Signs and Realities

Abstracts • Ed. by Zdzisław Wąsik

16th World Congress of **IASS-AIS**

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UNIVERSITY OF WARSAW, FACULTY OF APPLIED LINGUISTICS, CULTURAL SEMIOTICS OF CENTRAL AND EASTERN EUROPE LABORATORY

The Book of Abstracts from the 16th Word Congress of Semiotics, "Signs and Realities", Warsaw, 2–6 September 2024

edited by ZDZISŁAW WĄSIK

WARSAW 2024

DESCRIPTIVE SUMMARY. *The Book of Abstracts from the 16th Word Congress of Semiotics, "Signs and Realities", Warsaw, September 2–6 2024*., edited by Zdzisław Wąsik, has been prepared in the camera-ready form based on a guaranteed typescript. DTP: Zdzisław Wąsik. Special thanks should be given to Joanna Kozłowska, the coordinator for editorial matters, who has specially ordered covers from an artist preparing projects for publication. Added to this book, cover designs authored by Maria Loks have been graciously granted to the editor both in PDF and JPG versions.

Worth admitting is the fact that the project related to the organization of the IASS-AIS congress has been financed by funds from the state budget allocated by the Minister of Education and Science within the framework of the "Excellent Science II" Programme under the patronage of the Rector of the University of Warsaw. It should be added that the 2024 Congress of Semiotics. has been given the right to use the name of functioning under the auspices of the International Communicology Institute, Washington, DC, USA by Zdzisław Wąsik, the ICI Laureate Fellow, Member of Bureau and Director of Regional Coordinators for Europe, Poznań, Poland.

The following booklet consists of six parts, among which, the first part informs about organizational data on committees and welcome words. The second includes plenary sessions, in which invited keynote speakers and worldwide known scholars as authors of master lectures will deliver their talks. A separate part number three constitutes the titles and texts of abstracts with keywords making up a group of panel proposals. They came from a competition announced during the two-month process. Out of 60 proposals, there were 51 who could convene proponents of papers to be delivered at panel meetings. Apart from panels, there was a possibility to submit abstracts proposing presentations to announced groups of thematic topics only. Within the period exceeding four months, more than five hundred abstracts were submitted. As a result of reviews conducted by panel conveners and invited opinion-givers, and finally following the unsuccessful applications for grants, the number of prospective participants lowered to about four hundred fifteen.

The abstracts of those who will deliver their talks have been collected in two subsequent parts, number four of chaired sessions, which include accepted proposals for topic presentations, and convened sessions, which include accepted proposals for panel presentations. The quality of the submitted abstracts has been evaluated from a linguistic and substantive point of view. Accordingly, there was a need to introduce some editorial changes in the texts of abstracts which did not comply with the metatextual or impersonal style of a reported narration using the third-person account of content. The critical elaboration of several abstracts was necessary to unify the impact of the whole book for abstracts on those who will learn something in the future and mostly to satisfy those authors who submitted their texts, that complied with expected standards. The editorial work on reading and sometimes also polishing the style and form, done also in the name of conveners and reviewers, was enormous and time-consuming too. To reduce redundancy by repeating the same information, it was necessary to add the index which informs about authors of abstracts and their affiliations both in institutions and types of sessions.

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czwartek, 20 kwietnia 2023
Thursday, April 20, 2023

Stosownie do posiadanych uprawnień niniejszym nadaję ŚWIATOWEMU KONGRESOWI SEMIOTYCZNEMU, IASS-AIS, poświęconego tematowi *"Znaki i Rzeczywistości"*, który odbędzie się w Warszawie, 2-6 września 2024 roku, prawo do używania miana występowania pod auspicjami Instytutu Komunikologii z Waszyngtonu, DC, USA.

According to my possessed entitlements, I hereby bestow on the 16TH WORLD CONGRESS OF SEMIOTICS, IASS-AIS, devoted to the theme "Signs and Realities", which will be held in Warsaw, on September 2-6 2024, the right to use the name of occurring under the auspices of the International Communicology Institute, Washington, DC, USA.

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INTERNATIONAL COMMUNICOLOGY INSTITUTE 国际交流学学会 Regional Director: Europe Prof. Dr. Zdzisław Wąsik

Z poważaniem
With regards

Zdzisław Wąsik

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ORGANIZATIONAL DATA

Committees and Welcome Words

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Organizational Data

Welcome Word

The theme of the 16th World Congress of the IASS-AIS will be 'Signs and Realities', involving the experiential and inferential phenomena that make up the basis of semiotic interpretation and communication. These two categories of objects are mediated by the role of cognizing and knowing agents. The notion of an agency is related to the category of the human subject, who plays the role of producer, user, interpreter, cognizer, and knower of signs or realities. Taken separately, signs or reality will be approached according to their essential and relational properties. The sign may be considered as an object of static classification or dynamic analysis. On the one hand, practitioners of structuralist-oriented explorations might be interested in the definition of the sign with respect to other signifying exponents, making up various kinds of semiotic systems in language and culture, such as index, stimulus, symptom, signal, appeal, or symbol. On the other hand, followers of poststructuralist movements, exposing the dynamic analyses of sign-production systems, possibly may pay attention to multitextual and multivoiced transmedia literacy appearing across multiple communication channels, which go in pairs with the multimodality of semiotic discourses.

As to reality itself, regarded in terms of sign systems, it may become an object of semiotics, or seen as a synonym of the world, it may constitute an object of cosmology. In this context, linguists and logicians, who perceive the extralinguistic or extrasemiotic reality as a meaningful object of reference signified by its meaning carrier, might prefer to talk about the relationship between the sign (name) and its reference (named or reality, or designate) dealing with them in terms of denotations and connotations, where the appearance of the sign presupposes the occurrence of observed or inferred scope and content of reality. Moreover, there is a third component, which has to be added as an object of semiotic inquiry, namely an interpreting sign, or an interpreting agent, that mediates between the sign and its designated reality. When inferred with reference to multiple meanings, it can include possible worlds. Considered, however, as an object of cosmological studies, reality could also be seen as composed of various kinds of geospheres, where the cultural semiosphere and the noösphere appear in the neighborhood of the natural biosphere, along with the lithosphere and hydrosphere as parts of planet Earth.

PLENARY SESSIONS

Keynote Speakers and Master Lectures

On Folk Conceptualization of Mental Life: In Search of Narratives, Words, and Locations. Developmental and Cross-Cultural Research (delivered by Arkadiusz Gut)

ABSTRACT: The questions raised in this lecture will address concepts of mental life that vary across cultures and how the understanding process develops during infancy in different cultures. Recent research in cognitive science, psychology, and linguistics highlights the essential role of the intertwined concepts of mind and soul in shaping individuals' perceptions and understanding their mental lives. It emphasizes that the concepts of mind and soul encompass a wide spectrum of life experiences, from the psychological and cognitive realm to religious, moral, and emotional dimensions. They are intricately linked to processes such as mindreading, mind-perception, and intentions concerning fellow humans, as well as self-reflection and overall social interactions. The lecture is based on research that the author conducted in various cultural contexts involving both adults and children revealing different dimensions of understanding these concepts, including their definition, the assignment of distinct functions, and their localization in specific regions of the body. The cross-cultural issues will be presented on research conducted in Poland, China, Ukraine, and Kazakhstan, among others, using various techniques and methodologies, demonstrate that researchers have grounds to (1) challenge traditional dualistic perspectives on the mind-body relationship and advocate for a tripartite model (body, mind, and soul), and (2) assert that the linguistic structures, thought habits, and religious beliefs embedded in cultures play a decisive role in shaping the understanding of these concepts, which, in turn, form the mental map we create, determining how its components are localized within our bodies and generating explanatory narratives rooted in folk psychology. At the same time, the lecture will demonstrate how people ‘draw the picture’ of their mental life directly influences how they resolve moral dilemmas, attribute specific dimensions of mental life to artificial intelligence, and think about health-related behaviors. This research advances the cross-cultural understanding of how cultural influences shape the development of mental concepts in social contexts.

KEYWORDS: Conceptualization, Folk Psychology, Infancy, Mind-Body Relationship, Mental Life

Signs and Realities of Cultural Heritage (delivered by Celia Rubina)

ABSTRACT: This lecture alludes to the General Conference of the United Nations Educational Scientific and Cultural Organization (UNESCO) organized in 1971, which has developed a framework for international cooperation in preserving and protecting cultural treasures and natural areas all around the world. Based on ten criteria that recognize the way that people interact with nature, cultural sites, and cultural traditions, UNESCO has established a World Heritage List that has to be ratified by the countries concerned. Accordingly, the subject matter of notional-methodological discussion will be the perception of outstanding universal values in a specific country like Peru, characterized by its geographical, linguistic, and cultural diversity. Centuries of pre-Columbian cultures, the colonial period, and republican history in a changing territory have shaped ritual social practices and spaces of collective exchange. It departs from the assumption that signs of culture do not exist in isolation; they need a social practice that gives them meaning and people with a sense of belonging to a community. Following investigative tasks, several correlated questions have to be posed, such as: What are the social conditions that ensure the preservation and perdurability of cultural heritage in the context of international cooperation agreements? Does mythical thought, whose logical organization and principles are the basis of ancient worldviews, have the chance to survive nowadays? Some other questions may also arise around the social tensions experienced by communities in Peru, to inquire, for example: How does the situation of poverty, lack of basic health services, and malnutrition affect the preservation of cultural heritage?

KEYWORDS: World Heritage, Cultural Heritage, Social Practices, Preservation

The Noösphere, the Web, and the Semiotics of Struggle (in Heaven as it is on Earth) (delivered by Keyan Gray Tomaselli)

ABSTRACT: The history of the idea of the noösphere is specifically examined as manifested in the World Wide Web. First conceptualized by a Jesuit priest and scientist, Pierre Teilhard de Chardin (1881–1955), and biogeochemist Vladimir Vernadsky (1863–1945) in the mid of 1940s, the noösphere is the biospheric 'sphere of reason'. Banished to China by the Jesuit Church for his controversial

theory of evolution that proposed a 'law of complexification', the concept of the noösphere had drawn on the 6th-century Confucian thought. Worth adding is that the noösphere conception was further elaborated as ‘expanded cinema’ during the 1960s by American newspaper film critic and new media theorist Gene Youngblood (1942–2021), whose name rarely appears in semiotic literature. The metaverse is a materialization of the original idea proposed by which appeared in the cyberpunk fiction Snow Crash (published in 1992) by Neal Stephenson (born 1959). The relative free-for-all semiotic that is the noösphere transcends the narrowly focused metaverse that is contained within it as the metaverse has been captured by commercial interests, enslaving algorithms, and social media. The noösphere is argued here to be just as ontologically fractured and subject to nationalist, cultural, social, economic, and religious conflict as occurs in the realm of the physical. The arena of the virtual is, in fact, a hypermediated war of opposing cosmological worlds and semiotic struggles that are rooted in physical manifestations of real flesh and blood conflict from the personal to the supernational. In discussing the promise of the noösphere hypothesis, researchers need to analyze how it is used as a site of struggle that has amplified pre-existing differences and contributed to conflict.

