English Language & Literature, and Director of the Multimodal Analysis Lab in the Interactive & Digital Media Institute. Kay is an internationally recognized academic in the field of multimodal analysis, involving the study of the interaction of language with other resources in texts, interactions and events. A key focus of her work is the development of digital tools and techniques for multimodal analysis. Kay is currently working with research teams at the University of Liverpool to develop multimodal mixed methods approaches for big data analytics.

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Peirce's Theories of Assertion

FREDERIK STJERNFELT

27

Aalborg University

CHARLES S. PEIRCE,
SHEET OF ASSERTION,
PROPOSITION,
TRUTH CLAIM,
SEMIOTIC LOGIC

Until well into the 1890s, Peirce did not pay special attention to the act of asserting a proposition, and he used “proposition” and “assertion” interchangeably. This began to change in the period of the “Grand Logic” and the “Short Logic”, and in Peirce’s vast semiotic development after 1902, no less than three theories of assertion are developed to account for the ability of certain signs to claim truth. One is assertion as a special self-reference of proposition signs, claiming that the sign itself is indexically connected to its object as a truth grant; another is the assumption of social responsibility for the sign’s truth on the part of the utterer; the third is the purpose of asserting a proposition, namely to persuade some interlocutor about the truth of the sign. These three theories are oftentimes developed in isolation, but this paper argues they fit together in the way that the third presupposes the second, in turn presupposing the first.

Frederik Stjernfelt is professor at Aalborg University Copenhagen, where he is co-director of the Humanomics Center, and a Visiting Fellow at the Käte Hamburger Kolleg: Cultures of Research of RWTH Aachen University. His main research interests cover cognitive semiotics, philosophy of science, intellectual history, theory of literature and political philosophy.

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SPEAKERS

The Paradox of Sensory Qualities *as Signs – Intersections Between* Semiotics and Art History

FRED ANDERSSON

31

Åbo Akademi University,
Finland

PLASTIC SIGN,
ABSTRACTION,
FORMALISM,
MEYER SCHAPIRO,
PEIRCE

Recent efforts to develop pictorial semiotics in a cognitive direction should give occasion to reconsider the 'plastic' (*plastique*) or nonfigurative sign. In art history, there is already a long-lasting, albeit neglected, tradition of systematic studies of how spatial, linear and chromatic structures presuppose a higher-order abstraction and signification that is not necessarily dependent on 'iconic content' in a narrow or pictorial sense. Already in 1992, Groupe µ pointed out that a major error of pictorial semiotics had been to treat the 'iconic' (or figurative) sign as the norm, and the plastic (or nonfigurative) sign as its stylistic surplus or residue. However, this error follows naturally from traditional conceptions of form and content, in which form is regarded as the sensory substrate of the representation, and content as its purely mental or imaginary counterpart. From these premises, the acknowledgement of a genuinely semiotic function specific to the sensory qualities of the picture would represent a paradox: it would contradict the status of 'form' as a non-thematized carrier of visual information. The transference of this dualism to the realm of pictorial semiotics most probably rests on overly simplistic readings of Saussure's conception of *le signifiant*.

It is an historical fact that aesthetic formalism originated at the same time as modern/structural linguistics. Formalist art criticism (and to some extent stylistic analysis in art history) advanced the idea of 'pure form', i.e. a sensory entity that, in the absence of a mental/iconic content, expresses only itself. This is also paradoxical, but in full accordance with the dualistic conception

of form and content. Being one of the first art historians to engage in debates on semiotics, Meyer Schapiro (1904–1996) criticized formalism early on, for example in his review of Alfred J. Barr Jr's *Cubism and Abstract Art* (1936). Later in his career he took a stance against the idea, represented by Claude Lévi-Strauss, that there could be a full mathematical and structuralist analysis of the system of pictorial art.

Schapiro based his argument on simple psychological observations of how geometrical configurations will be described differently, depending on their orientation and the addition of further elements. These observations are akin to some empirical applications of Osgood's semantic differential, and to Groupe µ's proposal of a 'system of plastic form' (*systematique de la forme*). As studies of his notes and correspondence show, Schapiro was clearly influenced by Peircean conceptions of semiosis and meaning, not least through the philosophy of his teacher John Dewey. This influence constitutes a possible link between Schapiro's work and current developments in cognitive semiotics, at least to the extent that these developments support Peirce's non-dualistic conception of the relationship between sense perception and iconic content.

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Interior Face and Retraction *of the Senses: a Transcultural Semiotic Reading*

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33

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FACE STUDIES,
PERFORMATIVITY,
ART, SILENCE,
SEMIOTIC OF THE BODY

'We can say that face is not only co-constituted in interaction, but is also constitutive of interaction.'
(Bargiela-Chiappini, Haugh, 2009: 12)

The face: a mediator and an interactive producer of perception. The senses and the organs through which they pass are formed and transformed, finding their privileged space of action in the face. The metapragmatic tension is not only outward, but also inward. In a kind of turning point we analyze some representations and iconographies linked to this inverse, reflexive, emic movement. Let us take transcultural and multimedia texts as references: representations and practices whose semiotic reading can help us to deepen our studies on the face, the processes of signification that arise, the forming and deconstructing of perceptions. We select the silence of the face, the face of silence: the breathing practice of Brhamari pranayama, the symbolism inherent to the withdrawal of the senses linked to the Brhamari and other discourses of the body, often directed to the outside, sometimes diegetic, demonstrated by half-closing the eyes or blocking the ears. Beginning with the face of tranquility, from which, according to Brune, all other emotions arise, we move on to the study of impassivity and the neutral mask of Lecoc, whose studies of the theatre have led to developments in the fields of psychology, anthropology and semiotics. We analyze some artistic texts such as 'Double Silence' by Michaël Borremans and Mark Manders, 'Slow silence' by Yuriy Zakordonets, Miró's 'Silence', Jef Aerosol's 'Chuuut'. We broaden the notion of silence with

references to some contemporary discursive practices resulting from recent urban events, but we also refer to significant icons sedimented in time, such as Sanzaru. Applying transversal paradigms between semiotics of culture, art, and the body, we create a path in the knowledge of facial and perceptual mediations in the construction and deconstruction of a neutral face, in the practice of the senses portrayed.

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Under Three Stars & One Flag: *A Semiotic Analysis of Aistijan* Symbolism

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35

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LATVIAN-LITHUANIAN
FEDERATION,
AISTIJA, BALTIC IDENTITY,
HERALDRY,
VEXILLOLOGY

The idea of uniting the Latvian and Lithuanian nations within a single state has a rich and storied history. Initially founded upon perceived similarities in language and customs, the notion waxed and waned throughout the course of the nineteenth and twentieth centuries in relation to political currents both foreign and domestic. These fluctuations in popularity and intensity resulted in a modest accumulation of visual artifacts beyond the written word that have received little attention from the academic community.

One of the richest repositories of such visual artifacts is found within the documentation of the so-called Aistijan movement of the twentieth century. Emerging in Latvia during the 1930s, this nascent movement centred around the idea of establishing a common Latvian-Lithuanian state named 'Aistija', and its proponents publically supported Lithuanian ambitions to recover the historical capital of Vilnius (and the surrounding region) from Polish occupation. The movement subsequently crystallised during the course of the Second World War, emerging in its wake as a small, albeit coordinated exile community with global ambition, organised with militaresque efficiency by one Julijs Bračs (1909–1984).

From the Displaced Persons camps of Western Germany, Bračš set about reinvigorating the idea of a Latvian-Lithuanian state, imbuing it with symbols of statehood, such as a flag and coat of arms. Conceived during a period of sovereign

independence and tempered by war, the Aistijan movement and the symbols produced by it bore witness to a turbulent chapter of history. As such, Aistijan visual artifacts juxtapose symbols of unity alongside those of conflict. Bequeathed legacies of both independence and occupation, Aistijan symbolism can be viewed as an amalgamation of nationalist imagery and political pragmatism born of conflict and adversity.

While, on the surface, employed merely as visual and ideological representations of unity and ethnic kinship between Latvians and Lithuanians, a historiographic and semiotic analysis of these Aistijan symbols reveals a greater depth of polysemic meaning implicit in their composition. Drawing from heraldry and vexillology, lesser-known visual artifacts from an all but forgotten episode the of idea of Latvian-Lithuanian federation are examined, utilising semiotics to offer insight into an imagined country and a sense of its would-be inhabitants' relationships with their neighbours.

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Configuring a Concept. On Iteration and Infinity

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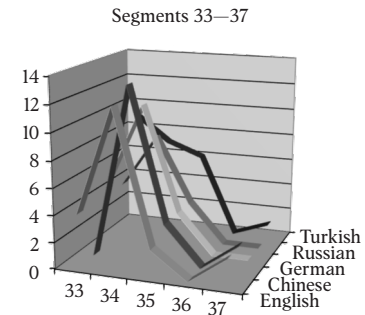
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CONCEPTUAL TOOLS,
AND THEIR BODILY
FOUNDATIONS

The question asked in this paper concerns the relation between perception and the senses when the concept of infinity is formed, both in mathematics and in language. I suggest that I came across data that exemplifies the *transition* from the sensing of an Umwelt to a conceptual grasp.

During a playful reading experiment, five different groups of readers were presented with an excerpt of *Le Petit Prince* (in five different languages, at different occasions). They were asked to jot down what came to mind, and given 10 minutes for the task. They, unknowingly, produced *high* response numbers at textual segments with *iterative* structures (Bruche-Schulz 2014, 2013). An example is attached below.



Segment 34: iteration (ending when?)

34. and I could see the sunlight shimmer in the still trembling water.	34. 而 陽光 正在 波動 的 水面 上 粼粼 發光 著 .	34.a) und im Wasser, das noch zitterte, 34.b) sah ich die Sonne zittern.	34.a) вода в ведре ешё дрожала, 34.b) и в ней играли солнечные зайчики.	34. ve hâlâ titreşen suda güneşin de titreştiğini görüyordum.
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Sensing that my ‘mind’ is directed to a something does not produce awareness of my consciousness, but rather of the specific something, here signaling an iteration (*shimmering*, and *trembling*).

Cells, and higher organic units, are the building blocks of organs whose interplay results in the wholeness of an experiencing body, and the brain configures elements of experience ‘into resonant patters that form the basis of integral acts of life’ (Fuchs 2018: 169). As shown by the grammars of the world’s languages, human environments allow for the experience of a no-end. *Infinity* is experienced as an unending going-on in the realm of space (infinity in the sky), of human activity (unending movements, unending new possibilities), of emotive force (kindness, benevolence) and the like.

In spite of the diversity of language typologies, the notion of ongoing processes is a semantic key notion shared by all, albeit in different intensities or clusters. All languages describe ‘infinity vs. finiteness’ as variations of iteration. Iteration may be unending (progressive, habitual), interrupted, completely stopped or negated (cf. Vanek 2012).

Since the beginning of the 20th century, Cantorian set theory made the concept of infinity into a central concept of mathematics—as indicator of variations of sets: actual infinities, transfinites, finites, and nested intersections thereof (Cantor 1885, in: 1966; see also Ferreiros 1995). (The ‘Absolute Infinity’ of the realm of God was still assumed to exist as underlying the particularities of a body, but remained outside the realm of mathematics.)

It will be suggested that Cantor’s ‘Punktmannigfaltigkeiten’ (set(s) of points) correspond to the variations of the ‘ongoingness... and location in time’ as described in the grammars of the world’s languages (Vanek 2012: 155). The question remains how the world of the senses is channeled into such thoughts. What can be said is this: The experience of a concept is a restatement of a felt sensing that confirms a something. ‘A *feeling* forced upon the mind ... [is] strongly suggestive of thought’ (Peirce 1895, in 1998: 23).

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Semiotics, Ethics *and Psychotherapy:* Theory Meets Practice

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41

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SEMIOTICS, OTHERNESS,
PHENOMENOLOGY,
ETHICS,
PSYCHOTHERAPY

The aim of this proposal is to present some ideas on how insights in semiotics can contribute to psychotherapy, notably the one inspired by Emmanuel Levinas' ethics of the Other. In focus for this attempt are the semiotics of Charles Sanders Peirce and Augusto Ponzio's semiotic analyses of the ethics of Levinas. Moreover, Peircean phenomenology and pragmatism are added to the analysis, in order to deepen the understanding of how psychotherapy can benefit from semiotics. Ultimately at stake is the question of how Levinas' philosophy of the face-to-face encounter can be of practical and clinical use, with the aid of semiotics: How can we be with the other, sense the other without categorizing, and yet enter into a dialogue with the other?

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Which Sense Perceives Death? *Semiotic Reconfiguration of Death* in a Mexican Novel

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RECONFIGURATION,
JOSE REVUELTAS,
LITERARY SEMIOSIS,
BODY, DEATH

Jose Revueltas is a remarkable Mexican author, however his work is not very well known internationally. His role during the outlaw days of the Communist Party in Mexico has hindered canonic studies of his oeuvre, although his support for the youth movement of 1968 during Tlatelolco's student massacre has foregrounded him as a solidary writer. This paper explores how, in his censored 1949 novel, *Earthly days* (*Los días terrenales*), discursive figures of death put forward a reconfiguration of meaning. How do the senses play a role in necrogenous experience? The narration in the novel is the movement of the perception of death between the bodies of the characters; from the decease of a young baby girl of a diligent communist couple to the death of the protagonist in a demonstration against Calles' government back in the 30's. It is proposed that Fontanille's concept of an ensemble of communicating bodies – his categories of source body, target body and control body – can explicate such semiosis. Kinesis is a primordial sense that gathers up the poly-sensoriality of the characters in this historical narrative. From represented gestures to acts of enunciation, the senses shape the experience of death in order to create a communist parody of clandestine years in Mexico. It is natural that a complex narration builds up configurations of meanings,

but what it is necessary for a reconfiguration to take place? And how does the proper body of the protagonist become a collectivity? These are the questions guiding our literary analysis of Revueltas' mortuary vision.

I live in Mexico and I am about to defend my master's thesis in a double-degree international program. I work as a teacher and collaborate with one of the oldest puppet companies in Mexico in artistic and social projects. I dedicate my studies to literature and language and I have done some work in research, teaching and literature proper.

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Perceptual Saliency in Images *Discussed by Literary Critics*

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45

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IMAGE, PERCEPTION,
CRITICISM, SEMANTICS,
POETRY

Nearly forty years after Mitchell's seminal study (1984), the 'image' remains a latent theoretical battlefield marked by conflicting conceptualisations. Within the field of literary and linguistic studies, recent works by Tabakowska (2018) and Süner (2019) exemplify a pictorialist (iconic) and an iconoclast (symbolic) standpoint, respectively: the former tends to place perception (or rather, *ception*: see Talmy 1996) at the very core of representation, promoting it to a language – and world-modelling principle. The latter, by contrast, tends to dismiss perception as definitionally and ontologically inessential.

The present paper agrees with the cognitivist paradigm in treating simulated perception and sensation as central to the literary image (see also Kuzmicova 2013); differently from Tabakowska, however, it lays more weight on so-called 'rich' images carried by lexical content, since it regards image-schemas and diagrammatic iconicity in general as too conceptual to affect significantly (that is, perceptually) the general reading experience my model aims to account for. My emphasis on the sensorial saliency of certain lexico-semantic dimensions (e.g., semantic class, concreteness, imageability, specificity, size of referent: see Castiglione 2020a) rests on a systematic analysis of a large sample of contextual uses of the word 'image' in literary criticism. The findings show: (a) that the standard practice of critics, when they engage in the analysis of actual texts, is far more homogeneous than a review of the theoretical literature would seem to suggest, and is therefore amenable to formalization; (b) that the perceptual and sensorial qualities of the words (or more precisely, of their referents) almost invariably guide critics in isolating and discussing the most salient images in poems (*pace* Süner); (c) that

diagrammatic patterns (e.g., image-schemas) are too subtle to be picked up by critics under the 'image' descriptor unless they are specifically trained in Peircean semiotics or cognitive linguistics. While (c) points to a regrettable lack of theoretical sophistication in many critics, it also suggests that there is a recurring hierarchy in perceptual and thematic saliency which calls for an explanation. I believe that showing an accurate picture of extant discursive practices will provide a robust reference point for any further theoretical elaboration.

I will conclude by proposing a new definition of image in light of the aforementioned analysis and will outline some current and future developments of my imagery model.

Davide Castiglione is a Postdoctoral Research Fellow and Assistant Professor in English at Vilnius University, specializing in the stylistics and poetics of poetry. His thesis-based monograph *Difficulty in Poetry: A Stylistic Model* was published by Palgrave in 2019, whilst his articles have appeared in international journals such as *Language and Literature* and the *Journal of Literary Semantics*. He has recently received EU structural funds (project No 09.3.3-LMT-K-712-19-0204) to develop a taxonomy of imagery in poetic discourse. He is also a published poet in Italian, with the collections *Per ogni frazione* (2010) and *Non di fortuna* (2017).

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Diagrams as the Centerpiece of an Enactivist Epistemology

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COGNITIVE SEMIOTICS,
DIAGRAMS, ENACTIVISM,
THEORY OF PROPOSITIONS

As has been recently stated by many (Caruana, Testa, 2021; Gallagher, 2017, Menary, 2007), Pragmatism is a philosophical precedent and an ally of enactivism. The present work, whose title explicitly recalls that of Frederik Stjernfelt (2000), aims at providing a contribution to this scenario, showing how the notion of diagram, central to the epistemology and semiotics of the father of pragmatism, Charles Peirce, can coherently integrate and enhance the enactivist epistemology.

Enactivism proposes a theory of the interactive mind (Gallagher, Froese, 2012; Di Paolo, De Jaegher, 2012) based on basic actions and the direct perception of external affordances, which is opposed to both Theory Theory (TT) and Simulation Theory (ST). Both of the latter base their explanations of social cognition (perceiving the intentionality of the actions of others) on representations within the brain.

Two problems of the enactivist theory are highlighted: a) the problem of the actual mental-constitutive role played by basic actions (Satne, 2020); b) the problem of holistic explanations that must each time refer to the entire brain-body-environment system (Gallagher, 2017; Hutto, Myin, 2013).

Even if the semiotic stance on mental representations is not of a piece*, I will argue that Peirce's semiotics, and his theory of diagrams in particular:

1) is consistent with the enactivist vocabulary (to Peirce, a diagram is a sign which, just like the affordances recalled by enactivists, is co-constructed by the relation of a subject with its environment; see Gibson, 1979; to Chemero, 2003; 2009, in particular, affordances are relations; on the semiotic side, see Violi, 2007; Paolucci, 2019);

* See for example the cartesian take by Per Aage Brandt, 2020.

2) helps to solve a semiotic confusion that characterizes most of contemporary cognitive theories, namely that between signs and representations (Deely, 2009). To recognize this distinction means to take the way of signs (opposed to that of concepts or of representations) in cognitive science. Moreover, semiotics offers to the enactivists a theory of propositions that solves problem (a) mentioned above without the appeal to mental representations (see Hutto, 2011, a call for a teleosemantics as opposed to representationalist teleosemantics).

3) allows the integration, within a unified enactivist theory of mind, of TT and ST as its aspects reformulated in terms of habits and external affordances, corresponding to the general and the iconic part of the diagram structure, respectively (see Stjernfelt, 2007; Tylén, et al, 2014);

4) by placing the pragmatist notion of habit at the center, it allows the identification of a level of relevance for enactivist explanations that frees them from the problem (b) of holism (cf. Noë, 2012).

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On Modeling Systems and Semiotic Structures

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51

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LINGUISTICS,
COMMUNICATION AND
SIGNIFICATION,
STRUCTURAL SEMIOTICS

The relationship between language and thought has historically been one of the most central problems for both semioticians and linguists. This presentation will approach this problem using the notions of “modeling system” and “semiotic structure”. The main proposal we will be advancing is this: while language certainly is a *modeling system*, its main function is that of being a *semiotic structure*. The difference we will posit that exists between modeling systems and semiotic structures is that a semiotic structure is geared towards practice, while a modeling system is geared towards ordering perception. We will claim that language, i.e. linguistic natural language, has as its main function that of communication, i.e. its main function is *to enable* the practice in which communication consists. This is supported by the fact that language change is driven by adapting expression to content. Certainly, the fact that, in language, expression is at the service of content entails the fact that language is also a modeling system. However, in order to think of language as a modeling system, we have to conceive language as a part of a more comprehensive sign system, to wit a sign system that establishes a pertinence principle that governs perception. Language as a semiotic structure becomes, in this way, the expression plane of a more general modeling system whose main function is not that of establishing a practice, but simply that of ordering perception in order to make

practices possible. This results in an enchainment of semiotic systems that ultimately resolve in an *umwelt*-like structure. The presentation will thus explain how such enchainment takes place and how it gives rise to a (relative) hierarchy of sign systems.

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A Formative Phaneroscopic Model as a Pragmatic Theory of Perception: Charles S. Peirce and the Inventory of Perception

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53

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PHANEROSCOPY,
PRAGMATISM,
THEORY OF PERCEPTION,
MODELS OF PERCEPTION,
SEMIOTICS

The present paper proposes to investigate a theory of perception that can be extracted from Charles S. Peirce's philosophical discipline of phaneroscopy. Peirce himself has not developed a finalized theory of perception. He has left, however, important concepts regarding perception in relation to the systemic connection between semiotics and phaneroscopy. As it is possible to infer from the way Peirce defines the concept, phaneroscopy, which is another denomination for Peirce's phenomenology, is tasked with the inventory of the phaneron in its presentness and determines what indivisible components are to be found within it. The characteristic presentness of the phaneron enables the connection between phaneral experience and the perceiving mind, whereby both coalesce in the presence of each other. The insistence of the positive presentness of this phaneral experience upon the perceiving mind provides perception with an inflow of phaneronic elements, which will, in turn, become the prime matter for representations, mediations, to take place. Semiotics, thus, depends upon the perceptive saturation of phaneral experience to acquire its prime matter. In the moment in which mediation takes place, presentness vanishes and gives room to the observance of logical relations abstracted and generalized from the constant observation of the objectified phanera, focusing upon the logical

relations abstracted therefrom. In order to grasp the passage from presentness to the objectivation of phanera, and from there to the logical relations inherent to the analyzed phanera, Peirce coined three new terms to better circumscribe this specific transitioning point. He denominates, first, the percept as the insistent flowing stream of phaneral experience in its strictest literalness into the senses. Second, he denominates facts of observation, consisting of a perceptive amalgama of imprinted images of aspects of the percepts, analogous, as Peirce informs, to a sort of composite photograph, formed by the constant repetition of the percept. The accumulation of these facts of observation, which, in the process, are separated from the continuous inflow of phaneral experience, leads, thirdly, to the pronouncement of perceptual judgements, that is, a formulation asserting, in propositional form, what the character of a percept directly present to the mind is. This formulation is an utterly uncontrolled event, as Peirce affirms. This dynamic of perception, as circumscribed by Peirce, clearly sets forth a model of perception based upon formative principles, i.e., there is an operative principle of formation of perceptive judgements through the accumulation and metabolization of imprints of percepts upon the senses, and also, at another level, the beginnings of myriads of semiotic processes.

The leading hypothesis guiding the present paper states that a reconstruction of the guidelines of Peirce's project for a theory of perception puts forth a pragmatic theory of perception as a scaffold, a model, which, even if it is unfinished or incomplete, enables access to the inventory of the phaneral experience and the relationality inherent to future semioses.

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Unfolding the Tactile Sense: *Towards a Convergence of Meaning and Affect in Artefact Design*

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55

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NON-REPRESENTATIONAL
THEORY, TACTILITY,
MATERIAL DESIGN,
PLASTIC SEMIOTICS,
AFFECT

The 'sense' of touch is fraught with complexities: it cannot be reduced to a clear-cut sense modality, to either sensation or perception. Fuelled by the sensory turn and the recognition of the embodied subject, twentieth-century thinkers and philosophers have tackled the multi-determined phenomenon that is touch and developed a discourse in which the boundaries between the literal, immediate and the metaphorical, untouchable dimensions of touch bleed into each other. Touch appears more as a sense of being in the world, a 'figure' of feeling, relating and knowing. Edith Wyschogrod, in particular, called for a recovery of the manifold meanings of tactility and advocated a "break with the conventional schematisation of tactility as a species of the genus sensation" (1980). Thus, the word 'tactility' (from Latin *tactilis*, 'that may be touched', from *tangere* 'to touch') refers to both the condition of being tactile and an *attunement* to being affected by touch. It exceeds the world of immediate skin contact to appeal to something more abstract and barely articulable. Tactility, in this sense, is both a material property and a phenomenon, both substance and process, matter and event.

This paper reflects on these various 'folds' or levels of tactility and how these are productively configured in contemporary artefact design. Design is a vehicle to examine the interface not only between perception and meaning (Kazmierczak, 2003), but also between representing and experiencing, interpreting and feeling.

It is through design artefacts that “sensory experience is given specific intensities and extensities, shapes and meanings” (Heywood, 2017). In order to build an analytic framework that is conducive to the analysis of the tactile in the context of design, it is productive to recognise the convergence of various modes of perception and open ourselves to a multitude of readings and a variety of affective experiences. This approach to thinking ‘with’ tactility is illustrated by means of a single type of object, the chair, as found in the material-oriented and experimental design practices of Charlotte Kingsnorth, studio högl borowski, and Marija Puipaitė. To unpack the representational references and experiential, material dimensions that give rise to a sense of tactility in their design work, this paper will draw upon Peircean and Greimasian (plastic) semiotics, as well as the concepts of affect (Deleuze and Guattari, 1980) and ‘material intra-activity’ (Barad, 2007), respectively.

The purpose of this paper is to make a case for the convergence of representational theories and what Thrift has called “non-representational work” (2008). These seemingly antithetical fields constitute different ways of sensing and knowing, enabling us to grasp how the various folds of tactility are expressed in experimental design practices, conceptual thinking and material outcomes. Of special interest is the way the non-representational might be embedded within the representational to produce an affective encounter for the ‘beholder’. In doing so, this paper contributes to “an approach that brings the material back in without rejecting the legitimate insights of the linguistic turn” (Hekman, 2010) and addresses recent calls for an interdisciplinary attitude towards an aesthetics of touch (Hayes and Rajko, 2017).

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Inner Speech and Meaning-Making in the Perception of Artistic Texts

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INNER SPEECH,
MEANING-MAKING,
MEDIATION,
DIGITAL MEDIA,
ARTISTIC TEXT

The recent development of media and information technology has significantly shaped the way meanings are conveyed in culture. There is a growing body of scientific literature (Kress 2003, Livingstone 2004, Ojamaa and Torop 2015, Jenkins 2010), which emphasises the role of new media in representation and perception. Meaning-making in digital culture presupposes a constant dialogue with the continuum of artistic texts, namely texts of digital media. This emphasizes an important question for contemporary semiotic studies, specifically how meaning-making happens in the perception of diverse artistic texts in the multiplicity of modes and modalities.