KEYWORDS: Noösphere, Pierre Teilhard de Chardin, Expanded Cinema, Semiosphere

New Horizons of the Grammatology in the 21st Century: Cosmos, Life, Graphism (delivered by Sung Do Kim)

ABSTRACT: The civilizational and humanistic significance of writing, one of the greatest inventions in human history, is undisputed. In particular, the various grammatological achievements of interdisciplinary research on the nature, structure, and function of writing over the past half century or so have empirically demonstrated that the function of writing is not limited to the narrow dimension of recording sounds, including spoken language, but is directly related to the creation and transmission of human culture and the enhancement of cognitive abilities. Within the frame of this new grammatological paradigm, the concept and scope of writing extend far beyond the spoken language representations identified by conventional linguistics and include a vast array of fields, such as genetic and cybernetic codes, which can be considered the "letters of life," and the representation

systems of the natural sciences, including mathematics and chemistry. In this context, the influence of philosopher Jacques Derrida's 'Grammatology', which emphasized the need to critically reexamine the nature and connotation of writing in a new light and to expand its scope from the traditional grammatology centered on an empirical historical approach, has been decisive for modern humanities and contemporary ideas of writing. In particular, the new kind of writing by artificial intelligence algorithms, which has been witnessed, in recent years, is a revolutionary event in the literary humanities that makes us rethink the production of written language and the agency of human beings at the origin of the exclusive ability of humans assumed in conventional grammatological and narrative studies. It is now at a critical juncture to critically renew the ontological, epistemological, and methodological foundations of traditional grammatology, which are based on the premise of anthropocentrism or human exceptionalism. In this talk, we will try to construct a synthesis of new horizons of grammatology in the 21st century by focusing on three dimensions of writing cosmos, life, and graphism with a transdisciplinary epistemology based upon pluralism, intermediality, and interculturality.

KEYWORDS: Anthropocentrism, Epistemology, Grammatology, Graphism, Writing

Requirements for a Semiotic Cognitive Neuroscience (delivered by Terrence Deacon)

ABSTRACT: Finding common ground between neuroscience and semiotics requires reframing neurological processes as semiotic processes and semiotic processes as neurological processes. In the neurosciences, this requires abandoning both the computational metaphor and the view that the basic functional unit of cognition is a correlation between the level of neuronal activity and the presentation or recall of a stimulus. In semiotic theory, this requires abandoning a structuralist conception of signs as discrete types defined by intrinsic properties such as formal similarity, physical correlation, or arbitrariness. I argue, instead, that the basic neurosemiotic operation is iconic interpretation and that its neurological correlate (i.e., the interpretant) is the production of a dynamical attractor constituted by neural signals circulating within a local cortical area produced in resonance to the spatiotemporal pattern of inputs from peripheral sensors or other cortical areas. Indexical interpretation, in turn, involves parallel iconic

interpretants generated under iconic resonance with the primary iconic interpretant. This facilitates the generation of a distinct iconic interpretant in response to independent features (affordances) shared by these secondary interpretants. The generation of this higher-order correlated iconism and its simultaneity with the initial iconic interpretant constitutes an indexical interpretant (i.e. the linked activation of distinct iconic interpretants). Symbolic interpretant generation involves the generation of a yet higher-order iconic interpretant in response to the yet higher-order indices. Thus, iconic, indexical, and symbolic interpretation involves phases in a hierarchically recursive interpretive process for which these sign-vehicle properties are merely affordances, enabling complete displacement of reference.

KEYWORDS: Brain, Semiosis, Process, Attractor, Information

From Signs of Language to Semioses of Life: Paradigms and Turns in Global Semiotics (delivered by Zdzisław Wąsik)

ABSTRACT: This lecture will aim to present a metascientific outline of the opinions about the domain of semiotic objects while juxtaposing the language- and culture-centered conceptions of sign and meaning to the human-centered eco-semiotic systems of linguistically and semiotically interacting individuals who aggregate into discursive communities based on observable interpersonal and inferable intersubjective groupings to send and receive messages while processing and interpreting them according to semantic correspondences. The empirical objects of semiotic studies are equalized with species of signs ranked along with sign-producing activities of sign-producers. The domain of semiotic studies is interdisciplinary since it derives investigative principles and methodological tools from disciplines, which deal with the questions of natural and cultural signification in the life world of complex adaptive systems. Hence, the conceptual and methodological apparatus of semiotics is seen as encompassing such terminological distinctions as the semiotic object set against the semiotic subject, on the one hand, the semiotic product contrasted with the semiotic process, on the other. Combining the linguistic, philosophical, logical, and anthropological inquiries into the sign- and meaning-related questions, the author merges the interest spheres of biological and cultural studies into the epistemological paradigms of linguistic semiotics, showing at the same time the investigative turns of their points of attraction.

Constitutive data and aspectual constructs of a semiotic scaffold used to be considered within the framework of paradigm shifts. Paradigms are regarded as temporary shared epistemological convictions of researchers possessing ontologically commensurable and gnoseologically comparable knowledge and awareness of the world. The occurrence of paradigm shifts determined by changes in the point of interest or research conducts, the trajectory of attention, or cynosures of attraction are specified in investigative turns. Parallelly to the distinction of paradigms, the lecture will point out such shifts of interest in global semiotics as, among other things, linguistic, biological, discursive, cognitive, phenomenological, transmedial, or cosmological turns. The subject matter of semiotic cosmology is drawn as constituted, firstly, by the world as a synthesis of universal phenomena or an antithesis of vanishing percepts and enduring concepts, pondered from the observer's independent and dependent perspectives, and secondly, by the idea of worldhood in its phenomenal appearance, subjective or objective modes of existence, and acts of lived-through experiential textuality. Respectively, the worldview is interpreted here as collectively created, even if it results from uniquely individual perceptions of reality. Separate attention in the lecture, within the frame of investigative postulates, will be devoted to philosophical discussions about the human impact on the globe, including the interrelationships between the semiosphere and biosphere, or between the biosphere and noösphere, as well as the commonalities between the ranges of semiosphere and noösphere.

KEYWORDS: Epistemological Paradigms, Investigative Turns, Life, Meta-Science, Semiotics

On the Notion of Logical Semiotics, its Roots and Significance (delivered by Anna Brożek)

ABSTRACT: According to widespread knowledge, the Warsaw Department of Logical Semiotics is the only academic institution in the world with such a profile among scientific disciplines dealing with signs and meaning. The subject 'logical semiotics,' included in the regular philosophical studies program, is also a distinctive feature of the Warsaw University curriculum. The question at issue arises: 'Does this mean that its scholars are engaged in exotic research in Warsaw that diverges from global trends? Or is there something valuable in the research

perspective defined by the term logical semiotics that global trends fail to capture?' This lecture will aim to answer the question of understanding logical semiotics from genetic and systematic perspectives. The origin of the research conducted in Warsaw in the field of logical semiotics dates back to the luminaries of the Lvov-Warsaw School, a scientific methodological formation that brought together the most eminent Polish philosophers and logicians. The school, founded by Kazimierz Twardowski (1866–1938) in Lwów, obtained its second and eventually most important center in Warsaw, where Twardowski's students played a crucial role, among others, Jan Łukasiewicz (1878–1956), Stanisław Leśniewski (1886–1939), Tadeusz Kotarbiński (1886–1981), Kazimierz Ajdukiewicz (1890–1963), and later their students, including such prominent figures as Alfred Tarski (1901–1983) and, what is especially important here, Jerzy Pelc (1924–2017), the founder of the Department of Logical Semiotics and the Polish Semiotic Society, and the president of the International Association for Semiotic Studies (1984–1994). A systematic answer to the question of the impact sphere of logical semiotics will be based on conceptual-operational distinctions concerning the structure of scientific disciplines and the dependencies (logical, methodological, and institutional) between them. Against this backdrop, logical semiotics will be presented as a relatively independent discipline that also plays an important bridging role between linguistics and logic, as well as between formal logic and philosophical disciplines. As reference sources during the lecture, the following positions will be cited: Ajdukiewicz, Kazimierz, *Epistemology and Semiotics* (1948); Jadacki, Jacek, *Metodologia i semiotyka* [Methodology and Semiotics] (2010); Martin, Richard M. von, *Logical Semiotics & Mereology* (1992); Pelc, Jerzy, Logical Semiotics in the Writings of Kazimierz Ajdukiewicz (1987); Pelc, Jerzy, *Studies in Functional Logical Semiotics of Natural Language* (1971); Pelc, Jerzy (ed.), *Semiotics in Poland. 1894–1969* (1979); and *Studia Semiotyczne* [Semiotic Studies] (1970).

KEYWORDS: Methodology, Logic, Lvov-Warsaw School, Philosophy, Semiotics

Passions, Bodies, and Forms of Living: The Semiotics of Passions Today (delivered by Jacques Fontanille)

ABSTRACT: With the aim in view to offer an outline of the current state of research announced by the title, the following lecture may choose one of three strategies: firstly, to present the contemporary panorama, secondly, to tell the

evolutions and their phases, and finally, to study the effects of these developments in the past research. In consequence, it is the final strategy that will be adopted in the course of this invited address. The subject matter of the research topic to be presented is that of the semiotics of passions. Initially closely associated with narrative actants, their modalizations, and their actions, the semiotics of passions in some way replaced the traditional psychology of characters. Then, moved into the field of enunciation and communication, the passions recover the effects of Aristotelian 'pathos'; they always concern actants but with a wide diffusion within a field (of enunciation, discourse, or communication). Reinvested in the field covered by socio-semiotics, passions change their nature: not only do they become collective, but they affect global situations, and not specifically actants. Ultimately, from the perspective of semiotic anthropology, passions participate in the constitution of modes of existence, anthropic typologies, and forms of life. In this evolution, quickly retraced in this survey, the passions gradually free themselves from narrativity, redeploy themselves in the constitution of anthropic worlds, and participate in the specification of these worlds. From the passions that inhabit and animate an acting body, the object of the subsequent research domain has thus moved on to 'atmospheric' passions (as in the pictorial perspective, called 'atmospheric'). At the same time, the body and the flesh that bear them go through most of the possible modes of existence for semiotic body and flesh: individual, collective, and worldly (cf. the flesh of the world, or the passionate body of Gaia). And, more curiously, in these phase transitions, the passions have appeared to be increasingly difficult for specifying and naming purposes.