Acquisition and development of speech plays an important role in the process of constructing meanings and concepts of the environment (Vygotsky 1986). In adulthood this specific use of language functions as an internalised tool in the form of inner speech, which is characterised as ‘a specific formation, with its own laws and complex relations to the other forms of speech activity’ (Vygotsky 1986: 225). The research conducted by Nikolai Zhinkin (1998) demonstrated that inner speech operates not merely with linguistic, but also with pictorial representations. According to Zhinkin, inner speech operates with a special ‘language of representations’ (1998: 162), which is essential for sense-making and communicating meanings. This emphasizes an important role of inner speech in semiotic mediation and in construction of multifaceted, and most probably, multimodal concepts of environment (Vissers et al. 2020). As a result, this paper analyses the concept of inner speech in order to address the question of how meaning-making happens in the perception of multimodal artistic texts.

This paper provides a concept of inner speech as semiotic mediation of multifaceted outer texts. The arguments of the paper are illustrated via an empirical research established by the author of the paper and the research group from the Departments of Semiotics and Psychology at the University of Tartu. The empirical research aims to identify the role of inner speech in the perception of diverse artistic texts among a wide audience of participants. The research was conducted on the basis of a VISQ questionnaire methodology (McCarthy-Jones and Fernyhough 2011), which has been modified to fit the specific aims of the research.

As a result, this paper establishes a model of the characteristics, functions and factors of inner speech, which are relevant to the meaning-making of diverse artistic texts. At the same time, the research contributes to the understanding of the role of speech in perception and sense-making of non-linguistic artistic texts, and provides an overview of the perspectives for further research of inner speech in relation to meaning-making, semiotic mediation and learning.

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The Interplay of Sensory Codes *in Cultural Perception of Some* Myth Patterns

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SENSORY PERCEPTION,
SIGN, MEANING-MAKING,
MYTH

The aim of this paper is to analyze the interplay of sensory codes in cultural perception of some myth patterns: a red carnation as a sign of passionate love and mourning, a red poppy as a sign of remembrance and peaceful future, Frederic Chopin's Nocturne No. 20 as a sign of itself and "Tahmina", an Azerbaijani film released in 1993, and Gobustan rock engravings as a representation of pre-historic times. The role of the senses in the meaning-making process is elucidated by examining media-induced shaping and reshaping of sensory perception. In other words, it is shown that the influence of mass media leads to historical changes in the signification of mythic patterns within a culture.

With a survey recently conducted among the Azerbaijanis and a few other nations, it has been statistically justified that sensory perception and production of meaning are culture-specific, i.e., an individual's sensory perception is significantly dependent and impacted by his/her culture. Consequently, it becomes clear that the social life of cultural signs depends on the social life of the senses.

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Meaning as Experience. On the *Analogies Between Linguistic and Perceptual Meaning-Making*

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LANGUAGE
COMPREHENSION,
PERCEPTION,
PRÄGNANZ, RELEVANCE,
SEMANTICS/
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Is there a relationship between the way we make sense of linguistic utterances and the way we make sense of any other percept (say, an image, a sound, a natural scene)? In other words, is there a relationship between language comprehension and perception in general?

If we are to judge by most semiotic and linguistic accounts of language comprehension, there isn't. Language comprehension seems a matter of possessing a rich grammar (syntax) that supports highly articulate modes of meaning (semantics), which can be used in many ways conversationally (pragmatics). Perception, on the other hand, seems a matter of turning the array of sensory stimuli into meaningful configurations according to completely different principles: Gestalt laws, shape extraction, feature integration, etc. There is no syntax, semantics or pragmatics of perception. This leaves us with a divide, which most current accounts struggle to motivate, between language and other fundamental semiotic faculties.

I want to suggest that this divide is largely specious. A careful scrutiny of what happens during both language comprehension and perception reveals deep analogies between the two. With a systematic comparison, I will show that the two processes are subject to the same underlying principles and pose the same recurring problems. We make sense of utterances in the same way that we make sense of our environment. As such, a theory of linguistic meaning should focus less on traditional language-centric

notions and should instead be seen as part of a general theory of perception. I will discuss the consequences of this view for some traditional problems in the philosophy of language, such as the semantics/pragmatics divide, the hermeneutic circle and the inflexibility of contextual meanings.

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The Trickster's Way: Interference *of the Senses as a Strategy* for Non-verbal Deception

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DECEPTION, TRICKSTER,
NON-VERBAL
COMMUNICATION,
AGENTS,
COGNITIVE SEMIOTICS

Perception and the senses allow living agents to get information from their environment that is required to comply with the conditions of situationality and attention required to make sense of their surroundings (Niño 2015: 43) and respond in a meaningful way. However, as Plato pointed out, senses are not trustworthy as sometimes they can deceive us, leading us to wrong decisions. On top of that, different agents have evolved ways to intentionally or unintentionally provide false information to other agents to make them behave in ways that are beneficial to their own goals, and sometimes extremely prejudicial to the receivers of this misleading information.

The aim of this paper is to delve deeper into the phenomenon of non-verbal deception on human agents that I have described in my Master thesis *The Trickster's Mind* by categorizing and analysing the mechanics behind different forms of deception that don't require the use of structured verbal languages. This kind of intentional deception requires the ability to create a mental model of other agents and understand them as capable of acquiring false beliefs (Russow 1986: 41). It also requires the use of some cognitive skills that allow the deceiving agent to observe, memorize,

imitate and improvise codes and behaviours that will allow the effective communication of false information to other agents.

Interference in the perception and senses of other agents lies at the core of deception. The usual aims are to generate some form of distraction that drives them away from some goal or even make them build a faulty model of some situation that should make them behave in an intended way favourable for the perpetrator. These interference techniques are analysed based on material from military spycraft manuals and written memories of con artists that rely on different forms of non-verbal deception to accomplish their goals. Finally, the paper gives special attention to the systems of social codes that function in part as safeguards against this kind of deceptive attacks and the way an embodied trickster agent manages to “hack” these codes for its own benefit.

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Sensual Meanings of Poetic Text: *Lithuanian Visual Poetry*

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EXPRESSION, SENSES,
PLASTIC SEMIOTICS,
VISUAL POETRY

Traditionally, poetry is considered to be the “art of words”. Traditional Greimasian semiotics has the tools to analyse poetic discourses in semantic terms, but they are not sufficient for other forms of poetic expression, such as visual poetry or slam poetry. Lithuanian visual poetry of the 20th and the 21st century has brought about new forms, in which the plane of expression dominates. It has not only expanded the field of Lithuanian poetry, but also requires a different semiotic approach.

The plane of expression is received by the senses and it has its own strategy of meaning production. Sensual features of text are analyzed by plastic semiotics, which mostly focuses on visual texts such as pictures, photographs, advertisements, fashion, etc. In semiotic studies of poetry, the plane of expression is not evaded, but usually analysed on the basis of the connection between the content and expression of verbal discourse (for example, by looking for content-expression isomorphism). The case of visual poetry raises a question: what kind of signification is produced in poetry where verbal text is absent and which is experienced solely through the senses as an immanent object? How are such texts or forms conveyed to the reader in terms of the understanding and definition of poetry?

The aim of this paper is to demonstrate strategies of meaning production employed in Lithuanian visual poetry. More specifically, the paper focuses on the description of the logic of perception in poetic texts by analysing how the senses and perception work in this kind of discourse.

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Multisensorial Meaning–Making: *a Cognitive Semiotic Approach*

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COGNITIVE SEMIOTICS,
MULTISENSORIALITY,
EYE-TRACKING,
MEANING-MAKING

1. Multisensoriality and multisensorial systems

The term “multimodality” is used in various ways. My suggestion is to consider the phenomenon of multimodality as constituted by two meaning-making phenomena: multisensorial perception (Pink 2011) and polysemiotic communication (Louhema 2018). The goal of my presentation is to address the former from a cognitive semiotic perspective, i.e. in terms of dynamic interaction of an active meaning-making subject and an environment. In this view, multimodality is analyzed from the *reception* perspective (Holsanova, 2012).

In my view, cognitive semioticians should treat meaning-making subjects as *systems* (in the sense of von Bertalanffy, 1968), i.e. as self-regulatory complexes of interacting elements embedded in their environments. The most crucial of Bertalanffy's observations is: “The whole is more than the sum of its parts [...] The characteristics of the complex, therefore, appear as new or emergent...” (von Bertalanffy 1968, p. 55). Consequently, my claim is that the functioning of multisensorial perception should be considered not in terms of separated perceptual ‘modes’, but rather in terms of systems. I argue that “more seems to emerge from the combination than a simple sum of the parts and so a central issue for multimodal research and practice has been just what the nature of this ‘more’ might be” (Bateman et al., 2017, p. 16).

2. The conceptual-empirical loop

Attempting to approach multisensorial meaning-making from the point of view of cognitive semiotics, I present the initial results of eye-tracking measurements addressing the role of

visual attention in combination with auditory and tactile experiences in meaning-making during language-learning activities. In the presented study a group of students interacted in various ways with the Duolingo application. In elaboration of the results of the study I stress both the advantages and the limitations of eye-tracking measurements in studies on multisensorial meaning-making. Specifically, I show that the results of eye-tracking measurements themselves cannot deliver complete answers about multisensorial meaning-making alone (among others due to the Quinean “Gavagai” problem) and they need to be supplemented with participants’ verbal protocols (retrospective interviews). These results are compared with initial semiotic analyses of the explored material (as characterized by Bateman et.al. 2017). Such a procedure reflects the so-called conceptual-empirical loop (Zlatev et al. 2016, p.10).

3. A cognitive semiotic perspective

The presented study, understood as an advanced analysis of complex semiotic acts, reflects a number of cognitive semiotic assumptions. First, it focuses on dynamicity of multisensorial meaning-making. Second, such a dynamicity is a result of activity by meaning-making subjects. It is shown that participants explore their environment in an attempt to make sense of perceptual data. Third, multisensorial meaning-making is embodied and situated: the senses are understood as aspects of the functioning of the whole body in movement, they are brought together in the action of involvement in an environment. Finally, the task of cognitive semiotic inquiries is to relate meaning-making activities to underlying cognitive processes. The above characteristics strongly suggest that we should address multisensorial meaning-making in terms of a kind of enacted-embodied cognitive science.

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Visiting Mabre Hotel: *The Architecture of Reading*

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HYPERTEXTUALITY,
PARATEXT,
INTERMEDIALITY,
AUTOBIOGRAPHICAL PACT

My paper attempts to delineate various ways of thinking about a literary text and its medium (a book) as a peculiar architectural construction and a multilayered spatial artifact. A case study of a Lithuanian autobiographical work in prose, *Mabre Hotel* (“Mabre viešbutis”), will be discussed in order to expose a sensible, sensitive and sensuous experience of reading. Published eight years after the death of the author, the renowned Lithuanian city poetess Judita Vaičiūnaitė, *Mabre Hotel* appears as an interesting example of literary memorialization. A retrospective prose narrative that commemorates the times past and people lost, it is also a distinct and unique memorial to its author. Most of the texts gathered in the book have been published previously, thus the significance of the edition rests not so much on the content of the main corpus as on the publisher’s strategy of its presentation. Paratext provided by the poetess’ daughter Ula Vaičiūnaitė appears as a curious collection of heterogenous fragments – family album photos, facsimiles of poems and drawings and, most importantly, two facsimiles of the manuscript plan of a work never finished, but curiously enough bearing the same name as the published book (“Mabre viešbutis”). Gérard’s Genette’s theory of hypertextuality will be invoked to uncover complex, multilayered hypertextual relations and to bring to the fore questions of authenticity and authorship of the discourse. The concept of the autobiographical pact coined by Phillipe Lejeune will be discussed in order to explore the roles of the author and the reader and their contractual relatedness in the text. The autobiographical pact stated by the formal strategy of *Mabre Hotel* appears to testify not so much about a type of

writing as about a mode of reading. The reader is invited to follow in the footsteps of the “author” of the book (Ula Vaičiūnaitė) in a peculiar quest for the work never written. This distinctive journey, which involves crossing various boundaries (e.g. between the text and the paratext) and enables diverse, intermedial relations, engages different senses of the reader who, consequently, can also be described as a viewer and a tactile explorer of the text. Step by step the sense of absence turns into an experience of presence, and the idea of an unwritten, autobiographical work into a tangible memorial to the life of the author.

Aušra Kundrotaitė was born in 1986 in Vilnius, Lithuania. In 2005 she started studying Lithuanian philology at Vilnius University. Later on she continued her studies as an MA student in Intermedial Literary Studies. In 2017 she defended her MA thesis “The Encounter Between Word and Image in the City of Roland as Rastauskas and Remigijus Treigys: *Berlinalia*”. Now Aušra is a PhD student at the Institute for Literary, Cultural and Translation Studies (Vilnius University). She is working on a thesis titled “(Re)Construction of the City in the Autobiographical Prose”. Her current research interests include intertextuality, intermediality, semiotics, urban semiotics, the city in literature, feminist theory.

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Biologies of Meaning

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BIOSEMIOTICS, CONCEPT
OF MEANING, HISTORY
OF SEMIOTICS, SEMIOSIS,
THEORY OF SEMIOTICS

‘The production of meaning is meaningless unless it is the transformation of the given meaning.’ Greimas, *Du sens* (1970)

‘Throughout modern biology, one encounters expressions and sayings that are in fact essentially meaningless if one attempts to understand them without regard to their semiotic implications.’ Hoffmeyer, *Biosemitotics* (2008)

This work attempts to describe the main types of the concept of meaning as used in biology during the last one hundred years. The topic has not been systematically studied.

In biological thought, three main approaches to meaning can be distinguished.

(1) Organisms’ features have meaning as adaptations to environment. This is a classical view of Lamarck and Darwin, later widely used in empirical biology. Meaning is function.

(2) Organisms’ features have meaning as representing the fate of genes (or, more precisely, alleles) – their reproductive success. This is the genocentric or sociobiological or neodarwinian view. Meaning is the relation to fitness.

(3) Meaning is a feature of organisms’ umwelten. This is Uexküll’s view. Meaning is the result of personal interpretation. Meaning is interpretant.

In all of the three approaches, two separate concepts of meaning appear. This is because semiosis itself has been imagined or modelled in two very different ways.

(i) Meaning is based on a code. This leads to the model of semiosis as a logical gate, and further on, to a computational theory of mind. Semiosis, accordingly, would be a rather

deterministic process. Meaning is evolutionary.

(ii) Meaning is based on choice, which is a result of an incompatibility of codes. In this case more than one code is necessary, meaning appears due to interpretation in situations with options. In this case, the elementary semiotic systems have a certain degree of freedom or indeterminacy in their interpretative (choosing) process, the mind being non-computational. Meaning is momentary.

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Perception and the Ken of Senses in Peirce

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KEN OF SENSES,
PERCEPTION, PERCEPT,
PERCEPTUAL JUDGMENT,
PERCIPUUM

C. S. Peirce used the syntagm “ken of sense” (or “the ken of the senses”) while he was writing an elaborate critique of a book describing a series of cases of telepathic hallucinations (the collection *Phantasms of the Living*, edited by E. Gurney, F.W.H. Myers, and F. Podmore in 1886).

In order to reveal the meaning of this syntagm used by Peirce (also written in the form “senses’ ken”), I first present a history of the very rich meaning of the word “ken” in English but also of the use of other words with a similar meaning, by other authors such as Lucretius (of whom Peirce confesses at one point – in MS 1604 – that he read only parts of, although it would have been worthwhile to dedicate a real study to it).

I will show how, to explain the meaning of this syntagm, Peirce, for analytical reasons, first came to the distinction between the psychological term “percept” (res percepta) and perceptual judgment, and then to the proposal to consider, under the name of “percipuum”, the percept as it is immediately interpreted in perceptual judgment. I will then present Peirce’s view on the percipuum, starting from his conception that the percept is not the only thing that we ordinarily say we “perceive”, and from the fact that we cannot refuse the name of perception to much which we rightly reject as unreal (such as dreams and hallucinations that are quite often classified as perceptions). As for the subject of perceptual judgment, Peirce presents it as a sign, and although his explanation is often obscure (it is part of an unfinished project from 1903, recorded in CP 7.597–688) it is quite clear that perceptual judgment is not a copy, an icon, or a diagram of perception. Perceptual judgment can thus be considered as a higher degree of the operation of perception.

Finally, I comment on Peirce's conclusion that percipuum is a recognition of the character of what is past, the percept which we think we remember, in which case telepathy, as he says, would be a somewhat more remote phenomenon from perception than the conjectures by which physicists so often hit upon truth.

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Pareidolia and the Bio— *Cognitive Semiotics of Religious* Anthropomorphism

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FACE, RELIGION,
PAREIDOLIA,
ANTHROPOMORPHISM,
PERCEPTION, SEMIOTICS

The paper investigates a bio-cognitive hypothesis about the origin of religious meaning: change in the human posture allowed human beings to divert their gaze from the immediate environment and direct it towards the infinity of the sky. At the same time, neuro-physiological mechanisms of face perception encouraged individual and collective pareidolia, consisting in seeing faces in natural visual patterns such as clouds or vegetation. That in turn contributed to the construction of systems of spiritual beliefs based on the anthropomorphism of transcendence. The paper will expound on this hypothesis through analysis of data on the bio-cognitive evolution of face perception, on the neurophysiology of pareidolia, on the history of religious anthropomorphism, all in the framework of a new cognitive and cultural semiotics of the face in religion.

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A Buddhist Model of Semiosis? *Perception in “the Sign of Three”*: Sense, Object and Consciousness

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BUDDHIST PHILOSOPHY,
SEMIOTICS OF PERCEPTION,
PHANEROSCOPY,
VASUBANDHU'S
ABHIDHARMAKOSA-
BHĀSYAM, “SENSORY
BASIS” (ĀYATANA)

This paper intends to contribute to working out a Buddhist semiotics of perception by exploring in Peircean terms the notion that perceptual cognition takes place by means of a “meeting of the three” (Sanskrit: *trayāṇām saṃnipātaḥ*), i.e. “sensory faculty” (*indriya*), “object” (*viṣaya*) and “consciousness”/ “cognitive awareness” (*vijñāna*). Relevant matters are going to be unravelled with regard to the question of whether this Buddhist triadic conception actually presents us with a methodological equivalent of semiosis, i.e. of what Peirce describes as “an action, or influence, which is, or involves, a cooperation of three subjects, such as a sign, its object, and its interpretant” (EP 2, p. 411, ca. 1907). In phenomenological terms, the formula that “The meeting of the three is contact” (Pāli: *tiṇṇam saṅgati phasso*) (MN I,112ff., cf. Bodhi 1995:203; a. SN 35.60, Vol. II, cf. Bodhi 2000:1149) is something of a shortcut for the way in which sensory perception as the paradigmatic operation of consciousness (cf. Ronkin, SEP 2018) is explained: i.e. by means of the theory of twelve “sensory bases” (*āyatana*), which provides a scheme for classifying those minimal phaneronic events of sentient experience that in the Buddhist tradition are called “dharma” (Skt. pl. *dharmāḥ*; Pā. pl. *dhammā*). Here the five physical senses and “mind” (*manas*) as the sixth cognitive faculty, together with six categories of corresponding “objects”,

are understood to act as the “bases” for the respective modalities of “cognitive awareness” (vijñāna) to arise (cf. Lusthaus 2002).

Semiotically modelling the step from “phaneral manifestation” to “semiotic representation” (cf. De Tienne 1999 + 2013) with regard to Buddhist theory is going to involve a look at such key notions as “feeling” (Skt. and Pā. *vedanā*) and “apperception” (Skt. *saṃjñā*; Pā. *saññā*), which in Buddhist terms seem to indicate that transition from phaneron to the sign where “mentation” (Skt. *manas*; Pā. *mano*) becomes problematic through linguistic and conceptual proliferation (Skt. *prapañca*; Pā. *papañca*) (cf. Waldron 2003:37ff.). Considering that *vijñāna* (“consciousness” or “awareness”) in the act of cognizing “does nothing” (*na kiñcit karoti*) as is stated in Vasubandhu’s *Abhidharmakośa-bhāṣyam* (IX, cf. Ed. Poussin 1923–1931/1980, Tr. Pruden 1988–1990), some of the comparative challenges are going to be: how to map what are only “evanescent flashings of consciousness” without any “‘apprehending’ of the object by the intellect”, hence: without any subjective or psychological agent in Buddhism (cf. Stcherbatsky, CCB, pp. 55+58), onto what Peirce calls an “action, or influence” (EP 2)? Where to locate agency, how to find an equivalent notion to the interpretant, and how to deal with perceptual cognition without making recourse to any stable relations between external (or objective) and internal (or subjective) elements in the process? The explanation offered by Ransdell in “Is Peirce a phenomenologist?” (Ed. CHK 2017) that “Semiosis is not a mental act of interpretation” is going to serve us as an important clue for showing why it seems indeed to be justified to read the considered “sign of three” as a Buddhist model of semiosis.

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In Search of a Unified Theory of Sensory Perception: Possible links Between the Vibrational Theory of Olfaction and the Evolution of Language

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ZOOSEMIOTICS,
ETHOLOGY, LANGUAGE
EVOLUTION, OLFACTION,
BIRDSONG, MIMICRY

The paper ‘In Search of a Unified Theory of Sensory Perception: Possible Links between the Vibrational Mechanism of Olfaction and the Evolution of Language’, published in *Biosemiotics*, February 2020, introduces and discusses the hypothesis of a unified mechanism of sensory perception, based upon a vibrational mechanism of olfaction. The vibrational theory of olfaction posits that chemoreception in animals is essentially a mechanoreceptor process, which occurs via the quantum phenomenon of electron tunnelling. It is the vibration of bonds within the odour molecules which are detected by chemosensory apparatus, and not the shape of the molecule, as is postulated by the docking theory of olfaction. The paper thus examines the hypothesis that all sensory processes, including colour vision and olfaction, are forms of mechanoreception, and have evolved from a common physiological feature; most likely, olfactory mechanisms. Furthermore, if tested successfully, this hypothesis could reveal a basis for the evolution of complex vocal communication and ultimately, language evolution. The premise for this idea relies on the hypothetical concept of ‘frequency mimicking’. This term describes animals, for example birds, mimicking energy frequencies detected in the environment as olfactory and visual signs, and then reproducing them as an acoustic vocal signal. Significantly, oscines and other groups including the cetaceans, incorporate

species which are capable of complex vocal communication, an example of which is birdsong. Indeed, complex animal communications have been found to show characteristics of language such as syntax and rhythm, and moreover, distinct elements of birdsong have been found to have specific meaning. An example of a birdsong element which has an identified semantic meaning is the male nightingale's broadband trill, which signals territorial aggression. The paper reviews and describes this and further examples from peer reviewed ethological and ecological studies, such as those investigating vocal mimicry in different species, as well as explaining why 'frequency mimicking' would be a signalling behaviour which would be advantageous to individuals. For example, frequency mimicking could play an important role in sexual selection and mate choice, as well as aggressive behaviours such as resource defence. Collectively, the examples discussed provide evidence that a unified theory of sensory perception may be possible, and that supporting evidence be forthcoming, the evolutionary framework for language evolution would potentially be in place.

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The Symbolic Forms of Perception *in Lev Vygotsky's Approach*

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SYMBOLIC ACTIVITY,
SYMBOLIC PERCEPTION,
VYGOTSKY

The paper picks up where Ernst Cassirer (1944) ambitiously tried to explain the appearance of what he called the symbolic forms in human thinking in terms of Jakob von Uexküll's (1982/1940) concept of the functional cycle. After discussing the central challenges of this task at which Cassirer got stuck, however, a somewhat similar attempt is found in the writings by Vygotsky and Luria (1994/1930), albeit without apparent knowledge of Uexküll's work.

Vygotsky's approach relates the use of cultural sign systems, developed in historical time – e.g. language, writing, gestures, drawing etc. – to different psychological functions such as perception, attention, memory, practical problem solving and tool use, among others, which develop in the individual. Vygotsky thus offers an integrative cognitive theory of signs. It is a developmental account of the acquisition and use of these signs systems, and at the same time, an account of the concomitant changes that take place in the psychological functions. The acquisition of symbol use brings qualitative changes to cognitive processes, but it is not so much individual psychological functions separately that change, but their organization in relation to each other.

Vygotsky and Luria (1994/1930) show how perception, memory, attention and movement are internally connected and reorganized during the development of sign use activity of the child. The present paper focuses on the changes in the functioning of perception, as outlined by Vygotsky and Luria, which accompany the acquisition of symbol use, but analyses these changes in their interrelation with other psychological functions.

While modelling sign operations of the small child, Vygotsky and Luria also try to explain the child's symbolic activity in terms

of stimulus-response cycles. As the result of the formation of symbolic activity, which is in fact a process of learning, elementary stimulus-response cycles are disintegrated and taken under recombination and control, to a certain degree.

These efforts appear somewhat similar to the way in which Cassirer tried to adapt von Uexküll's functional cycle to symbolic forms, but without some of the downsides of Cassirer's approach, which could not relate the symbolic forms and other forms of cognition. In Vygotsky's and Luria's approach, symbolic forms can be explained by, but not reduced to, the functioning of elementary perception and the senses. As a result, the paper sketches a broad comparison of Uexküll's concept of the functional cycle and Vygotsky's and Luria's model of sign operation.

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On the Ecology of Culture in 2021. *Perception and the Senses in the Biosphere and in the Semiosphere*

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BIOSPHERE, SEMIOSPHERE,
NOOSPHERE, PERCEPTION,
ECOLOGY OF CULTURE

In June 2021, UNESCO launched The United Nations Decade on Ecosystem Restoration (DER). The main purpose of the program is to remind us that there is only one Earth, not one planet for nature and another for humans. The COVID-19 pandemic underscores the interdependence of all living things on the planet and the need to reorient our societies in order to ensure a sustainable path.

In the context of the conference, we are interested in the question, what is our perception of the new reality in which we live since 2020? With the advent of the pandemic, the metaphorical use of the mask, which Greimas wrote about («larvatus prodeo», Greimas 2018), has moved into everyday life. Our feelings and our relationship with the world have changed: with the emergence of a closed space and the concept of confinement, with the proliferation of infodemic speeches, with the invention of new forms of cultural leisure.

In the 2000s, Dmitry Likhachev, philologist and historian of Russian culture, already wrote about the «ecology of culture» (Likhachev, 2000). For him, human life «is not a series of events but a particular organism, a biographical whole». If ecology studies the world as a «whole», it must also study the «house» that man builds during his life. This house is human culture.

We analyze Likhachev's proposals in relation to the concepts of the biosphere and the semiosphere, coined respectively by Vladimir Vernadsky and Yuri Lotman. Likhachev polemicalizes with Vernadsky by saying that if the noosphere ('smart' part of

Complexity of Cultural Other: *from Semiotics to Cultural Science*

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CULTURAL OTHER,
CULTURAL COMPLEXITY,
HOMOGENIZATION,
EMERGENCE

the biosphere) presupposes an 'intelligent' intervention of man in nature and in culture, we should take into account the negative effects of this intervention, such as unexpected epidemics that the ecology of culture is designed to contain. As for Lotman, he sees in Likhachev's proposals new opportunities for the development of semiotics: 'Semiotics, by studying culture, is located both outside and inside, as a part of culture. Semiotic metalanguage participates in living cultural processes and stimulates the intellectual activity of society' (Lotman, 2000).