KEYWORDS: Corporeal Semiotics, Semiotics of Passions, Forms of Living, Narrative Worlds, Modes of Existence

Umwelt-Based Semiotics and Natural Contradictions (delivered by Kalevi Kull)

ABSTRACT: The point of departure in this lecture forms the statement that umwelt is the subjective presence of an organism in reality. Signs cannot be outside of an umwelt. This implies that semiotic research should not be limited to the study of signs; the larger whole, which constitutes the umwelt, must always be included. This is what researchers would call umwelt-based semiotics. Consequently, the relationship between sign, semiosis, and umwelt has to be elaborated

more thoroughly. This lecture will argue that in addition to Peircean semiotics, which is based on the concept of sign, and Saussurean semiology, which is based on structure and codes, semiotics can fundamentally be built on Jakob von Uexküll's concept of umwelt. Moreover, the umwelt-based semiotic studies enable the integration of these rather separate and incompatible semiotic theories but also provide a way for linking them to physiological processes. In the physical world, something is not what the something is not – this follows from the principle of noncontradiction, which is the fundamental assumption used in natural sciences. In the semiotic world, something to be a sign is also something else, i.e., something is what it is not. The latter – 'something is A' and at the same time this 'something is not A' – is a logical contradiction. Therefore, a sign as such is by definition logically paradoxical. So, physics is studying noncontradiction, and semiotics is studying contradiction. The latter is rather Greimasian, however, pointing out that the contradictoriness, or incompatibility, is more fundamental than commonly understood in semiotics (therefore, the term 'natural contradictions', following Frederik Stjernfelt's term 'natural propositions' is postulated for use). Such paradoxicality thus provides the capacity for free (delimited) choice as a basic feature of semiosis.

KEYWORDS: Semiosis, Sign, Subject, Umwelt, Natural Contradiction

Ancestral Art and Memories: Natural Axis of Decoloniality in Colombia (delivered by Neyla Graciela Pardo Abril)

ABSTRACT: This lecture aims to explain the processes of decolonial resistance in Latin America. The realization of this aim implies recognizing its approaches and recovering the concepts in art, specific to the indigenous communities, nucleated in the community practices of resistance in defense and care of the territory, land, and nature. Taking the investigative perspective of the Multimodal and Multimedia Critical Discourse Studies (MMCDS), it will explore the process of decoloniality that emerges from the break with the principles that capitalism and neoliberal politics impose; therefore, it is a question of surveying the rationalization of the social, political, cultural, transversal areas through the care of nature. The object of detailed analytical scrutiny will constitute a collection of artistic works that Carlos Jacanamijoy, a Colombian painter of native South American origin of the Indigenous Inga people, created. Special attention will be devoted to his paintings

from the years between 2007 to 2015, in which he proposes to reveal the sense of naturalness linked to ancestral cosmology. It is assumed that the communicative purpose of managing collective social action is to be exhibited through the samples of art, especially when integrating decolonial axiology and epistemology. What is the chosen sample's main criterion is how Latin American identity is formulating the rupture with coloniality, and its representations of nature in the socio-economic, political-cultural, and ethnic order. The selected pieces of the exhibition are characterized by having a thematic unity, being multimodal, and circulating through digital technologies. Accordingly, the analytical-interpretative approach undertaken in the lecture will allow the participants of the 2024 IASS-AIS Congress in Warsaw to infer that the artistic discourse seeks to deconstruct the hegemonic order and the dominant cognitive imperialism in the region by highlighting the representation of the meaning of the notion of ancestry in the context of decoloniality.

KEYWORDS: Indigenous Communities, Art as Memory, Decolonial Resistance, Ancestral Cosmology

Greimas's *Structural Semantics* as a Model for Humanities: Facts Known and Unknown from Its Scientific Design (delivered by Anne Hénault)

ABSTRACT: This lecture aims to provide some relevant knowledge about the educational background of Algirdas Julien Greimas (1917–1922) with special reference to some of his major works devoted to the theory of langage meant as an analytical method for interpreting the sciences of man in terms of structural signification. The author of this lecture had the opportunity to take an intensive part in seminars at the School of Higher Studies in Social Sciences conducted by Greimas in Paris. What is noticeable is that these seminars attracted many scholars from Europe and abroad. These seminars constituted not only his outlines of the idea of structural semantics, or his theory of sense, referring to more than the concept of meaning in contemporary understanding, but also his famous semiotic square of logical contradictions, used as a tool for the explanation of structural relationships between the signs of epistemological positions in language and culture sciences. Against the facts known from the curriculum vitae of Greimas, there

are also less known facts, namely where the ideas of this founder father of French structuralism come from. These facts will be brought to the knowledge of the participants of the 2024 IASS-AIS congress, under the label 'Greimas that is unknown.' The lecture is meant as a return to some epistemic encounters of Greimas with Lous Hjelmslev accompanied by Roland Barth at the end of 1940s at Alexandria. Moreover, it intends to point out that in the 1960s Greimas got in touch with some elements of symbolic logic of Hans Reichenbach thanks to the mediation of Nusret Hizir, a Turkish philosopher from Istanbul. Worth mentioning might be also Paul Ricoeur's university meetings and public debates with Greimas, at the time when he showed interest in structuralism, having in view to elaborate his theory of hermeneutics. Finally, younger adepts of semiotics would be interested in the cooperative encounters of Greimas with Joseph Courtés, which resulted in the edition of a worldwide known dictionary of semiotics, as the so-called reasoned dictionary of language theory, edited in French in 1966 and translated into English under the title *of Semiotics and Language: An Analytical Dictionary* in 1983. As such, the lecture expects to contribute to reducing the inaccuracies of interpretation, which sometimes restrain the influence of the Paris School of Semiotics on account of hasty translations and oversimplified evaluations that impede the reception of novel insights.

KEYWORDS: Hermeneutics, Linguistics, Semantics, Semiotics, Structuralism

Modeling Extends into Languaging and World-Making (delivered by Hongbing Yu)

ABSTRACT: Following Thomas A. Sebeok, any process that uses signs is part of modeling. More precisely, within a context of action, modeling brings salience to aspects of what there is – it enacts what used to be called supersession. The resulting novelties are valued both within a wide system and by its living parts, namely, aspects of a world supersede and thus invite action or attention. In the case of humans, an 'enlanguaged' world grants the particular individual selves a certain location that allows them to use certain aspects to form impressions. As a consequence, these effects involve repeating, resonance, and, given value, future-making (all connected with the human action of Jingshen). They bring recursiveness to what is the signature of languaging, the recursiveness of human action. The classic exemplar of modeling is Jacob von Uexküll's tick. For an individual arachnid, it is not so much signs (it "perceives") as simplex tricks that allow

coordinative activity and semiotic description. For a naturalist, prey is detected by what-is-modeled by or for the arachnid (i.e., as if interpreting signs). The animal inhabits a slow-evolving world, called Umwelt. By contrast, a languaging individual does orient to signs (for the person). While humans too use simplex tricks and coordinative activity, they also bring forth wordings. Although amenable to semiotic description, there is no reason to think that the observer and actor use the same orientational means to orient the same events. Nonetheless, engaging with how an observer sees signs (wording types, and lexicogrammatical, prosodic, or gestural concomitants) can reshape co-acting as parties come to co-perceive social worlds as 'enlanguaged' realities. Such sign-and-meaning-endowed realities have epistemic power; they alter subsequent action, the actors' and observer's use of practices, and, with a history of languaging, how human individuals calibrate homeostatic worlds. These worlds are partly personal, partly shared places where human beings use ecological activity to orient to others, to sign-based action, and, importantly, to selves (as persons). Humans thus become makers of (partly shared) worlds as valued novelties draw themselves into the becoming of being.

KEYWORDS: Enaction, Homeostasis, Languaging, Umwelt, World-Making

PANEL PROPOSALS

Titles and Texts of Abstracts with Keywords

֍ [PA] Semiotics and National Identity (convened by SEBASTIÁN MORENO BARRENECHE)

ABSTRACT: The purpose of this panel is to generate a space to deal with phenomena and issues linked to the nation and national identity using a semiotic perspective. Although the panel welcomes theoretical presentations dealing with nations, nationalism, and national identity, it aims above all at being a laboratory for colleagues to present relevant and solid analytical work using semiotics as the main theoretical perspective to study texts originating in and expressing discourses and social imaginaries about the nation in different geographical contexts. These texts can be national symbols, national identity, national stereotypes, national literature, national music, national branding, and other discourses and texts that construct the idea of distinctive national identities. The proposed objects of study can therefore range from official texts like flags, anthems, currency, etc., to more banal and mundane issues, like the presence of nations in sports events and inter-national contests like the Eurovision Song Contest. Different semiotic perspectives are welcome to approach objects of study like the ones listed, as long as the focus is set on signification and sense-making. Moreover, proposals from all around the world are welcome to make this panel a truly international one in the context of the World Congress of Semiotics.

KEYWORDS: National Identity, Nationalism, Banal Nationalism

֍ [PA] Semiotics of Religion (convened by JENNY PONZO and MASSIMO LEONE)

ABSTRACT: This panel intends to convey semioticians engaged in the study of religious cultures to participate in a debate about the role of religions in shaping reality in the contemporary world. This task seems to be particularly timing in a historical period in which religious identities are important factors in the imagination of realities and communities, for instance, in the positioning of individuals and groups in both conflictual and cooperative interactions. The reflection will cover the following topics: (1) How religious cultures determine the relationship between the body and reality, on one hand concerning new technologies and the digitalization and materialization of religious cultural heritage and practices (VR, augmented realities, AI, etc.), and on the other hand related to the rediscovery, re-

elaboration or emergence of new "techniques of the body" intended to trigger spiritual experiences, or to constitute a rituality reinforcing collective identities; (2) How religious cultures shape the relationship between human beings and the world (non-human beings, environment, etc.; (3) How religious cultures imagine the relationship between human beings and otherworldly realities; (4) How religious cultures shape the relationship between human beings (society, conflicts, interreligious dialogue, etc.). The panel is intended as an occasion to update on the state of the art in the semiotics of religions. Therefore, analyses of case studies are welcome but must be supported by a methodological and/or general reflection determining an advance in this field.

KEYWORDS: religion, body, community, interaction, humanity

[PA] Semiotics of Guilt: Reconstructing Collective Shame and False Confessions in Digital Media and Beyond (convened by CRISTINA GRECO)

ABSTRACT: The panel aims to bring together a diverse group of scholars to discuss semiotic perspectives, theories, and interdisciplinary approaches to the study of the representation of guilt in digital media and beyond. This discussion is designed to help attendees reflect more about the trigger of discourses surrounding real cases translated into collective shame and false confessions, where the public focuses on attributing the guilt or elevating the guilty, reconstructing collateral justifications and false confessions, built up on resisting stereotypes and ideologies. The panel also demonstrates how the constructed identities through media, for instance, stereotypical gender identity affecting the discourses surrounding gender-based violence, or long-term wars such as the Israeli-Palestinian conflict, can aggravate and reiterate existing power disparities and defenses in representation, thus mislead the society by creating effects of reality and altering the evidence. Being aware of the impact of media on cultural innovation and transmission, the panel chooses to focus on how media operates to produce meanings that reinforce dominant ideologies in defending the guilty and reconstructing collective shame and false confessions. By offering a concrete application of how semiotics can contribute to the understanding of media discourses regarding such a timely and urgent topic, the participants will formulate new research questions

and areas of intervention within the framework of cultural intelligence that fuels cultural innovation and encourages consistent decisions and actions.