The issue of cultural environmental ethics raised by Likhachev will allow us to put forward some proposals in connection with the role of the collective and individual actants, taking into account the latest semiotic publications on this subject: Basso Fossali, 2017; Zinna and Darrault, 2017; Kull, 2019; Fontanille, 2021.

In particular, we will rely on the proposal of the DER, 'Restoring the Human-Nature bond', to underline the role of culture as an antidote available to humans in times of crisis. Culture as a way of perceiving the crisis, understanding the crisis, countering it and preventing new threats.

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Distinguishing *self* from the *other* is one of the basic features of semiosis. In cultural semiotics it is well described by Juri Lotman, who's vigorous theoretical approach has been applied to various topics from literature to politics and also digital phenomena. It has inspired the research paradigm of Cultural Science of John Hartley and Jason Potts, where cultural othering takes place between what is called *demes*, strongly tied to the idea of semiospheres. There is still much to learn about the complexity of cultural other in this framework. I argue for the usefulness of cultural science and the cultural data analytics perspective in understanding the complexity of cultural other in its different forms and propose a further research direction. Such an approach distinguishes at least two different kinds of complexities. Firstly, complicatedness: e.g. cognitive biases of our memory which limit detail in grasping the other. Secondly, an emergent phenomenon where complexity is related to the multiplicity of systems built upon each other. This provides a basis for operationalizing the *complexity of cultural other* for computational approaches in a way that is aware of different sign constituents and acknowledges the limits of such a method. This research puts into dialogue cultural semiotics, cultural science and cultural data analytics to develop our understanding of *Cultural other*, more specifically, the complexity of how the other is represented. It is done by describing the *Other* as a multifaceted concept which includes the development of existing as well as emergence of new strata of systems. Based on this, I will propose a general direction for studying the complexity of cultural other with computational methods and cultural data whilst stressing its potentialities and limitations in the analysis of semiosis in human cultures.

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The Immanent Sender: *What Perception in a Greimasian Interpretation can tell us about Knowledge*

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PERCEPTION, GREIMAS,
FEEDBACK, KNOWLEDGE,
KNOWLEDGE-HOW

This work is concerned with perception as a process occurring at the subject's psychological level, rather than as sense-perception only. Perception in the former sense refers to the subject holding a belief about what the current state of affairs is, and how it has/can change given the subject's acting upon it. Greimas' canonical schema of the subject on a quest (SOQ) (and the actantial schema that accompanies it) (Greimas, 1966/1986) is particularly useful to understanding perception and intentional action in this way.

I have argued elsewhere (Miranda Medina, 2020) that the actant-sender's double apparition—as the entity that forms the subjects intention to act, and that which sanctions the subjects performance—gives the SOQ schema the form of a feedback loop. Moreover, in the case of intentional action, the re-appearing sender is immanent to the subject—e.g., Mary shoots a basketball, and she perceives that she misses. Performing presupposes that the subject has an initial perception of the state of affairs where the object of value is lacking (Fontanille, 2006, p. 76), and after having performed, the subject of intentional action must perceive the new state of affairs. Sanction consists in comparing the difference between the latter perception and the intended outcome of the action.

Greimas' notion of sanction therefore corresponds to the comparison process in the feedback loop. The output of sanction is not binary, because upon being disjoined from the object of value the subject can adjust performance in order to be successful next time—e.g., in her next shot Mary engages the wrist better, the ball spins and she scores. This directly relates to knowledge-how: the intellectualist account of knowledge-how contends that knowing-how-to-*F* amounts to knowing that *W* is a way for the subject to *F* (Stanley & Williamson, 2001). I claim that the output of the sanction process amounts to comparing the perceived *W* to an intended *W*. As a consequence we have that the possibility of learning, in the sense of adjusting performance according to the outcome of immanent sanction, is enabled by perception at a psychological level. I will go a step further and suggest that the notion of an actant sender can help us question the standard view of knowledge endorsed by most philosophers in the analytic tradition, namely that knowledge is justified true belief. This definition of knowledge, and the examples that are used to question it—such as Gettier cases (1963)—presuppose a transcendent sender: how would it be possible to say that a given belief is false in the sense of not-true in a situation where no one knows better? The alternative definition of knowledge I would like to defend asserts that knowledge is justified belief susceptible to being adjusted. This adjustment can happen in a number of ways (e.g., perception, interaction with the world, interaction with other “knowers”).

This work places semiotics as relevant to debates on intentional action, knowledge-how and knowledge in general, contributing to a dialogue between semiotics and analytic philosophy.

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Animal Senses as a Window to the *Actual Potentialities of the World:* Zoosemiotics meets Paul Ricoeur

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PHENOMENOLOGY,
ZOOSEMIOTICS, UMWELT
THEORY, PRAGMATISM,
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Our senses are not perfect isomorphic representations of physical reality. But, despite their fallible nature, sensations (e.g. emotional interpretants) are life's primary means for aptly emulating the relevant potentialities of its environment. Namely, feelings iconically serve as images, diagrams, or even as metaphors of real environmental features (e.g. temperatures and chemical compositions). Naturally, perception is not exhausted by human-specific senses, but amplified by the astonishing diversity of sensorial systems present in other animal *umwelten* (e.g. the ultraviolet photoreceptors of birds; the echo-signatures of blue whales; the spiderweb's vibrational code, et cetera).

With such a premise, firstly, I will examine examples of the agential role in animal perception (e.g. see Clayton & Emery 2009), recurring to Paul Ricoeur's argument that "mimesis is not simply reduplication but creative reconstruction by means of the mediation of fiction" (Ricoeur 1979: 140). This, I will note, is compatible with Peirce's view that semiosis is constantly influenced by the interplay between the inactual/potential and the actual/real (CP 2.148), or by Firstness and Secondness.

Secondly, I will make a case that this phenomenological shift—from isomorphic referentiality, to the modelling capacity of perception—is what makes sensorial systems an intersubjective field of inquiry for Zoosemiotics. This, in turn, would allow us to outclass the famous epistemological "problem of other minds" (e.g. see Akins 1996), which aprioristically negates the possibility of imagining how other living beings perceive the world iconically.

This, from a pragmatic point of view (e.g. see Beuchot 2019: 13) is a healthy move that takes semiotics away from the relativistic stance of nominalism and other views that focus on particular mental entities that, allegedly, 'cannot' be inferred by any means. In light of this, the presentation will work with the biosemiotic hypothesis that sensible experience (in different complexities and kinds) is a universal phenomenon in living beings.

With such understanding of Ricoeur's Kantian notion of "productive, schematizing imagination" (1979: 132), thus, we do not need to be a bat in order to develop a rich analogical mapping of its infrasonic phenomenology. Instead, a model-based realism of animal perception, as proposed here, aims to reveal the sensorial ways in which the world becomes meaningful to a particular living being, but also to show how species-specific meanings are grounded on wordly relations and needs shared by a myriad of species. The ultimate point being that interpretants might be 'private' (in the metaphysical and mentalistic sense), but representamens (in the phenomenological and pragmatic sense) have a common veracious potential. This is because semiosis is always constrained by an organismic 'arbitrariness', but also by an environmental 'motivation' that includes object-oriented actions, which are accessible to scientific inquiry.

Finally, I will conclude with insights concerning the crucial difference and complementarity between perception (e.g. the role of Sensory Memory), imagination (e.g. the role of Episodic Memory) and action (the role of Procedural Memory) in humans and other animals.

* 'CP' followed by a volume and paragraph number refers to the Collected Papers of Charles Sanders Peirce, vols. 1–6. Charles Hartshorne and Paul Weiss (Eds.); vols. 7–8 Arthur Burks (Ed.). Cambridge: Harvard University Press, 1931–35, 1958.

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On the Meaning of Experience: *Towards a Semiotic-Semantic Path of the Sensible*

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SENSITIVE EXPERIENCE,
PERCEPTIVE SEMIOSIS,
ICONIC STRUCTURES,
DISCURSIVE SEMIOSIS

By “considering perception as the non-linguistic place where the apprehension of signification is situated” (Greimas, 1986 [1966]: 8), Greimas recognizes the omnipresent and multiform character of signification. At the crossroads of sensible meaning and intelligible meaning, apprehension presents a double semiotic status: by articulating physis and logos (Coquet, 2007), it indeed offers the possibility “to bridge the foggy zone of the world of senses and ‘sense effects’, reconciling [...] quantity and quality, man and nature” (Greimas, Op. Cit.: 9). It is in this articulation that the sensible can be said, understood and conceptualized.

As Jean-François Bordron points out in the introduction to his article on the semiotic status of the natural world (2007), we experience questions of being and meaning as inseparable; in other words, as soon as we are invested in the perceptive scene, we are immediately and simultaneously engaged in the semantic dimension, as if all perception contained within itself its semantic potential, so that it is ready to be said. It is precisely because there are tenuous and subtle links between semantics and semiotics that their articulation remains obscure (their respective organization being very difficult to detect).

This paper will therefore propose to return to the two levels of relevance already identified and studied in Greimas’ *Sémantique structurale*, namely the “semiological” and “semantic” levels. The aim is to offer avenues for reflection on the articulation of these two levels through a two-step analysis: first, we will study these levels in isolation, in order to identify their specificities and their

respective modes of functioning (perceptual semiosis). Then, on the basis of the structures and modes of organization identified, we will try to determine the relationships between these two levels and to identify the first elements of semiotic-semantic conversions (discursive semiosis). In short, our approach consists in determining the processes of perception, understanding and discourse of the sensitive experience through a semiotic journey from the world of feeling and experience to the world of understanding and speaking.

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The 'Performer's Sound' *as Expression, Interaction and Meaning*

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MUSIC PERFORMANCE,
SEMIOTIC SELF,
SONIC SELF, PERFORMER'S
EXPRESSION,
GESTURALITY

The present paper offers some reflections on expression and perception of sound in musical performance. From the utmost intimacy or intensity of sound in live concerts to the relatively recent phenomenon of 'sterile' sound in studio recordings – the search for the beauty and individuality of tone is undoubtedly behind the scenes for every classical music pianist who must tackle not only their particular corporeal capabilities and their individual interpretive insights but also the capabilities of a particular instrument as well as the expectations and constraints of a particular performance tradition. Taking as a point of departure specific issues already addressed in semiotics and performance studies, the author shall focus on how, in the art of music performance, sound becomes the primary sign of recognizability and means of conveying an original message of a given performing artist. Existing semiotic models are applied to the analysis of a performer's sound production as the primary vehicle for attaining the sonic identity of an artist with the aim at discussing the intrinsically interactive relationship between a sound and the performer's gestures as its source and causal agent. Assuming that every performer possesses one or several characteristic features, one may say that some sort of 'semantic gesture' dominates one's interpretations and distinguishes them, in the perception of the audience, from other performers. We shall focus on the sonic

expression of this semantic gesture, i.e. the expressive, emotional and interpretative potential of an artist as conveyed through sound, and how this individual and apparently sonic sign reaches the listener through both acoustic and visual media. The paper presents preliminary findings from the project "Perception of Expression in Musical Performance: Cross-Cultural Aspects and the Lithuanian Case", No. S-MIP-19/49 / F16-503, funded by the Lithuanian Research Council.

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Sensorial-Environmental Signs, *Natural Disasters, and Semiotic* Transformations of Culture: the *Case of the Volcanic Eruptions of* Mt. Merapi, Indonesia

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SENSORIAL-
ENVIRONMENTAL SIGNS,
NATURAL DISASTER,
ECOSEMIOTICS,
CULTURE-NATURE
ENTANGLEMENTS

This study examines the entanglements of natural disasters and cultural changes from an ecosemiotic point of view, presuming that interrelations between human populations and the environment are fundamentally mediated by signs. This study applies Lotmanian semiotic inheritance as a theoretical framework for analyzing nature-culture relations and developing a Lotmanian ecosemiotic perspective. Taking the case of Mt. Merapi's periodic eruptions and the locals' interpretations of such constant natural hazards, it is based on empirical data gathered through longitudinal qualitative fieldwork with the local communities that live around this volcano. The first fieldwork was carried out in 2013 and the second in 2019, and contact with the local communities was preserved between the two. During the fieldworks, I conducted participant observations, semi-structured and open-ended interviews, and informal discussions.

In order to adapt to the constant natural hazards in their environment, disaster-prone societies develop unique sign systems binding cultural and natural processes. This study shows that the unique sensorial-environmental sign systems that have shaped the embodied and habitual skills of the locals in coping with the local environment also become the basis of communication between the locals and their environment. The locals perceive the eruption as a communication involving them and local

environmental agencies, in which messages are transmitted in particular media, such as movements, sound etc., which are shared and accessible to all participants.

However, such natural-cultural semiotic structures exhibit a historical dynamic, being characterized by double-sided change: natural disasters, entangled with other cultural processes, play a fundamental role as the trigger of semiotic changes; while such semiotic changes can in turn change the interpretation of the natural disaster itself, and therefore shift the way humans perceive and interact with their environment. This study shows how the eruptions have triggered the adoption of new livelihoods, as well as acceptance of new scientific signs concerning the volcano and its eruption, which have in turn brought up other significant cultural changes, including the adoption of the idea of progress, the shift of the locals' perception of the eruption, and the transformation of the previous entanglements of local culture and its natural environment.

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The Mediating Body

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EMBODIMENT,
EXBODIMENT,
MEDIALITY,
MULTIMODALITY,
MODELLING

This paper proposes a construal of mediality from a philosophy of embodiment perspective. This theoretical development contributes to recent efforts to understand technological media as relying on and, therefore, shaped by the basic mediality evoked by (human) corporeality. This contributes to Cobley's (2016) proposal to understand culture as a modelling process, which accommodates intermediality and multimodality, and not as *text*, which suggests a medial singularity and monomodality of human environments.