KEYWORDS: Guilt, Collective Shame, False Confessions, Digital Media

[PA] Pluriverses of Latin American Semiotics (convened by Germán García, Mónica Cataño, and Andrés Castiblanco)

ABSTRACT: The worlds that make up Latin American contexts are a bid to identify the vitality of the processes of signification that originate in ways and forms of life, expressed from particular cosmovisions such as the indigenous, mythologies and urban imaginaries that weave meaning from the appropriation and use of technologies, as well as the migratory phenomena that transform culture, life and mold the body at the same time. Pluriversity defines the quality of this world in which we must all have a place and succeed in building a better possible world, admitting its plurality and diversity. Some stimulating experiences serve as examples to allude to the issue in different latitudes. Bhutan defines a policy that measures the Gross National Happiness (GNH) of its citizens, privileging the well-being of its citizens as opposed to the Gross Domestic Product (GDP) that marks its interest in its economic extension. On the other hand, indigenous communities use the Quechua neologism Sumak Kawsay to emphasize collective well-being and the common good. Consequently, in Ecuador, the Ministry of Good Living appropriates the indigenous cosmovision to define the development of its citizens' lives with the environment. It is therefore worth asking: how does semiosis occur in Latin America? How have different ways of situating and thinking about contexts transformed or renewed the intercontinental currents of ways of understanding, deciphering, and sharing signs, meanings, and the diversity of languages in the territories? These possibilities of points of dialogue seek to contribute to how the semiotic experience is traversed, to propose, a Semiotics of Culture in its own Latin American key that places Latin American thought on the stage.

KEYWORDS: Intercultural: Cultural Identity, Intertextuality, Cosmovision

[PA] Facing Multiple Realities: Semio-Anthropology and Cultural Worlds (convened by LUDOVIC CHÂTENET and ANGELO DI CATERINO)

ABSTRACT: Taking a semioanthropological perspective, this panel aims to discuss how multiple realities take shape, coexist, transmit, and transform through interactions with others. It departs from the statement that the increasing interest of semiotics in anthropology has brought, in recent years the questions of 'real' and 'reality' back into prominence. The basis for discussion will constitute the works of the authors who have argued that human beings do not live in a single reality but rather experience multiple geographically and historically situated realities, resulting in a form of ontological multi-realism. These works have instigated the recent formulation of a semiotics of culture through reallocating the phenomenology and the concept of 'perspective' at the center of anthropological reflection, Indeed, they coincide with post-Greimasian attempts to revisit structural tools to consider human phenomena in their sensitive, experiential, and subjective dimensions. Such attempts have put forward theories suggesting that the world is made up of a mesh of cultures, which seem to live in their unique reality. On one hand, semiotic research has emphasized that contemporary cultures are composed of 'subcultures', that is 'local or regional' cultures, communities of users, affinities or opinions, in tension with each other and with the culture that subsumes them. On the other hand, ethnology has pointed out that cultures live in different natural and semiotic environments, with their own particular beliefs and languages, constructing singular 'semiotic worlds'. To explore how semiotics can account for these multiple 'worlds' or perspectives, as well as identify the benefits, limitations, and efficiency of its tools for the study of cultures and anthropological research, the proposed panel will invite reflections on themes such as semiotic theories for identifying cultural perspectives/viewpoints, methodology and practical analysis of (sub)cultures, perspectives on nature, culture(s) in their environment(s), or semio-anthropological approaches to digital cultures.

KEYWORDS: Culture, Perspectives, Worlds, Anthropology, Realities

[PA] Semiotics of Political and Strategic Communication: Unpacking Semiotic Processes, Conflict, and Security in Modern Society (convened by Andreas Ventsel and Ott Puumeister)

ABSTRACT: This panel departs from the constatation that people have lived in the last ten years in a time when crisis follows crisis – from this viewpoint, it is important to recall mainly the migration crisis that hit Europe, the outbreak of the global coronavirus pandemic, or the tragic war in Ukraine. Any crisis is also a communication crisis, where knowing or not knowing the cultural context can be both a problem solver and a problem creator. Contemporary communication primarily takes place through various media platforms, emphasizing the importance of identity and cultural memory in bringing socially significant topics to the agenda and shaping the audience's interpretation paths on the events. Any order that creates a semiotic identity involves excluding some other possible meaningful arrangements and, therefore, power is potentially included in every social practice of signification. At the same time, the excluded semiotic elements function as a boundary of the semiotic system and as a reservoir for the emergence of new semiotic phenomena. This means that sign processes are not only tools for mediating already existing power relations, but they are themselves a source of both social conflicts and power relations. The question of types of signs that dominate in shaping certain power relations becomes especially important in today's age of social media communication, which is performed at an increasingly fast pace. The emergence of political identities and communities on social media is dominated by affective reactions to current events – a tendency enabled by the prevalence of emotionally and visually oriented communication. Therefore, a systematic context-sensitive and multimodal analysis explaining meaning creation is necessary, helping to illuminate a broad spectrum of societal power relationships, conflicts, and security-related scenarios. This panel invites the presentation of papers on the issues of security, power, and semiosis.

KEYWORDS: Political Semiotics, Security, Crisis, Semiotics of Conflict, Strategic Communication

[PA] Signs and Realities in the Semiotic Discourse of Space and Time (convened by Dragana Vasilski)

ABSTRACT: This panel starts from the assumption that human beings are at the beginning of a new understanding and reality of their condition. Globalization and digitalization are new, but so is a new perception of space and time that, like the astronomical revolution led by Einstein, drastically alters the conditions of cities and landscapes, revealing realities that humanity has up until now ignored. The flexibility of architecture is predicated on the possibility of things not being as they are. Because of this, the question of form turns into a question of time, whereas the perception of time is discernible in jumbled, discontinuous pieces that nevertheless belong to the same whole. The present is changing due to the increasingly fluid sense of temporality, and being contemporary means coexisting with something else that humans place themselves with—either as a timeline or a reflection, but not as a historical position. The world humans live in, one of reflections and reproductions, transformations, and digital information, has abstracted the visual from the concept of space-time, which has resulted in a loss of substance in the realization of the world. Modern architecture (today) is irreducibly plural and architectural processes are often hybrids with methodologies coming from other disciplines based partially on codes external to themselves. Contemporary architecture is undergoing extensive experimentation.

KEYWORDS: Signs: Realities: Space: Time: Architecture

[PA] On Aboutness / The Sign We Missed: Semiotics of the Artefact (convened by Barend Van Heusden)

ABSTRACT: The first part of the panel starts with the assumption that what humans experience as aboutness is the result of and emerges with the decoupling of stable memories from an always unstable here-and-now. A distinctive trait of the human brain lies in the way it processes perceptual information. Perceptual stimuli are processed simultaneously, and in parallel, by two (sub)systems, one of which is relatively stable, absorbing only those sensory stimuli that fit into available 'beds', whereas the other is more flexible and less selective, allowing for the same incoming stimuli to work in different directions, combining multiple

movements, running through a variety of streams at the same time. While the first allows human individuals to recognize reality in terms of more or less stable memory systems, the second system makes us experience reality as an always novel combination of the memories available. It generates the experience of difference which characterizes our experience of the 'real'. Insofar as reality does not coincide with it, memory cannot but be about reality. The second part focuses on the sign-as-artifact and the imaginative (abductive) sense-making process. Artefact and imagination align logically with the three better-known sign types: the iconic, the symbolic, and the graphic (indexical), as well as with the more familiar semiotic strategies: perception, conceptualization (interpretation), and analysis. Art can be considered a test case for a cognitive semiotic approach that strives to take into account all the relevant dimensions of the human sense-making process. Semiotics has never been able to deal adequately with the artistic, as it lacked insight into the sign-as-artefact – the sign type that is constitutive of the artistic semiosis. Revaluating the artefact as a sign will eventually lead to a critical revision of the triadic and dyadic models that have been dominating the semiotic scene for a long time.

KEYWORDS: Aboutness, Abduction, Artefact, Imagination, Semiosis

[PA] Enunciation and Pragmatics: Sociosemiotics and Culture in Digital Times (convened by Eliseo Colon-Zayas)

ABSTRACT: This panel presents an interdisciplinary exploration of the intersection between sociosemiotics, pragmatics, communication, and digital culture in the context of contemporary digital domains. The concept of enunciation becomes problematic in a world where communication has radically transformed the relationship between social actors due to the use of digital technologies. The panel aims to analyze and understand the complex dynamics underlying human and human-nonhuman interaction in cyberspace. Enunciation is applied in this session to examine how subjects (individual and collective) construct meanings, interpret messages, and communicate on digital platforms. The session will explore how digital technologies have influenced the production of discourses and how messages are received and understood in an increasingly connected world. Highlighting pragmatics as a central area of study, we will emphasize it as a fundamental

theoretical framework for understanding how subjects, common places, affects, and arguments are built in the digital context. The pragmatic implications of online communication will be analyzed, including distance (ironic or otherwise), identification, ambiguity, and other discursive phenomena that take on new dimensions in the digital environment. Additionally, the session presentations delve into how various cultures influence and are influenced by forms of online communication. Papers will pay special attention to how digital communication constructs, maintains and transforms cultural identities through critically analyzing communicative practices in different discursive contexts and virtual communities, considering factors such as linguistic and cultural diversity and power dynamics and control operating in cyberspace. Participants in this panel will share semiotic research, case studies, and theoretical reflections that shed light on the challenges and opportunities the digital era presents for semiotics, communication theory, and cultural studies through interdisciplinary dialogue. It offers new perspectives on how semiotics approaches the complex networks of digital communication and their impact on our social and cultural realities.

KEYWORDS: Digital Culture, Cyberspace Communication, Digital Identities, Digital Technologies, Virtual Communities

[PA] Transference between Realities: Semiotic Relativity and Umwelt Building (convened by HONGBING YU)

ABSTRACT: This panel alludes to Thomas Sebeok's famous claim that 'the central preoccupation of semiotics is an illimitable array of concordant illusions', therefore, its mission is to mediate between 'reality and illusion'. Following such a reasoning, it is arguably sensible to inquire how humans live in and through a reality in the light of three interlaying dimensions, the representational dimension, the interpretational dimension, and the umwelt dimension. These dimensions are marked by two forms of modeling, namely semiotic modeling (representational and interpretational dimensions) and existential modeling (umwelt dimension). Umwelt, which involves 'existential modeling', serves as a scaffold for both types of semiotic modeling. Since humans are at the same time interpretive and cultural beings that are embedded in webs of significance that they have spun, one question that naturally follows is whether the semiotic modeling might have a role in

shaping—providing a counter scaffold for—the process of existential modeling, or in other words, whether and how diverse realities inform/contradict, permeate, and change each other. Embracing the possibility of the 'multiverse' of semiosis, this panel focuses critically on such relevant topics as semiotic relativity (including 'linguistic relativity') and umwelt building, among others. The panel welcomes papers that explore, on the one hand, how meaning is generated from semiotic resources in words, symbols, narratives, symphonies, paintings, comic books, scientific theories, mathematical theorems, and any other imaginative activity of which humans are capable, and on the other hand, how meaning thus generated can construct, shape, (mis)guide, and distort reality, in a broad sense of the word.

KEYWORDS: Semiotic Modeling, Semiotic Relativity, Umwelt, Reality, Illusion

[PA] Sign of Disaster, Disaster of Sign (convened by MOHAMED BERNOUSSI)

ABSTRACT: This panel aims to bring into tension two radically opposed poles, the first relating to our desire for survival through the signs and the order they promise, the second relating to that which both opposes and stimulates this desire for meaning, the catastrophic reality or the inevitable. Thus, reporting traumatic reality via verbal or iconic language seems an arduous and complicated enterprise, sometimes even doomed to failure. This is doubtless, for the question of how to tell or express disorder hides much more complex questions relating to the question of the memory of trauma, to the construction of an enemy as the personification of evil, to the political economy of disaster, or the inevitable cohabitation with potentially dangerous and destructive technology. These complex questions, generate other questions, depending on the genre chosen: fiction, testimonies, political speeches, but also films, TV shows, etc. It is a question of showing how, according to the specificities of each of the genres mentioned, the story or discourse of disaster can be studied because it reveals dynamics of the construction of disorder as a cultural fact referring to precise models, and ends by acting on the trauma or disaster in question by dictating behaviors or actions. The following axes and many others can be considered: (1) Verbal Signs and Traumatic Reality; (2) Visual Signs and Disorder; (3) Memory and Trauma; (4) Physical Disaster and Metaphysical Disasters; (5). Story and Disaster.

KEYWORDS: Narrative, Trauma, Disaster, Memory, Verbal & Visual Language

[PA] Semiotic Wars: A Study of Semiotic Weaponization (convened by ROBERT BOROCH)

ABSTRACT: This panel takes for granted that conflict generally represents political, economic, ethnic, or cultural rivalries regarding their semantic representations. There are different kinds of semiotics — social conflict or armed conflict — depending on whether it involves broad social communication or spreading specific ideas or ideologies. In peacetime and during armed conflict, research in conflict semiotics is an excellent example of how semiotics may be used to produce information-impact activities. The semiotic struggle has distinct forms and forcefulness in different peace and armed conflict states. The panel, therefore, invites various contributions focused on using semiotic systems to wage ideological or armed struggle. Due to this, the panel invites various contributions that address how semiotic systems are used to wage ideological or armed conflicts and construct propaganda narratives to gain information superiority. As a social phenomenon, we want to discuss how semiotic tools can assist in understanding anthropological aggression and anthropological defense. Hybrid attacks are often based on the construction and dissemination of sign systems. Moreover, a hybrid attack involves creating and disseminating sign systems that encapsulate propositional values sensitive to particular social groups. The hybrid strikes conducted by Russia against Ukraine, the Baltic States, and Poland provide an example of this kind of conflict. In this regard, anthropological aggression takes the forms of informational, ideological, or symbolic conflict. Thus, anthropological aggression takes the forms of informational, ideological, or symbolic conflict. Sign systems are used to achieve an exact social impact that influences people's behavior, outlook, or perception of reality. On the other hand, anthropological defense is communities' spontaneous or organized action against anthropological aggression. We want to raise issues about semiotics as a warfare tool or weapon - weaponizing semiotics.

KEYWORDS: Semiotic Anthropology, Semiotics of Conflict, Anthropological Aggression, Anthropological Defense

֍ [PA] Communicology: Reality Convergence of Semiology and Phenomenology (convened by RICHARD L. LANIGAN and JACQUELINE MARTINEZ)

ABSTRACT: The panel begins with the statement that communicology is the human science study of embodied communication. It is a dialogic discourse process of Self, Other, and World in the thought of (1) Edmund Husserl on intersubjectivity, (2) Maurice Merleau-Ponty on perception, and (3) Michel Foucault on expression. Communicology blends a chiasmatic logic concern with the twists and turns of ontology: the Signs of Being-in-the-World [(A) Human : (B) Being :: (a) being : (b) human]. The Trope Logic Model is Substance : Whole :: Part : Attribute = Metaphor :: Metonymy, in Roman Jakobson's phenomenological structuralism of discourse. The qualitative proportions of (1) Actuality and (2) Reality are counterposed to the quantitative ratios of (3) Surreality and (4) Ideality. In Charles S. Peirce's terms: (1) Signs are the embodied Relations [Thirdness] of (2) Icons, (3) Indices, and (4) Symbols linking Content [Firstness] to Form [Secondness]. Phenomenologists study content to find form, while semioticians study forms to find content. The turns (reverses) of encoding and decoding along with the twists (inverses) of messages and codes constitute the logic process writ large in Discourse as the human ecology of shared conscious experience. The panel is particularly interested in applied, pragmatic investigations of human comportment in social and cultural contexts. The work of Gregory Bateson, Roland Barthes, Ernst Cassirer, Helmuth Plessner, Thomas Fuchs, Karl Jaspers, Jürgen Ruesch, Alfred Schütz, and Claude Lévi-Strauss are exemplary guides.

KEYWORDS: Communicology, Phenomenology, Discourse, Chiasm

֍ [PA] The Nature of Iconicity (convened by NASTAZJA STOCH, ALEKSANDRA HORECKA, and PIOTR KOZAK)

ABSTRACT: This panel aims to discuss fundamental questions regarding the nature and role of iconic signs. It is remarkable that in any semiotic classification of signs, icons hold an indisputable position. Their form that resembles their content ensures their high epistemic value and makes them ubiquitous and prevalent in everyday experiences. Iconicity is present in various phenomena among humans

and animals. Iconic signs are indispensable in scientific reasoning, imagination, artistic creation, and perception. Moreover, they are used in many forms in different modes of communication. It is no wonder that the question of the nature of iconicity remains of central interest in 21st-century semiotics and philosophy. Prospective contributors may address the following, albeit non-exhaustive, list of topics: (1) the Nature of Depiction; (2) the Subjectivity/Objectivity Principle in Identifying the Similarity; (3) the Issue of Resemblance; (4) the Models of Reasoning; (5) the Interrelationships between Comparison, Analogy, and Metaphor; (6) the Nature of Iconic Representation; (7) the Correlation between Images and Diagrams; (8) the Semantics and Pragmatics of Iconic Signs; (9) the Distinction between Icons and Symbols with Naturalness Arbitrariness or Conventionality; and (10) the Difference between Linguistic and Pictorial Modes of Representation. The panel welcomes papers studying the nature of iconic signs in their various applications, including, but not limited to, language, gestures, art, visual communication, culture studies, and so on, from all different semiotic traditions, such as Peircean semiotics, biosemiotics, cognitive semiotics, Lvov-Warsaw school semiotics, linguistic semiotics, etc.

KEYWORDS: Icons, Images, Diagrams, Natural Signs, Resemblance

֍ [PA] Semiotics of Industrial Art: Between Technology, Politics, and Senses (convened by JIA PENG, ALIN OLTEANU, and JORGE URUEÑA LOPEZ)

ABSTRACT: This panel explores diverse semiotic approaches to industrial, in the inquiry into relations of meaning between technology, politics, and sense perception. It aims to bring together the broad plethora of possible semiotic approaches, corroborating them towards an encompassing framework. It departs from the assumptions that the term industry involves economic activities and art indicates inspired processes transcending any practical purposes to make their forms 'significant'; thus, industrial art crosses and blurs the boundaries between artistic creation and commercial production. Tactically and ironically deconstructing, the 'uselessness' of art has been criticized concerning photography and film for devastating the purposiveness of creativity or for the sake of producing profit through offering pleasure. Since semiotics examines the dynamical movements and

interactions of different elements in/between systems, it provides insights into the new roles of art creation in contemporary industry and everyday life, beyond traditional value-charged assessments. In industrial art, the processes of artistic production, display, and consumption, as well as aesthetic experience and meaning generation, are constantly contested by forces at work through media, culture, and commerce. Emerging tensions give rise to new art forms, media, and venues and raise important questions, such as: (1) How do artists evaluate the importance of the market and balance the relationship between creativity and self-expression with an orientation toward profit-making? (2) What elements are encoded to shape the new aesthetics in the art industry scene? (3) In what ways do the reception of the audience and consumers affect the art production?, and (4) To what extent do the new industry mechanism, aesthetic codes, and media technology alter our way of perception? The convenors of the panel are interested in presentations tackling these or related questions.

KEYWORDS: Contemporary Art, Industrial Art, Semiotics, Aesthetics, Media

[PA] (Re)Designing Realities (convened by Rodrigo Morais, Roberto Chiachiri, Camila Nascimento, Samuel Rodeia, and Gonçalo Figueiredo)

ABSTRACT: This panel proposes an in-depth reflection on the role of design as a potential mediator in the construction of realities. The central theme addresses the concept that every reality is formed through signs, which can be understood as manifestations and representations that constitute the very essence of reality. Design, perceived here as a language in itself, plays a crucial role in generating signs that shape our perceptions and everyday experiences. We will explore the multiplicity of languages within design, emphasizing not only the interpretation of these languages but also their active production. We highlight the symbiotic interaction between the production and interpretation of languages, and how these dynamics exert a vital attraction in environments and ecosystems that encompass human diversity. Considering the design as a language, specific processes are needed for its manifestation. In this context, panelists will delve into the applicability of social design, speculative design, and generative design as approaches that offer innovative perspectives on how designers engage in creating

realities within the context of human development. This panel welcomes contributions that investigate the development of realities, exploring, through design (or otherwise), the quest to make the world an environment where everyone participates in a collective and equitable consciousness, grounded in the principles of semiotics.

KEYWORDS: Design, Realities, Language, Semiotics, Representations

[PA] Semiotics and the Elderly: Embracing a Semiotic Approach to Understanding an Ageing Society (convened by FEDERICO BELLENTANI and MASSIMO LEONE)

ABSTRACT: This panel departs from the statement that the aging of the population, resulting from improved living conditions, hygiene, and medical care, is a key trend in industrialized societies. It is worth noting that the World Health Organization recently projects those aged 60 and above to increase from 1 billion in 2020 to 1.4 billion by 2030. Research in this field is divided into medical and socio-psychological domains. The medical domain focuses on elderly care and technology, tackling issues like digitalization, disability rates, rising care costs, and health tech interest. Historically, this view often simplified aging as a technological problem, overlooking the complexities of technology adoption. Meanwhile, socio-psychological research has deepened the understanding of aging as a social phenomenon, especially its overlap with technology. While these studies offer practical medical and technological solutions to improve elderly life quality, they often treat aging as a problem and perpetuate negative stereotypes about the elderly. This panel aims to challenge stereotypes about aging through a semiotic approach, focusing on how society interprets aging and the cultural context of intergenerational communication. Its goal is to change negative perceptions of aging, reevaluating not just the language around old age but also the broader concept of aging. This includes questioning associations of old age with illness, the arbitrary definition of 65 as the start of old age, misconceptions about elderly learning and productivity, and their supposed dislike for digital technology. The approach advocates for a more holistic understanding of aging, moving away from strict age-based phases to prevent generational homogenization and division. The panel will cover topics, including: (1) Semiotic Frameworks for Ageing Studies; (2) Cultural

and Historical Perspectives on Ageing; (3) Elderly Interactions with Technology and Media; (4) Ageing in Literature and Other Kinds of Arts; (5) Memory Transmission Analysis within and across Generations; (6) Biosemiotic Perspectives on the Elderly's Bodily, Emotional, and Cognitive Dimensions; and (7). Designing Elderly-Friendly Urban Spaces.