For this purpose, a semiotic notion of the body, as initiated in biosemiotics (Stjernfelt 2006, Hoffmeyer 2008) is developed. The resulting framework contributes to bridging biosemiotic and social semiotic theories, the parallel development of which marks the enduring polarization between cognitive and sociocultural linguistics. To deliver to both of these theories an operational concept of the body, two recent concepts are considered: (1) that of medium as extension of the mind, following Elleström's media semiotic theory and (2) Mittelberg's notion of *exbodied mind*. Elleström (2018) explains that, from the perspective of embodied cognition, McLuhan's classic definition of medium as an extension of the human body can be refined to *extension of mind*. Mittelberg (2013) observes that the inner structures of knowledge organization, deemed to belong to the embodied mind, are also external. Gestures, for instance, display the *exbodied mind*. The construal of mind as simultaneously embodied and exbodied implies that meaning-making originates in the iconic mediation between inner and outer world. These are not conceived as separate entities. Rather, this view is compatible with the biosemiotic notion of environment as subjectively constructed model

(*Umwelt*) which, as layed out by Nöth (1998), forms a hermeneu-
tic circle with *Innenwelt*, because the latter contains a cognitive
model of the former.

This semiotic approach to embodiment implies that, in brief,
organisms do not think only with the body but, more broadly,
within an environment. It serves as the premise for a semiotic
notion of the body as that which mediates between *Umwelt* and
Innewelt. Following Brandt's (2011) cognitive semiotic theory, em-
bodiment and exbodiment are mediated through iconic signs. The
basic structures of knowledge organization, translating between
inner and outer, are icons because they must be afforded by the
morphology (brain-body structure) of the (human) body and
its environmental positioning and relationality. The ecological
notion of affordance has recently been adopted in media studies,
as different technological media are observed to have different
affordances for representation. The argument here is that by con-
ceiving the body as emergent of mediality, the (environmental)
affordances of organisms are conceived as medial. From this per-
spective, the development of technological media, that is, humans'
extensions of their minds, has the rationale of enhancing some
medial affordances, which implies restricting others. This allows
for a methodology of analysing media products and, therefore,
culture as rooted in corporeality, which is exemplified to conclude
the argument.

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Spectators' USST Analysis of Peirce's Perceptual Meaning

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QUALITIES OF MOVEMENT,
USST ANALYSIS,
PEIRCEAN THEORY,
PERCEPTUAL COMPONENTS,
COMPONENTIAL MEANING

Sadly, Charls Pearson passed away on 11 May, 2021. We present
his abstract in memory of his intention to share his discoveries
with us. Instead of the actual paper, Cary Campbell will give
an in memoriam presentation of Charls Pearson's life and work
as a Peirce scholar.

Any adequate theory of perception must find a way to combine
the syntactic, pragmatic, and semantic dimensions of semio-
sis. The work explored in this paper, was reported in (Pearson
2003a; 2003b) and discusses some comments by C.F. Delaney
(1993) on the scattered writings of Peirce on the philosophy
of perception as seen thru the lens of the USST, and concentrates
only on the semantic dimension. It attempted to make some pro-
gress in the development of a generally accepted philosophical
theory of perception by combining the little-known theory
of perception by Peirce with both the semiotic methodology of
the Semiotic Paradigm and the theoretical power of the USST.

The paper uses Pearson's Universal Sign Structure Theory
(USST) to analyze Peirce's theory of the meaning of perception,
taking a heavy advantage of some of Delaney's work. Campbell
adds a discussion of the interactions of the Direct and Indirect
Object with Peirce's theory of meaning for theories of learning

and pedagogy (see Campbell 2019; Olteanu et al. 2020) while Pearson adds comments regarding the interactions of his proposed Direct and Indirect Ground and Direct and Indirect Menteffect with Peirce's theory.

In developing his philosophy of perception, Peirce presents an even balance of phenomenology, idealism, semiotics, realism, logical analysis, and scientific analysis, arguably, in a more natural and fluent way than any of the classical phenomenologists, philosophers, or scientists themselves. Peirce's notion of perception is a holistic notion, which, while manifestly whole in our experience, requires a detailed analysis into its logical components if we are going to get any satisfactory answers to the epistemological questions with which we are concerned in contemporary semiotics research. It is theoretically decomposable into simpler elements, but Delaney reminds us that, "the analysis should not blind us to the holistic character of the experience itself" (1993: 120).

Altho it is not inappropriate to talk of this particular perceptual process and these components of perception, our actual process of perception is not a series of discrete units made up of isolated parts but rather a continuous whole. The actual process, no matter how direct or how short, involves dimensions of confrontation as well as elements of learning, memory and anticipation. However, this having been said, Peirce acknowledges the legitimacy of analysis and the significance of abstractly characterizing the various structural elements of the perceptual process.

This can best be done by starting with the USST and the three principles of its theory, and then analyzing step-by-step each of the components of perception and their meaning before finally looking at the big-picture result and its meaning.

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Charls Pearson (1932–2021) received the first Ph.D. in semiotics granted by an American university and held the world's first honorary professorship of the semiotic sciences. He was founding member of the Semiotic Society of America, and a past member of its Executive Committee. He specialized in the experimental, theoretical, and mathematical foundations of semiotics; and also applied semiotics to language, logic, theology, music, and law. He was director of research for the American Semiotics Research Institute.

Cary Campbell holds a PhD in Education from Simon Fraser University and currently teaches and lectures in the Faculty of Education. He has published across disciplines in various journals, such as *Studies in Philosophy and Education*, the *International Journal of Education and the Arts*, *Biosemiotics*, *Signs and Society*, and *Sign Systems Studies*. His research is currently centred on developing ecologically informed approaches for learning theory and pedagogy. Some recent publications include "Returning 'learning' to education: Toward an ecological conception of learning and teaching" (2018) and the co-written "Learning and knowing as semiosis: Extending the conceptual apparatus of semiotics" (2019). Professor Campbell is also editor for the Peirce section of the *Chinese Journal of Semiotic Studies*.

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Marking, Metacognition *and Semiosis*

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COGNITIVE SEMIOTICS,
METACOGNITION,
MARKING,
C.S. PEIRCE,
DANCE

Metacognition (“thinking about thinking”) depends on language and representation. Those who investigate metacognition have attempted to approach language and representation as internal knowledge structures, rather than as externally oriented semiotic processes. It is difficult to avoid being deceived into seeing language as symbolic words and discrete sentences. It is proposed here that semiosis (action of sign), in a rich, physically and culturally distributed multimodal form, is crucial for metacognitive tasks. The multimodal semiotic process is the product of communities of agents who develop its huge variety of semiotic media and patterns over many generations.

We based our approach on Peirce’s mature semiotic. It provides a well-established frame to investigate metacognitive phenomena with a robust classification and a rigorous model of semiosis. Here, metacognition is treated as semiosis – the communication of a habit from an Object (first-order cognitive process) to an Interpretant (second-order cognitive process) through a Sign (sign systems), so as to constrain the interpreter’s behavior. To put it differently, the metacognitive process is a process of triadic dependency through which a form, embodied in a regular way in the Object (first-order cognitive process), is communicated to an Interpretant (second-order cognitive process) through the

mediation of a sign (sign systems). It is also a triadic-dependent process in the sense that connects Sign, Object (where the communicated form in first-order cognitive process is embodied as a constraining factor of interpretative behavior), and Interpretant. By applying Peirce's model of semiosis, the phenomenon of metacognition is observed as essentially triadic, interpreter and context-dependent.

Semiosis is also a multimodal process. It includes not only concepts (thought-signs or legisigns) but also events (sinsigns) and qualities (qualisigns). As it is well known, sign-mediated processes show a notable variety. There are three fundamental kinds of signs underlying meaning processes – icons, indexes, and symbols. But the morphological space of semiotic processes includes proto-symbols and many variations of indexical and iconic processes. In an attempt to advance in the classifying semiosis, Peirce proposed several typologies, with different degrees of refinement. We explore how multimodal patterns of semiotic activity (not monomodal symbolic-based processes), can provide a more accurate description of metacognition. To develop our ideas, we examine the multimodal phenomenon of marking in dance, with a focus on marking-for-self. To mark is to perform a dance phrase in a simplified, schematic, or abstract way. When marking, dancers use their bodies in motion to represent some aspect of the complete phrase they are thinking. Marking-for-self is a specific type in which the dancer marks, in his own idiosyncratic manner, a process that potentializes real-time reflection through external representations. Marking is a diagrammatic gesture. Diagrams signify through the arrangement of relations between their parts, which are analogous to the arrangement between parts of their objects. As such, the object of a diagrammatic hypoicon is always an intelligible relation.

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When Speaking of Pictures;
Semiotic Distinctions in Teenagers'
Picture Conversations

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ARTISTIC TEXT,
PICTURES,
SEMIOTIC CONCEPTUAL
PAIRS

Using artistic texts and art in learning activities is knowledge-development in action; the practise of engaging with artistic processes or texts is creating knowledge, and simultaneously making sense of it (Lotman, 2009, 1977a). Semiotic study is concerned with texts, meaning-making, and communication in broad perspectives. In the general study of semiotic systems, such as language, literature, and pictures, the Saussurean tradition has developed conceptual pairs to pursue meaning-making in context. In this study, it was analysed whether some of these distinctions emerged in young students' spontaneous conversations about pictures.

In this research an aesthetic turn in general didactics is suggested. The aim of the investigation was to contribute knowledge of teenagers' engagement with visual texts. Specifically, their engagement with potential artistic texts (Lotman, 1977) and what types of semiotic layers/dimensions/levels they engaged with when interacting with pictures they had chosen and brought to the picture conversation.

A prism-model was designed to guide the analysis of the potential elicitation of the following distinctions in the teenagers' conversation on pictures: utterances that indicated sign

relations (distinctions of expression and content); contextualisation in meaning by connotation and denotation, and distinctions between plastic and pictorial organisation in pictures. In addition to these structuralist conceptual pairs the prism-model also incorporated intersubjectivity. Departing from the semiotic distinctions, twelve categories for speaking of pictures were discerned. These will be discussed in the presentation.

Due to intensified digital communication, the boundaries between consumer and producer of pictures are blurred. In the proposal we assume that there is an increased need for knowledge-development of how visual texts are perceived and communicated, and how educators can support young people's awareness of pictures in aim to enrich their use and explorations in engaging with pictures.

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Bodily Diagrams of Motion in Music

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MUSIC, DIAGRAM,
GESTURE, ICON,
INDEX

This paper seeks to synthesize, from a Peircean semiotic perspective, two theoretical aspects thought important in music cognition and perception and, in turn, in the emergence of musical meaning. Firstly, the prevalence of analogical reasoning and inference in music; secondly, the important role of gesture and embodied cognition in musical understanding is discussed. Both are emphasized in modern cognitive musicological studies. From a semiotic perspective, the sign-model of C.S. Peirce is employed to model these phenomena, leaning in particular on Peirce's notion of iconic and indexical signs – signs based on similarity or causal/spatiotemporal relationships respectively. Music is considered, on the one hand, a special case of sound semiosis in which indexical signs of forces and motion dominate. On the other hand, the content of these indexes is instantiated in icons, which provide the possibility for creative inferences in artistic semiosis through embodied, mimetic cognition. These icons are in turn formed in the context of a conventional tonal (or atonal) musical language, forming similarity mostly through the relationships and configurations of syntactical units and can thus be mainly considered diagrams: icons which reflect relationships rather than direct qualitative resemblance. Considering musical signs as diagrammatic indexes allows us to explain how conventional and complex syntactic configurations in tonal music enable cognitively and modally distant analogous associations of motion and movement, which in turn can be utilized in an artistic context to create musical metaphors. One such case from Western classical piano music is taken as a practical case study in this paper as I analyze depiction of motion in Heino Eller's piano miniature 'Butterfly'.

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Introducing Premeditated *Deconstruction: Double-Faced Communication and Its Hidden Subtexts*

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DECONSTRUCTION,
CARNIVAL, SUBTEXT,
TERROR, DEMOCRACY

Mikhail Bakhtin's literary concept of carnival claims to promote social equality through the transgression of norms and boundaries; it divides the cultural world into a dominant discourse of the ruling class and a peripheral discourse of the populace, and aims to accomplish its "temporary liberation from the prevailing truth and from the established order" (1984 [1968]: 10) by privileging the cultural peripheries. While some scholars believe carnival to encourage democracy, others have casually pointed out its theoretical contradictions, and dismissed it as a flawed attempt at rebellion in the face of an oppressive dominant discourse. In developing a system of definitions of carnival and connecting it to deconstruction, carnival can be reframed as a way to detect subtle authoritarian rhetoric in culture, in which oppression and even terror is deceptively presented as liberation. Carnival's unique double-faced structure is not related to the term "double-voiced" commonly used in Bakhtinian studies, but rather shows that it pretends to promote peripheral discourses while underhandedly reducing and weakening them. Bakhtin expresses culture in pairings similar to binary oppositions, and while the binaries in his early work are purely descriptive, those in *Rabelais and his World* contain power relations resembling those that Jacques Derrida noticed throughout the history of Western metaphysics (Derrida 1982: 21, 28). A significant difference is that carnivalesque binaries invert the traditional order of dominance to privilege the weaker discourse, and it is due to this inversion

that Bakhtin considers carnival to be a transgressive structure modelling the beginning of lasting social change (Bakhtin 1984: 91). While carnival is a flawed concept, its subtext is significantly more applicable and unsettling. However, because carnival encompasses both the dominant and peripheral sides of culture in near-equal amounts, deconstructing it would be too obvious. Rather, carnival premeditates a deconstruction of the dominant authoritarian discourse by appearing to transgress its values in favour of peripheral ones such as folk culture, feasting, laughter, eccentric behaviour and the grotesque body. In doing so, carnival prevents a more damaging dismantling of dominant discourse, and limits the unpredictability of non-dominant voices, reducing their potential to push cultural boundaries.

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Semiotic Disembodiment

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EMBODIMENT,
UEXKÜLL,
SIGN ONTOLOGY

What begins in the body ends up in the world. Different varieties of semiotics connect signs, the mind and the world in different ways, and while the important assumption that—by virtue of a naturalized Uexküllian paradigm—the body and the world are, at the least, connected by signs, the extension of this premise implies that signs are different from the mental entities that may exist either separately or in unison when considering body and environment within our analyses.

If signs are disembodied, that is, removed from a mentally signifying unit of analysis, then semiotic analyses incorporating a compatible framework in embodied cognition can recognize that on the opposite end of a body-environment unit there can be a sign embodied by its own characteristics or, at the other end of the spectrum, removed from them altogether. In this paper we will explore what it means for signs to be detached from an embodied cognitive system and whether such a view yields any specific information about the nature of signs. Can we have discrete signs as theoretically disembodied objects or is the unit of analysis of semiotics a segmentation of a larger unit of analysis in the organism-environment unit? We will set out to characterize the idea of an embodied cognition through the Umwelt while also making sense of signs as either processes or entities themselves.

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Meaning On the Run: Understanding *the Complex Interplay of Different Modes of Perception in Multimodal Meaning-Making Practices*

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SITUATED MULTIMODAL
PRACTICES, LEARNING,
MEANING-MAKING
PROCESSES,
MULTIMODALITY IN
EDUCATION
PERCEPTION MODES

Although multimodality research has been gaining ground only over the past few decades, ‘it addresses a phenomenon which is as old as representation itself and crucial to an understanding of almost all forms of communication’ (Stöckl 2004: 9). Indeed, human communication and representation have always been multimodal by nature and the recent interest in multimodality is seen as the late discovery of the obvious (cf. Kress and Van Leeuwen 2001; Ventola et al. 2004; Stöckl 2004; Iedema 2003).

With the development of new technologies multimodality has taken an increasingly greater place in everyday communication and is largely prevalent in education. When it comes to educational practices, however, a common ambiguity linked with the idea of multimodality persists: that of multimodality being linked with technology-mediated learning (cf. Sankey et. al 2010). However, although the notion of multimodality goes hand in hand with that of multimediality, one should be careful not to reduce the former to the latter. In a similar stance, Shipka (2011) has critiqued the way multimodality is conflated with digitality. Indeed, in view of the relatively recent development of multimodality research, the terms mode and modality still lack precision. Kress and Van Leeuwen (2001: 21-22) define modes as ‘semiotic resources’ that ‘can be realized in more than one production medium’. In a more socio-cultural view, Kress (2010: 79) defines

mode as a 'socially shaped and culturally given semiotic resource for making meaning'. However, as Prior (2005) argues, while addressing the notion of multimodality Kress's focus on artifacts rather than practices is problematic. As he points out (Prior 2013: 523) 'A striking feature of [...] multimodality studies in general, is the almost exclusive focus on texts and other semiotic objects. Multimodality studies rarely involve close attention to how people make, distribute, or use multimodal texts and objects.'

Indeed, multimodal meaning-making practices as such have still not received sufficient attention in the field of multimodality research. This conceptual paper advocates the need for such studies and attempts to contribute to the field of multimodal communication by placing multimodal practice at its core.

By doing so its purpose is twofold. First, to refocus multimodality research attention to situations of use and the complex dynamics of situated semiotic activity involving the choice and combination of semiotic resources in designing multimodal representations in order to make and convey meaning. And second, to throw light into the way different modes of perception in situated multimodal practices can open up new opportunities for learners to actively and naturally engage in learning processes. Drawing on Kress's conceptualisation of learning as transformation and change in the semiotic resources of an individual (Kress 2003: 40) and Bergen's theory of embodied cognition (2012) the paper addresses multimodality not as an approach to analysis (resulting in Multimodal Discourse Analysis), but rather as an approach to learning and meaning-making thereby adopting a broader cognitive perspective.

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Beyond Economics: *Visible and Visual Significance* of Currency Design

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127

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CURRENCY DESIGN,
DEMATERIALIZATION,
IDEOLOGY, MONEY,
VISUAL REPRESENTATION

This paper analyzes the paradox of the visible and the visual in currency design, which highlights the complexity of money as a medium of sociocultural communication in the process of money dematerialization, showing that money always has not only economic but also ideological significance. As Simmel states in his *Philosophy of Money*, money might be considered first as an abstract idea, meaning that money is a mechanism of economic relations. And second, it is a material form, meaning that, embodied in certain substance, or designed in a specific way as a currency, it signifies the idea of money, tending to gain more and more symbolic features throughout the centuries once economic relations become more complicated. In this vein, currency design allows to find a more detailed approach to the investigation of money dematerialization as it is important to see money as a form in two different aspects: visible (or material) and visual (or representational).

The visible aspect of money is precisely what Simmel mentioned in his opus magnum: be it a golden coin or a bank note made of paper or plastic, its material form is intended to embody the idea of money in substance so that it could be possible to perceive the reality in which certain types of economic value and economic relations exist. The more developed the society becomes, the more symbolic features currency design gains, which means that at each stage of money development, the way people use and understand it becomes more intellectual. Indeed, while in ancient times it was important to establish a monetary system

with corresponding denominations and weights of coins, in the digital era users can easily operate money as an abstract quantity in virtual systems of noncontact payments. What is interesting, in the world of dematerialized money, material forms of money gain a new non-economic value. While coins could be used as a part of jewelry design from antiquity to modern times because they were made of valuable materials and themselves were considered as valuable, sometimes they gain specific value due to the visual representations that were used in their design, like national or commemorative symbols, important for national historical memory and constituting such immaterial values as liberty, justice, civic duty, etc., which is relevant for example to the 1000 (Thousand) business center in Kaunas (Lithuania), built in 2014 and designed as a 1000 litas banknote of 1924 issue. Moreover, depictions used in currency design also represent the power of authorities that issue certain currencies, and surprisingly, the more developed the society becomes, the less visible the traces of power are. So, while ancient or medieval rulers depicted their own portraits on coins, contemporary paper money tends to represent cultural contexts, obscuring ideological implications of currency design, not to mention digital money that have only minimalistic visual logos.

Thus, paradoxically, while the visible material form of money is intended to help perceive the idea of money circulating in a material world, the visual representations of currency design promote ideologized images of reality, substituting the material reality itself. And once money becomes completely invisible, losing both its material form and visual content, the ways money might control its users in the digital era are more and more elusive unless the institute of money stops to exist.

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Sheets in the Wild

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SHEET OF ASSERTION,
EXISTENTIAL GRAPHS,
PERCEPTION,
PROPOSITION,
COGNITION

This paper investigates how Peirce's formal idea of a "Sheet of Assertion" (SA) from his Existential Graphs may be generalized to cover certain simple classes of signs in the wild. In the EGs, a graph is asserted if scribed on a "Sheet of Assertion", and several such graphs side by side express the assertion of the logical conjunction of the represented propositions. In the wild, we find a lot of different cases where "Sheets", that is, delimited areas of attention within the field of perception, have the same function: signs placed on such a Sheet are cognized as fused together into one asserted proposition. Such 'sheets in the wild' fulfil an overlooked function in many media from paintings, posters, billboards, movies to the internet – to fuse signs into propositions, facilitating the quick cognitive processing of truth claims. This paper gives a first overview over types of sheets in the wild.

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Signs of Muses:
Feeling, Emotion and Inference

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PEIRCE, JAMES,
EMOTIONS, INFERENCE,
SEMEIOTIC,
MUSIC THEORY

It is commonly supposed that the theoretical approaches of Charles Sanders Peirce and William James are fundamentally opposed, however, we believe that especially in the case of the analysis of emotions they have deeply influenced each other. The main goal of the paper is to serve as an excursion both into Peirce's sign theory which has a deep connection with his understanding of emotion and into James' behavioral theory of emotions. The paper aims to apply these theoretical findings to the field of the cognitive semiotic of music. Subsequently the paper touches upon the possible differences and similarities between the use of terms such as cognition, emotion and feeling among both authors in question, since there tend to be terminological inconsistencies which must be eliminated for a better chance at a concise interpretation of both theories in question.

Firstly, this paper aims to explain Peirce's notions on the interconnection of general forms of inference with regard to his understanding of the origin and function of emotions and the categories of firstness, secondness and thirdness. This paper puts great emphasis on this aspect of Peirce's semiotic and subsequently outlines how emotions function in music according to Peirce. From his point of view, feelings and emotions are one of the essential components of cognition. However, they differ

from immediate consciousness and rather resemble a lasting process, which is vital for the reception and general apprehension of art as such, especially with regard to music.

Secondly, although the theory of emotion presented by William James has been subjected to substantial criticism, we believe that it is crucial to be acquainted with this theory. His approach makes important remarks about the origin of emotions which has not been definitively explained to this day. In contrast to Peirce, James builds his approach on the hypothesis that the typical notion that emotions as mental states are followed by physical responses is wrong. On the contrary, while emotions might be intuitively perceived as the force which initiates our actions, it is actually the action or bodily expression – be it voluntary or involuntary – which precedes the emotion, hence the emotion is the consequence, not the cause of the present bodily change. This part aims to describe James' theory, according to which the sequence of the formation of emotions begins with an external stimulus generating an external behaviour. In the penultimate part of our paper, we also, above all else, draw attention to the main two categories of coarser and subtler emotions, which James distinguishes with regard to their nature and degree of apparent bodily response. The latter category has an important role to the aesthetic reception of art, which means that we are, once again, returning to the topic of music and art as such, which undoubtedly generates emotions and requires their presence for its purpose to be truly fulfilled.

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Neurosemiotics Across Species

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UMWELT THEORY,
NEURAL CODES,
SUBJECTIVE EXPERIENCE,
INDIVIDUALITY,
NEUROSEMIOTIC AGENCY

This paper (Tønnessen, forthcoming) depicts neurosemiotics across species by applying a biosemiotic perspective that builds on the Umwelt theory of Jakob von Uexküll. To understand the Umwelt of sentient organisms, we must understand neurosemiotic aspects of their experience and behaviour. The paper also examines fundamental issues in neurosemiotics, such as the nature of the neural code, and whether the neural code can be understood as a semiotic concept. Connections are made between a proper understanding of the neural code and the neurosemiotics that is implicit in the Umwelt theory. A further discussion concerns how different forms of neurosemiotic agency relate to organisms' capacity for relating to objects, understood as discernable, unified wholes. This sheds light on neurosemiotic aspects of subjectivity across species. A final discussion addresses anthropocentrism in behavioral neuroscience, which is to some extent unavoidable given our necessarily human perspective in neurosemiotic studies.

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Train(ing)s of Thought: *Mindfulness as a Self-* Defamiliarization Technique

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MINDFULNESS,
METASEMIOSIS,
DEFAMILIARIZATION

Considering theoretical descriptions of mindfulness practice and of the state of mind it strives for, the paper goes on to discuss how mindfulness changes meaning-making. Although a growing body of research has been carried out on cognitive implications of mindfulness, there is still very little scientific understanding of how mindfulness as a cognitive process actually “works”, and what changes in cognizing during practice and continuous approach to life with a mindful attitude.

A better conceptualization of mindfulness is necessary to order to “retrieve its cognitive implications, which are in danger of being lost in the rush to equate mindfulness with present-centred non-judgmental awareness.” (Dreyfus 2011: 46) This paper adds a semiotic dimension to this inquiry, proposing a conceptualization of mindfulness as awareness of semiosis (metasemiosis).

Signs are constitutive in regulating the human psyche on both the intentional and the unintentional levels (Branco, Valsiner 2010: 6–7). Human beings are accustomed to act as “trains of thought”, because signs are unstable and incomplete and always being rendered into other signs (Arning 2009). The inability to step out of this cycle of interpretation is a source of suffering in the Buddhist sense. It is thus the aim of mindfulness meditation to sensitize the practitioner to their mind’s habits and thereupon open up an opportunity to change the habitual ways the mind is accustomed to contribute to accumulative interpretation.

Mindfulness is relevant for semiotics (and vice versa) because it can be viewed as a practice of becoming aware of the existence and the setting of one’s own meaning-making processes. Practice

in the form of meditation is a way of creating “laboratory” conditions (Maex 2011) for observing automatic semiotic mechanisms in the psyche that usually remain unnoticed in the course of active engagement with either mental or physical phenomena.

Over time, perception naturally undergoes habituation, and as such results in mindless automatic “algrebization” by which “we apprehend objects only as shapes with imprecise extensions; we do not see them in their entirety but rather recognize them by their main characteristics.” (Shklovsky 1965: 11) Acts carried out unconsciously might be to the mind the same as acts not carried out at all. Like art, mindfulness – in its own manner – seems to possess the finesse to restore the seemingly obvious into awareness, to deautomatize habits and intensify experiences through “defamiliarization” – a technique that is set out to make it possible to apprehend things as they are actually perceived, not as they are known (ibid., 12). Defamiliarization in mindfulness is a technique of the self which consists of training the mind to alter ordinary semiosis and perceive without the habitual need for interpretation.

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As a believer in semiotics, her main interests lie in how to make use of semiotic theories in practice and discover ways towards more sustainable human semiosis. Her present research focuses on descriptions and strategies of mindful experiences – skillful ways of creating liminal experiences that provide an opportunity to step out of the cycle of interpretation.

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The Meaning of Synesthesia: *Writer in the Woods*

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SYNESTHESIA,
SENSES,
NON-FICTION,
FIRSTNESS

The presentation takes a closer look at the writings of a renowned Estonian essayist (semiotician by training) Valdur Mikita who is best known for his suggestive writings on the importance of woods for the Estonian sense of locality and for Estonian national character more generally. One of the most peculiar claims by Mikita is that moving about in the woods brings forth strong synesthetic experience.