KEYWORDS: Ageing, Elderly Care, Technology, Design, Intergenerational Communication

[PA]Aspects of the Prosaic (convened by Semir Badir and Carolina Lindenberg Lemos)

ABSTRACT: This panel departs from the definition that, in a descriptive sense, prosaic is simply characteristic of that which is written in prose, in contrast to poetry. As an extension, it defines texts and discourses which imitate the extralinguistic reality. However, it is often the case that the word is used with an evaluative sense and thus carries a negative connotation. In this case, prosaic means either (i) an excess of the quality it describes or (ii) a lack of the poetic character it opposes. As excessive, the prosaic underpins that texts in general, discourse in general, are not supposed to establish in all circumstances a mimetic relation with reality. Many justifications may be evoked for that negative injunction, namely: (a) reality is repulsive; (b) reality is dull and repetitive; (c) reality is simple and obvious. As lacking, the prosaic suggests that literary writing is in essence incompatible with a strictly mimetic function. Literary writing is based on the aesthetic manipulation of language, thus evicting all direct relation to reality. However, language often appeals to reality. The sense of purpose and the aspects of communication are traits of such appeal. On the contrary, the sense of truth as a property of texts and discourse seems to be due to an effect of reality within speech. These considerations point in favor of the prosaic, thus carrying a positive connotation. The participants of this panel are invited to approach one or more of these aspects of the prosaic, putting forth the mimetism – assumed, deviated, denied, etc. – that a text or a discourse entertains with reality.

KEYWORDS: Discourse, Mimetic, Prosaic, Poetic, Text

[PA] Semiotic Explorations of Ecology [in Design, Architecture, Urbanism, Landscaping] (convened by ISABEL MARCOS and CLAUDIO GUERRI)

ABSTRACT: In the introductory statement of this panel, ecology, when examined from a semiotic perspective, is seen as revealing itself as a complex reality, intertwining tangible environmental phenomena with theoretical, physical, and symbolic representations. This manifestation possibility invites researchers of ecology to explore the interconnections between semiotics, design, architecture, urbanism, and landscaping. Thus, ecology, connecting the tangible aspects of the environment to the different semiotic constructions, is presented here as shaping the human understanding of and interaction with this reality in terms of the following investigative domains: (1) Semiotics in Environmental Communication, which postulates to explore how semiotic systems contribute to the communication of environmental issues; (2) Semiotic Analysis of the Ecological Crisis, which aims to investigate semiotic representations of the ecological crisis in different discourses; (3) Ecological Language and Technological Innovation, which asks to study the creation of a specific semiotic language to discuss ecological issues, with an analysis of the impact of technological innovations; (4) Semiotic Ethics in Design, which advises exploring the moral implications of semiotics related to growth in the fields of design, while inquiring how do signs contribute to the formulation of new ecological ethics in design? (5) Semiotics in Bioclimatic Architecture, which recommends examining the role of bioclimatic architecture and how the signifying elements of this approach are used to create the maximum ecological impact of natural resources; (6) Urban Semiotics and Environmental Policy, which suggests examining how new ecological practices in the urban context impact environmental policies, while interrogating about what is the ecological significance of these urban practices and how do they shape environmental policies? (7) Landscape Semiotics and Ecological Impact, which requests to study of sign usage in vegetal, urban, and architectural landscapes, with special reference to their ecological impact, while inquiring how landscape semiotics influence environmental awareness and sustainable practices? That's why the panel conveners invite semioticians, designers, architects, urban planners, and landscape architects to submit communication proposals exploring these subjects. Adept representatives of theoretical and applied disciplines are welcome to join this

collaborative reflection that seeks to illuminate the interconnections between semiotics and ecology in design in general and to contribute to a truly interdisciplinary dialog.

KEYWORDS: Semiotic Systems, Ecological Signs, Design Decisions, Interdisciplinary Dialog

[PA] Semiotics of Nature-Culture Relations (convened by KATARZYNA MACHTYL)

ABSTRACT: The panel welcomes papers dealing with nature-culture relations from a semiotic point of view. The main research problem of the panel may be approached from both theoretical and ontological perspectives. In general, the first one may concern semiotics-semiology relations, i.e., the juxtaposition of Peircean and Saussurean views. The second approach concerns how semiotics deals with nature-culture relations as objectively existing realities. These relations may be of a different kind: from opposition to unity. These two approaches raise the question of general semiotics (general semiotic theory) and global semiotics as a metascience. Another perspective the problem of the semiotics of nature-culture relations may be approached is the opposition of cultural semiotics and biosemiotics – the one that dominates in humanities. Biosemiotics assumes that culture is a part of nature and thus challenges cultural semiotics, and the other way round: Cultural semiotics assumes the exceptional position of the human being in the living nature and thus challenges biosemiotics. With this in mind, it seems to be of the highest importance to discuss the relations of semiotics (whether it is the semiotics of culture, semiotics of nature/biosemiotics, global semiotics, etc.) to contemporary non-anthropocentric orientations within art and humanities, e.g., posthumanism, eco-humanities, selected fields of anthropology, etc. The panel invites contributions dealing with (but is not limited to) the theory of semiotics, biosemiotics, and semiotics of culture, as well as with the semiotic view on nonhuman subjects, umwelt(en), semiosphere-biosphere-semiosphere, environment, ethics (with nature, environment, environmental crisis, etc.), and art.

KEYWORDS: Nature, Culture, Biosemiotics, Global Semiotics, Non-Anthropocentric Humanities

[PA] Faces Reloaded: Rebirth, Reproduction, Revival, and Regeneration in Digital Semiotics (convened by MASSIMO LEONE and CRISTINA VOTO)

ABSTRACT: This panel seeks to explore the profound semiotic implications of the human face in the contexts of rebirth, reproduction, revival, and regeneration. In a world where digital technology and biotechnological advancements are rapidly evolving, the human face becomes a significant symbol and subject of these transformative processes. The panel will examine how the face, as a vessel of identity and expression, is being reimagined and redefined in contemporary culture and technology. Its key themes concentrate around the (1) Rebirth of Facial Semiotics, which focuses on analyzing how the digital era has led to a rebirth in the understanding and interpretation of facial expressions and identity, as well as, exploring the new meanings emerging from this transformation; (2) Reproduction of Faces in Digital and Artificial Intelligence Technologies, which postulates delving into the reproduction of human faces through technologies such as AI, deepfakes, and virtual reality, with special reference to discussing the implications of these reproductions for authenticity, identity, and reality; (3) Revival of Cultural Facial Expressions and Identities, which invites to investigate the revival of traditional and cultural facial expressions, adornments, and markings, while exploring how these elements are being reintegrated into modern identity narratives; (4) Regeneration through Biotechnology and Cosmetic Alterations, which leads to examining the role of biotechnology and cosmetic surgery in the physical regeneration of the face, as well as, discussing ethical, social, and psychological aspects of altering facial appearance; (5) Facial Recognition and Privacy, which postulates addressing the resurgence of facial recognition technology in security and surveillance, and its impact on privacy, civil liberties, and social norms. To sum up, this panel offers an interdisciplinary exploration into the changing semiotics of the face, framed through the lenses of rebirth, reproduction, revival, and regeneration. It aims to provide a comprehensive understanding of the face's role in contemporary transformations of identity, technology, and culture. This revised structure aligns the panel's focus closely with the key themes of rebirth, reproduction, revival, and regeneration, specifically through the lens of the human face's role in contemporary semiotics.

KEYWORDS: Face, Rebirth, Regeneration, Reproduction, Revival

֍ [PA] How Do We Exist With Our Signs… On the Epistemological Foundations of Semiotics (convened by EERO TARASTI)

ABSTRACT: The focus of this panel is on the existence of human subjects with their signs. It exposes the role of the subject which has been taken into account in diverse manners in various periods of semiotics. In this context, it is worth pointing that if the structuralist idea was to ignore the presence of human individual, starting from Claude Lévi-Strauss, Jacques Lacan, and Michelle Foucault, who paid attention to the epistemic levels of culture and human mind, then later on, in the so-called 'post'- periods, as poststructuralism, postmodernism, and the like, it was then revalorized again, until the time of the vacillation of the pendulum to post-humanism. Worth revealing is the fact that the human subject, considered as an investigative object of existential semiotics, does indeed live in a concrete world, in which she/he tries to find her/his place of existence amidst multiple signs. Therefore, researchers might pose the question of whether they can reconstitute a new epistemological phase of semiotics by combining what classical semiotics and continental philosophy have said about this. They may be aware of facing a new paradigm of sign studies in the conceptual field. What is noticeable, the existential aspect is at present strongly emerging in the human sciences, albeit it does not mean any return to the days of existentialism. Prospective participants of the panel are advised to be familiarized with such positions as Sein und Schein: Explorations in Existential Semiotics, written by Eero Tarasti (2015), Transcending Signs. Essays in Existential Semiotics, edited by Eero Tarasti (2023), and The Routledge International Handbook of Existential Human Science, edited by Huon Wardle, Nigel Rapport, and Albert Piette (2023).

KEYWORDS: Existential, Epistemes, Classical Semiotics, Continental Philosophy, Human Mind

֍ [PA] Internaturality and Meaning (convened by GIANFRANCO MARRONE and TIZIANA MIGLIORE)

ABSTRACT: This panel informs the prospective panel participants about a semiotic theory about internaturality, set in Italy ten years ago, drawing on the ethnographical study of sciences and techniques, of the epistemology that stems from

it, and of research in the anthropology of nature. The core idea of this theory is that we should not talk about the background of a unique nature, from which the plurality of cultures, by contrast, is then constituted. Reasoning in those terms implies an ontological distinction between nature and culture and a conflation of these terms with human, not human and machine, with the contradictions it generates (ex: how forests "think"?; how does artificial intelligence "think"?). Parental systems, hunting practices, ecological attitudes, prescriptive logic of alimentation, digital acts of processing data, and creating images show how we should instead talk about a plurality of natures, that engage in reciprocity with the plurality of cultures. The use of pronominal systems across these fields proves that every being is the cognitive result of the other's perspectives, habitus, and affects. The Achuar tribe in Amazonia refers to animal and vegetal species using the second singular person 'you', while they refer to other tribes using the third singular person. As it happens in the insights on migration, where the hard integration of foreigners leads to a preference for the notion of interculturality over multiculturalism, similarly we will develop the issue of the plurality of natures by preferring the concept of internaturality. Natures are not only multiple but intertwine with each other, without any pre-established identity except as the outcome of processes of mutual transduction. The panelists will be solicited to define internaturality with better-known concepts – actantiality, modality, enunciation… – and to propose case studies that delve into how different natures are formed and signified.