Synesthesia denotes the situation when a person is able to experience a fusion of senses, such as a capacity to hear colours, taste sounds, or dance to the music of tree shapes. In his writings, Mikita describes moving about in the woods as the trigger of synesthesia that can result in the „dance of the bark beetles“ and in „somatic tree-language“. The woods can shift the frequency of one's consciousness and activate what Mikita calls „peripheral thinking“. He even proposes that the woods as an environment can „take over“ human thinking. Here, it is interesting to follow the descriptions of Mikita's synesthetic experiences in terms of perception and the senses: what is perceived? What senses are in use? In which combinations do they merge? I will attempt to unravel Mikita's case of synesthesia with the help of Peircean categories of firstness, secondness and thirdness.

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The Relation of Perception and *Sign-Action in Peirce's Semiotics*

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PERCEPTION,
LOGICAL SEMIOTICS,
SIGN-ACTION,
DICISIGN

After decades of the domination of structuralism, semiotics has adopted much of its terminology from C.S. Peirce's logical semiotics as well as the "semantical triadicity" (sign, object/referent, interpretant/meaning) of modern logic. Another rich terminological source has been the behavioral semiotics of Charles Morris (1946), whose terminology is partly his own and partly psychologized versions of Peirce's terms. Some of the redefinitions of Peirce's terms (e.g. symbol and interpretant) have also been a source of confusions in the history of semiotics. Peirce's semiotic concepts are primarily logical ones, but they are often considered or applied rather as metaphysical, psychological, perceptual, or linguistic/communicational ones. Applying Peirce's logical terms to these areas is not problematic *per se* and Peirce himself did that too, but their universal applicability cannot be validly assumed. Instead, each application and its limits should be separately judged in the context of contemporary science without giving Peirce's own reasons any authoritative status. The domain of applicability of semiotic concepts has been extended beyond human culture and language to the non-conceptual realms of infant humans and higher animals in cognitive semiotics, and further to all life processes in biosemiotics.

One quite common interpretation has been that Peirce's semiotics provides a general theory of intentional, purposive, or goal directed action (e.g. Short 2008). Another one is that perceptual processes are an example of the Peircean sign process (e.g. Stjernfelt 2014 and Hoffmeyer & Stjernfelt 2016). This leads to a representational conception of perception. Against these psychological or biological interpretations, I will argue that for Peirce a sign-process was inherently a truth-seeking process, so that the primary goal is

truth (i.e. true representation) and the primary sign must thus be a truthbearer, i.e. a proposition, or more generally, a Dicisign. A common semiotic misunderstanding is that Peirce's Dicisign would be a complex sign, a composition of more primitive signs (rhematic icons and indexes), and that these simpler sign types could be semiotically functional also without being part of any Dicisign. Stjernfelt's analysis in his book *Natural propositions* (2014) is correct in this respect, but he seems to think that Peircean Dicisigns can be found functioning even in molecular recognitions of living cells. According to Stjernfelt, there are sign-actions in simpler systems than in those capable of perception (i.e. those having perceptual object-categories). I have no doubt about this generally, but I am suspicious of the applicability of Peirce's concept of sign here.

There are several reasons why Peirce's concept of sign should be applied more narrowly and not to perceptual processes:

According to Peirce's definition, logic is a normative science of self-controlled thought, and self-control of thought means conscious deliberation.

To function as a sign, a thing must first be somehow perceived in itself before it can be recognized to represent or refer to some other object. I.e. sign-action seems to require perception and not vice versa.

Peirce's own conception of perception (1903) appears non-representational. The construction of both precept and perceptual judgment are described as compulsive processes and therefore not subject to self-control. The percept is not a sign and Peirce does not use the phrases "object of perception" or "perceptual object".

Although Peirce's concept of sign would not be applicable to perception, perception can nevertheless be considered as semiotic, if we can find or construct an applicable non-representational but meaningful and normative concept of cognitive sign.

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Perception Versus Reception of the *Orient by Soviet* Semioticians: Oriental Studies in the *Moscow-Tartu /* Tartu-Moscow Semiotic School

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It is a well-known fact that within the framework of the Moscow-Tartu / Tartu-Moscow semiotic school there worked several famous specialists in oriental studies: Alexander Pjatigorsky (1929–2009), Boris Ogibenin (b. 1940), Tat'jana Elizarenkova (1929–2007), Linnart Mäll (1938–2010), among others. Besides, even specialists in other fields of academic knowledge belonging to this school (such as Vladimir Toporov [1928–2005] and Vjacheslav Ivanov [1929–2017]) used to study the material of oriental studies in their works, elaborating some important fragments of their theories (such as, for instance, the "primary myth" of Slavic vs Indo-European mythology, the reconstruction of which is still now sometimes considered as one of the best known parts of work of the "Moscow semiotic circle", which constituted a part of the Moscow-Tartu / Tartu-Moscow semiotic school). In our presentation we are going to consider the place of oriental studies in the general context of the Moscow-Tartu / Tartu-Moscow semiotic school. In particular, on the basis of recent interviews with some protagonists of this school, we shall analyze the history and epistemology of connections between academic linguistics (both historical linguistics and early structuralism), semiotics and oriental studies in the late USSR.

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Perceiving and Reasoning: *When a Pair of Glasses on a Museum Floor is an Artwork (Until It's Not Anymore)*

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CONTEMPORARY ART,
SCIENTIFIC INQUIRY,
PERCEPTUAL JUDGMENT,
HABITS, PRAGMATISM

This presentation will analyze “Contemporary Art pranks”, in which somebody, intentionally or not, places a mundane object (like their pair of glasses or a hydrant) in an art gallery or museum. The visitors perceive the object as if it is part of the exhibition – until they discover that it is not. We will explore the relationship between perception and inquiry in this scenario taking into consideration: (i) the abductive process that regards the construction of a hypothesis upon the habits of manipulation of the space in which those objects are placed (such as museums and art galleries); and (ii) the deductive/inferential process concerning how the viewer’s reaction to the object might further constrain other viewers into assuming the same hypothesis that the given object is, indeed, an artwork.

Peirce’s three inferential modes (abduction, induction and deduction), are based on his notion of scientific inquiry. The scientific method of inquiry, according to him, consists in a process of continuous creation and further experimentation

* The concept of “manipulation” is here understood both as an experimental practice of reasoning that encompasses several different processes of thinking (Stjernfelt 2007, Pietarinen & Bellucci 2016) as well as any sensorial activity that one must perform to get in touch with the experience or phenomena in question.

upon hypotheses. These hypotheses regard the judgment of something, which is perceived – namely, a perceptual judgment, “the first judgment of a person as to what is before his senses” (CP 5.115). The hypothesis in this scenario could be roughly formulated as a question as such: “is this object an artwork?”. This question is triggered by the first abductive reasoning process that takes place in the immediate multimodal encounter involving an agent and an artifact placed in the environment. This hypothesis finds further conclusions and generalizations (either confirming the hypothesis or not) through deductive and inductive processes that take into consideration the bodily reaction of further visitors in relation to the given artifact. In this process, the visitors become part of the multimodal physical space of the museum/gallery, and are interpreted in relation to their habits of perception and social interactions with the space and the artifact.

We conclude that such “pranks” are a very good example of discussing the ontological and epistemological boundaries of art in relation to the experience that artworks might afford us. They also highlight how the change in the habits of something is not an instant transformation and is directly dependent on the embodiment of such habits constrained by the physical space, and on the perceptual judgments that arise from such a multimodal environment.

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Spectators' Experience of
Watching Dance without Music:
a Cognitive semiotic Exploration
of Kinesthetic Empathy

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KINESTHETIC EMPATHY,
QUALITIES OF
MOVEMENT,
EMOTIONAL AROUSAL,
QUALITATIVE,
CONSCIOUSNESS

Movement is a primary means for perceiving, interacting with and constructing our life world. Movements allow us to feel and express emotions. Upon observing others' movements we are moved ourselves, not only because movements are affectively charged but also because we understand others through them. In movement perception, and in particular in dance spectatorship, we experience observed movements through our own bodies: this is *kinesthetic empathy*. However, it has been unclear what exactly kinesthetic empathy encompasses on an experiential level, as dance spectatorship research has been dominated by brain-oriented studies that were not complemented with qualitative data.

We explored the nature of kinesthetic empathy in connection with how spectators experience movement – the core element

of dance – from the perspective of cognitive semiotics, by combining first- and second-person methods of phenomenological analysis and interview, with third-person methods, based on experiment and questionnaire. Twenty participants, grouped as either familiar or unfamiliar with dance, watched two short dance performances, one in classical ballet and the other in contemporary dance. The two dances differed in terms of *qualities of movement* (Sheets-Johnstone 2015). Participants' skin conductance and respiration were measured as they watched the dance performances. After that, they answered a questionnaire and were interviewed regarding their feelings and attitudes as well as evaluations of the performance and dance movements.

The results showed above all that the spectators' psychophysiological responses across the two dances differed, but that the difference also depended on the degree of familiarity. There were clearer correlations between the skin conductance and respiration data and the introspections for the Familiar group, suggesting that familiarity does indeed play a role in kinesthetic empathy. Based on these findings, we propose a two-level model of kinesthetic empathy in which the *pre-conscious* level is manifested in psychophysiological responses, and the *conscious* level in imagined movements, reflected in explicit introspections about feelings and attitudes. Dance familiarity appears to affect the second of these levels, as well as how well-connected it is to the pre-conscious level.

The study makes a contribution to the field of semiotics as it illuminates the nature of dance as a semiotic system, the way meanings and feelings can be communicated through dancing bodies and the levels at which addresser and addressee can connect kinesthetically with each other.

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Semioethics of Judicial *Narratives: On Virtue and Obsolescence of Moral Stereotypes in Constitutional Courts*

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ETHICS, NARRATIVES,
SEMIOTICS, SEMIOETHICS,
CONSTITUTIONAL
COURTS

Making reference to works of authors who have contributed to post-Aristotelian ethical discourse, this paper aims at a semiotic debugging of virtues, turning them into a separate set of abstract values. Its task is to affirm the virtue-related deontic responsibilities and their cultural and moral consequences without indicating their generative conditions. Such practices determine the impoverishment of ethical debate, with an inevitable restriction of behavioral studies to a series of deontic sign-stereotypes. Nonetheless, these limitations only confirm the very nature of ethical relations: it is impossible to dissociate a virtue from its semiotic representation which, strictly speaking, can only arise from a narrative structure. Ethics – as well as law – can only survive by abandoning its logical-abstract posture, leaning towards the actuality of its sign-pragmatic nature or its semioethic nature. Virtue is established by the recognition of a semiotic network that exalts it, allowing for the presence of open signs, the objects of which are reflection zones instead of defined realities. These open signs, understood as intelligent sign-producing mechanisms within narrative bodies, allow juridical and ethical sciences to grow beyond stereotype-based morality, generating conflicts within court decisions. Examples can be found, for instance, inside the “arrest before due process” debate.

Rafael Zanlorenzi is professor of epistemology, political philosophy and theories of justice at Positivo University. He has obtained both his master's degree in principles theory, and subsequently a doctoral degree in theory of justice from the Federal University of Paraná. At present, he develops his research specialty in the field of legal semiotics, studying the impact of semiotic instruments on the analysis of judicial decisions, notably in the domain of constitutional courts' activity, along with their political and ethical ties.

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Semiotics of Onomatopoeia *Typography in Comic Books*

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COMIC BOOKS,
TYPOGRAPHY,
SEMIOTICS,
GRAPHIC DESIGN

Comic books combine verbal and nonverbal signs to communicate a narrative to their audiences. According to Saraceni (2003), comics consist of four major components: panels, gutters, balloons and captions. While a comic page is usually composed of a number of rectangular frames named panels that are separated among them by a blank space called the gutter, speech balloons in which text is inserted are imposed into the panel which also contains the pictures. In addition, the caption is not inside the panel, but, as a separate entity at the top or bottom of the panel, can either represent the narrator's voice or the dialogues among the characters in the balloons. These four components have been researched not only in terms of their shape and layout, but also from the perspective of semiotics as a visual language on its own. For example, a speech balloon may vary in shape, and depending on what the linguistic message is, it can be rectangular, square, circular, oval, or undefined in order to reflect tension or anger, or wavy to represent dreams and inner thoughts.

The aim of the current paper is to investigate the visualization of verbal language in comic books, and explore the semiotics of letterforms, punctuation marks and other symbols in the context of their linguistic meaning, and particularly in onomatopoeias. A semiotic analysis will be implemented in specific examples, using the semiotic dimensions of Typography as defined in the compiled model of Zantides (2018), and explore the variables of visual hierarchy, shape, size, value, texture, colour, orientation, placement and connotative linguistic meaning. The results show that additional meaning is visually imbedded through Typography and while comic language has its own visual codes of communication, it mostly attempts to imitate sound and sequential narratology.

Evripides Zantides is professor in Graphic and Visual Communication at the Department of Multimedia and Graphic Arts of the Cyprus University of Technology. He has published and presented research papers at a number of journals and international conferences on Semiotics, Graphic Design Education, Typography and Visual Communication, and has participated in refereed Art and Graphic Design exhibitions. He is involved as a reviewer in scientific journals, in accreditation bodies, conference and Art & Design evaluation committees. He is country delegate of Cyprus for the International Association for Semiotic Studies and for the Association Typographique Internationale. He is founder and director at the Semiotics and Visual Communication Research Lab of the Cyprus University /of Technology (www.svclab.com).

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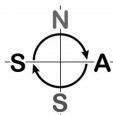
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