KEYWORDS: Internaturality, Anthropology, Perspectivism, Transduction

[PA] Women, Femininity, and Gender… Who We Gonna Call? Semiotics! (convened by CRISTINA VOTO, MARIA GIULIA DONDERO, MARITA SOTO, DARIA ARKHIPOVA, and ALUNIMÉ ROSSO)

ABSTRACT: This panel aims to highlight women's contributions to semiotic studies through collective reflection on (a) their productions, (b) their theoretical and methodological focus, and (c) the challenges posed by gender-oriented analysis. The proposal arises from the need to establish a space for dialogue, not only to highlight the work of women in our discipline but also to explore the narrative structures of gender-shaping enunciative practices. The panel will include three research axes: (1) Women in Semiotics. This session will highlight women's

historical and geographical contributions to semiotics. The conferences included in this panel will explore the dimension of women researchers' participation in semiotic studies to rectify historical imbalances and evaluate the perspectives that women bring to the field; (2) Feminine Ways of Doing or Being. This session will show disciplinary isotopies from a female perspective to highlight the relevance of specific topics in women's research and to amplify the practices embodied in the configuration of theoretical frameworks and the pragmatic applications of semiotics in various fields. The works included in this panel will be concerned with reflecting on the place of women researchers in the production of knowledge and the type of objects studied for the designing of the theoretical-methodological frameworks; and (3) Semiotics of Gender. This session will explore how semiotics analyzes gendered meaning to address the issues of identities, genres, and technologies. It extends to the actantial functions and relative types that manifest in textual tokens, enunciative practices, and the construction of experiences, which can become ingrained habits. The papers included in this panel aim to analyze the possibilities enabled by our discipline to improve research instruments on gender semiosis. This multifaceted examination promises to enrich the global semiotic discourse and inspire a more inclusive and representative future in our discipline and academia in general.

KEYWORDS: Women, Femininity, Gender, Methodology, Theory

[PA] Semiotic and Artistic Realities (convened by MAŁGORZATA GAMRAT)

ABSTRACT: This panel departs from the assumption that art can be a reflection of reality, describe it through the use of appropriate means, comment on it, or even create its unique reality. As such, art contributes to the creation of the multiverse, multi-reality, and the perception of reality in many layers. This statement applies to each field of art – from the most traditional ones (related to word, sound, or image) to the most recent multi- and transmedial, although in some areas it is much more perceptible (e.g., literature, cinema). Art is also a tool for interpersonal communication, often using signs and symbols as the basic element that serves, among other things, to respond to reality. For this reason, semiotics is to be seen as an excellent tool for examining works of art, regardless of the field to which they belong. Accordingly, this panel aims to examine how art reflects and

describes reality, comments on it, creates new realities, and also influences and stimulates the recipients' perception of reality. It is also an attempt to explore various interactions between art and reality (realities). The main point of attention in the panel constitutes questions: (1) Which means are used in the different arts to react to, describe, and create reality (realities)? (2) Which codes are used by artists to present reality (realities)? (3) How do arts/artists describe reality (realities)? (4) How do codes and signs function in artistic reality? (5) Are these codes and signs universal or idiomatic for particular artists, periods, places, etc.? (6) How is it possible to translate the codes and signs in and between different arts? (7) Which tools semiotics offers researchers for the inquiry into these topics? and (8) What kind of knowledge about human culture, human beings, and communication does the semiotic approach to art bring?

KEYWORDS: Arts, Reality, Semiotics, Communication, Perception

֍ [PA] Jerzy Pelc and Polish Semiotics (convened by TADEUSZ CIECIERSKI, MAŁGORZATA GAMRAT, and FILIP KAWCZYŃSKI)

ABSTRACT: This panel aims to gather scholars interested in Jerzy Pelc's work and ideas in semiotics (including logical semiotics, philosophy of language, etc.) as well as in the works and ideas of other Polish semioticians. The year 2024 marks the centenary of Jerzy Pelc's birth, providing a good opportunity to commemorate his achievements. In his research, Jerzy Pelc continued the philosophical traditions of the Lviv-Warsaw School, especially its three representatives, Tadeusz Kotarbiński, Kazimierz Ajdukiewicz, and Władysław Tatarkiewicz. Aiming at a broader examination of Jerzy Pelc's legacy, its sources, and its environment from both Polish and international perspectives, the panel does not offer a restricted list of topics, but the following examples might fit its scope: (1) Theories of Signs in Polish Semiotics (Jerzy Pelc, Leon Koj); (2) Theories of Meaning in Polish Semiotics and Philosophy of Language (Kazimierz Twardowski, Kazimierz Ajdukiewicz); (3) History of Polish Semiotics and Philosophy of Language (from Lvov-Warsaw School to the present); (4) Approaches to Fiction in Polish Semiotics (Roman Ingarden, Jerzy Pelc, Jacek Paśniczek), (5) Functional Approach to Semiotics and Natural Language Philosophy; (6) Indexicality, Context-Sensitivity in Polish Semiotics (Janina Kotarbińska, Izydora Dąmbska, Leon Koj, Jerzy Pelc); (8) Truth

and Content (Jan Łukasiewicz, Stanisław Leśniewski, Alfred Tarski, Henry Hiż), (8) Logic and Natural language (Barbara Stanosz, Adam Nowaczyk); or finally (9) Aesthetics and Semiotics (Roman Ingarden, Władysław Tatarkiewicz, Mieczyslaw Wallis /originally Walfish/). The panel encourages the authors, when preparing the submissions, to take a closer look at special issues of Semiotica (Volume 2021 Issue 240) devoted to the work of Jerzy Pelc (where one might find information about his work), to the volume 'Semiotics in Poland: 1894-1969 (Synthese Library 119) and to all volumes of Semiotic Studies (edited by Jerzy Pelc) which cover the work of numerous Polish semioticians from the 1970s (English version available online as Studia Semiotyczne – English Supplement).

KEYWORDS: Jerzy Pelc, Philosophy of language, Logical Semiotics, Polish Semiotics

[PA] Semiotics of Sustainability: Reinterpreting Waste and Cultural Heritage (convened by Francesco Mazzucchelli, Elonora Chiais, and Massimo Leone)

ABSTRACT: This panel aims to explore the semiotic significance of upcycling and its role in reshaping cultural heritage. It examines how semiotics, as a study of signs and texts, is pivotal in transforming societal perceptions of waste, particularly in the context of plastics and textiles. The panel will focus on the semiotic processes that reframe waste materials as valuable cultural artifacts, thereby redefining cultural memory and heritage. The panel will highlight the semiotic relevance in understanding and altering the narrative around sustainability and environmental consciousness. Prospective panelists will be sought mainly among semioticians specializing in material culture and environmental communication and cultural studies experts with a focus on sustainability and heritage. Their interest spheres should concentrate on the following discussion points: (I) Semiotic Interpretation of Waste as a Cultural Symbol; (II) The Role of Semiotics in Altering Public Perceptions of Upcycling; (III) Cultural Memory and its Impact on Sustainable Practices; and (IV) The Fusion of Semiotics and Environmentalism in Contemporary Society. Specific goals of inquiry will encompass, in particular: (1) The Deep Dive into Semiotic Theories and Practices. The panelists will explore various semiotic theories and practices, particularly focusing on how signs are constructed,

deconstructed, and reconstructed in the context of material waste. This involves examining the language and symbolism associated with waste and upcycling; (2) The Semiotic Analysis of Upcycled Artifacts. A key part of the panelists' discussion will involve analyzing actual upcycled artifacts, examining how these items carry semiotic significance and how they communicate new values and meanings; and (3) The Role of Semiotics in the Cultural Reappropriation of Waste. The panelists will explore how semiotics aids in the cultural reappropriation of materials traditionally viewed as waste, thereby contributing to a shift in cultural and societal values toward sustainability. In the outcome, the panel should foster a comprehensive understanding of the semiotic dimensions of sustainability, encouraging interdisciplinary dialogue and innovative perspectives on the relationship between waste, culture, and heritage.

KEYWORDS: Sustainability, Recycling, Upcycling, Waste, Cultural Heritage

֍ [PA] 40 Years of Musical Semiotics (convened by MAŁGORZATA GAMRAT and EERO TARASTI)

ABSTRACT: The project "Musical Signification" was launched in Paris in 1984 by Eero Tarasti and other European scholars such as Marcello Castellana, Daniel Charles, François Delalande, Costin Miereanu, Luiz Heitor Corrêa de Azevedo, Gino Stefani, Ivanka Stoianova; and it is Eero Tarasti who has been the director of this Project for many years of its existence. The Musical Signification Project results from combining traditional methods of musicology and the various signs as well as Algirdas J. Greimas' theory of literary narrative, yet the concept of musical signification exceeds the borders of semiotics. This project opens new ways to understand music, and its functioning in culture(s) as a communication tool, and uncover the meanings behind the notes. Especially relevant is here the topic of 'musical competence', coming from the intergenerational transmission and interpretation of 'musical knowledge' which is based on the 'musical practice' of performers playing the role of 'instrumentalists' and vocalists' at various schools of music. It is worth noting that in 2024 musicologists celebrate 40 years of this project, and on this occasion, they would like to examine the field of research, its history, present-day inquiries as well as future perspectives. The convenors of this panel especially encourage, though not exclusively, papers in the following areas: (1) Musical Signification, Its Definition, History, and Investigative Field; (2)

Methods, Groups, and Schools of Musical Signification (3) Recent Research on Musical Signification; (4) Theories Connected to Musical Signification; (5) the Theory of Musical Narrative and the Theory of Topic; (6) the Theory of Musical Signification in Teaching and Musical Performance; and (7) New Ways and New Fields of Research for Musical Signification.

KEYWORDS: Musical Signification, Musical Semiotics, Semiotic Methods, The Theory of Semiotics, Musicology

[PA] Semiotic Approaches to Image Generation Models (convened by MARIA GIULIA DONDERO)

ABSTRACT: This panel will focus on current computer-generated images, notably those realized through generative artificial intelligence tools. Image generation of this kind is mainly achieved through two instruments: large collections of images stored in databases and algorithmic processes. The papers included in this panel will question the relation between compositional strategies and a complex referent that is no longer perceptual 'reality' but collections of images already produced and implemented within social practices (art, fashion, politics, and so on) and organized into fully structured databases. The panel will have two main objectives: (1) To study the intersemiotic translation between prompts in natural language and image compositions, and vice versa, i.e., the natural language description of images produced by the machine. Attention will also be paid to the differences between human prompts and machine prompts: although machine prompts cannot be conceived of as code proper, they are formed as a kind of syntax more easily recognizable and operable by machines. The visual results of each kind of prompt will be compared and evaluated to understand the relation between syntax and semantics in both visual and natural languages; and (2) To analyze the social statuses of automatically generated images, which can circulate as political, artistic or experimental pictures. Study cases such as fake news, images circulating in the art world, and scientific experiments will be examined. Examples of pictures circulating as scientific experiments are notably those that are produced by scholars in the digital humanities to test the functioning of databases and the intersemiotic translation between computational, verbal, and visual languages.

KEYWORDS: Computer Generated-Images, Intersemiotic Translation, Visual Language

֍ [PA] On Sign Typologies: Indices, Index and the Connection between Sign and Reality (convened by EUGENIO ISRAEL CHÁVEZ BARRETO and SEMIR BADIR)

ABSTRACT: This panel aims to offer a platform for discussion on contemporary semiotic theories, which deal with sign typologies while finding complications with placing the notion of 'indexical signs'. The point of departure will be here Kalevi Kull who has identified two types of 'indexes' according to whether typologies are mereological or taxonomical. In subsequent statements, attention will paid to some most representative attempts at dividing signs into respective types. The most well-known typology of signs contemporary semiotics deals with is the one proposed by Charles Sanders Peirce (typically reduced to icon–index–symbol). Yet, Ferdinand de Saussure, the proponent of semiology, set the basis for a typology of signs based on the conditions under which signs are produced. The cornerstone of such a classification is the distinction between signals as intentionally produced facts that acquire a sign function, and indices, as non-intentionally produced facts that are susceptible to interpretation (reminiscent of the old distinction of Augustinus Aurelius, known as St. Augustine, between *signa data* and *signa naturalia*). This distinction appeared in the thought of Charles Bally, Éric Buyssens, Georges Mounin, and Louis L. Prieto. Given their theoretical framing, the notions of 'indice' and 'index' should be treated in their respective differences. A step in this direction was made by Jean-Marie Klinkenberg who distinguished between indice and index based on the role attributed to reality in the constitution of each type of sign: for an indice, what links the sign and its object is an effective mind-independent relation (i.e., in Peircean terms, a relatively genuine index involving an icon, as the weather vane refers to the direction of the wind), for an index, the link between sign and object simply ensures the actualization of a given sign (in Peircean terms, a degenerate index, like the act of pointing, with one's finger, at something). The convenors invite participants to this panel to bring contributions both on the history of the notion of 'index' and 'indice' in the works of the aforementioned and related authors and on the theoretical implications that this distinction could have on contemporary semiotics.

KEYWORDS: Index, Indice, History of Semiotics, Sign Typology, Functionalism

[PA] Enunciation and Reality (convened by IVAN DARRAULT-HARRIS)

ABSTRACT: The theme of the 16th IASS-AIS Congress, “Signs and Realities”, directly concerns the central epistemological question of the semiotic work of Jean-Claude Coquet, who passed away on January 16, 2023. It was Coquet, indeed, who argued for the fundamental heterogeneity of language while opposing many linguists and philosophers. However, he followed Émile Benveniste's opinion that language develops at the intersection between physical and logical domains of nature and culture. While the contributions to this panel will pay a well-deserved tribute to Coquet, they will also broaden the scope of the problem of modeling enunciation, representing a variety of positions: from the strict immanentist one that refuses all recourse to reality, to the phenomenological one that makes reality an irreducible component of language. In the latter case, the discourse analyst will determine the enunciating instance at the origin of the discursive production and the predicates that characterize it: cognitive in the case of the scholar, or somatic in the case of the poet. For it is the somatic predicates that enable us to express the sensible, to bring reality into language, which re-gives it. The hypothesis of this foundational junction between reality and language is, with its analytical concepts, at the heart of Coquet's semiotic project. It is also a source of debate. Paul Ricœur himself, while recognizing language as the second expression of an apprehension of reality, refuses to consider bodily experience as inherent to language. Accordingly, It is a sincere hope of the convener that the main focus of this panel will provide an opportunity for a heuristic confrontation of various points of view, the clarification of which will help to transform potentially polemical positions into factors of dynamism for the discipline.

KEYWORDS: Coquet, Body, Enunciation, Reality, Semiotics

[PA] Semiotics of Consumption (convened by CLOTILDE PEREZ, CLARISSA M. R. GAGLIARDI, PAULINA GÓMEZ LORENZINI, LILIANA DE SIMONE, VANESSA SAIZ, and RAFAEL ORLANDINI)

ABSTRACT: The following panel will integrate the works resulting from academic research to understand the processes of signification involved in the different rituals of consumption, such as a search, purchase, possession, use, disposal, and/or

resignification (i.e., recycling, reuse, recover, and the like). Another aim is connected with the understanding of the symbolic power of materialities and immaterialities of culture including their mixtures that embody these meanings while sharing them through everyday media in different communication processes. This understanding of consumption as a broad semiotic phenomenon is interdisciplinary, in nature, since it underpins cultures and identities and engenders sociocultural imaginaries, practices, and productions. The topic of the panel includes also reflections on cultural heritage and consumption, media consumption, and its crossings by algorithmic logic, in addition to the impacts on the creative constitution of the offers and the reception of the public, seeking to understand the affections, perceptions, and emotions involved. The division of scientific labor in the panel will include the following themes: (1) The Semiotics of Consumption Rituals in Algorithmic Logic by Clotilde Perez; (2) The Uses and Reuses of Cultural Heritage: From Urban Commons to Signs of Consumption by Clarissa Gagliardi; (3) The Emotions and Politicization in Consumer Practices in Chile by Paulina Gómez Lorenzini, Liliana de Simone, and Vanessa Saiz; (4) The Creation of Advertising Based on Peirce's Three Types of Inferences by Rafael Orlandini.

KEYWORDS: Consumption, Cultural Heritage, Rituals of Consumption, Semiotics

[PA] Fashion, Semiotics and Reality: How Fashion Designs Gender Realities? (convened by José María Paz Gago, Bianca Terracciano, Maya Marx Starque, Giulia Adriana Ceriani, Román Padín, and Janiene Santos)

ABSTRACT: This panel departs from the claim that the signs used in fashion have a significant impact on both the construction and reflection of gender realities. Men and women are expected to conform to certain societal norms and expectations based on the clothes they wear and the imposed dress codes. Semiotic systems that reinforce cultural norms influence clothing styles, like suits vs. dresses. As a medium for both reflecting and shaping changing gender dynamics, fashion has the power to either undermine or uphold these signs of identity and alterity. It is fashion in reality that demonstrates how global interconnection impacts local gender realities and the importance of taking cultural factors into account when trying to express and develop different perspectives. Since the understanding of

gender and representation evolves in scientific research, it is vital to evaluate the semiotic elements of gender realities to seek more real and empowering depictions of women in fashion narratives. Inquisitive researchers can accordingly refer to gender realities portrayed in various languages and texts, but where clothing is used as a determining sign of identity. What is more, practitioners of studies related to sign and meaning can eventually think about developing a cross-cultural model of symbolic activity that articulates signals of gender identification through fashion. Phenomena such as transsexuality, transgender ambiguity, or queer aesthetics are so many issues related to identity and the breakdown of conventions to which fashion semiotics can try to provide answers. The researchers who are part of the International Association of Fashion Semiotics propose in this Panel to carry out a rigorous analysis of the social interrelation between dress codes and gender roles, their acceptance or transgression, as accepted and changing processes. in the post-contemporary world.

KEYWORDS: Fashion, Gender, Identity, Reality, Semiotics

[PA] Semiosis in Platformization and Digital Mediation (convened by Eneus Trindade, Arlete Dos Santos Petry, and Filipe Perez)

ABSTRACT: This panel seeks to aggregate academic research of an epistemological, theoretical, methodological, technical, and empirical nature, to understand numerous transformations that have occurred in artificial intelligence, mediatized algorithmic logic, internet of things, machine learning resources, deep learning, automation of natural speech understanding, among others, integrated with digital platforms for the production, sale, circulation, and consumption of products, brands, services, and social interactions. It also aims to understand the new logic, innovative aesthetics, and ethical reconfigurations implied in the current context of the digitalization of society, in search of the construction of bonds of meaning in singular, powerful, and persuasive semioses with and without the consciousness of users-producers-consumers-citizens. Interdisciplinary analytical studies on e-commerce platforms, omnichannel, digital social networks, games, various audiovisual productions, and other structures of production–sale–consumption–interaction, are also part of the research interests of this panel. Critical and purposeful reflections are welcome. The division of scientific work within the panel

will encompass the following topics: (1) Meta-Advertising and Semiotic Pragmatics: Issues of Interactions in the Mediations of Consumption by Eneus Trindade; (2) Aesthetics, Ethics, and Art in Video Games Consumption by Arlete Petry; (3) Transmedia as a Significant Strategy for the Engagement in the Consumption of Audiovisual Productions by Filipe Perez.

KEYWORDS: Digital Mediation, Digital Social Networks, Games, Platformization, Semiotics

[PA] Multiple Panoramas of Latin American Semiotics (convened by NEYLA G. PARDO ABRIL, EMILIANO VARGAS, BAAL DELUPI, MÓNICA SANTILLÁN, ROBERTO CHIACHIRI, and LUIS OSPINA)

ABSTRACT: The project "Multiple Panoramas of Latin American Semiotics" arises from the collective work of a group of doctoral students and young doctors, gathered intending to structure a diverse panel, capable of making an overview of the research efforts in the field of Semiotics in Latin America. The authors are mainly located in the digital world and explore this communicative ecosystem with a transdisciplinary perspective, addressing multiple objects of study: from art to science, from education to social networks, among other relevant topics in contemporary Latin American reality. The dissertations focus on specific contributions that help to the construction of plural semiotic approaches and that aim to understand research interests on the continent; it is a broad reflection that implies the heterogeneous nature of semiotic objects, which create perspectives and typologies articulated to spaces-territories and their communicative practices, exploring tensions and alternative routes to formulate an updated map of Latin American semiotics. In this way, the researchers ask themselves how meaning is organized in a multilingual, multicultural, and diverse region; and, how this complexity can be addressed from a transdisciplinary community that has Semiotics at the axis of its reflection, to finally establish how the plurality of meanings that are articulated to the Latin American condition can be recognized and made visible. This panel is open to Latin American researchers whose research is focused on the axes proposed in this summary.

KEYWORDS: Latin America, Multiculturalism and Diversity, Processes of Meaning and Communication, Semiotics, Transdisciplinarity

[PA] Sign Systems and Sign Users in Ecological Settings (convened by Elżbieta Magdalena Wąsik)

ABSTRACT: The focus of this thematic panel will be the dynamics and variety of the processes of the becoming of various sign systems through which semiotic subjects interact within and with their natural and cultural surroundings. In particular, the range of topics to be presented could be clarified here by a twofold reference to the biological concept of ecology, popularized in the humanities in the context of interest in the dependencies between human subjects in their broadly understood environments. Firstly, the most important component of the ecology of the sign systems constitutes, in a metaphorical sense, living organisms using them to exchange information; in the case of the signs of culture, it is humans as individuals and groups, for whom these signs serve as means of communication. Secondly, shifting the center of attention from the signs themselves to living beings as their users, capable of reacting to stimuli, reproducing, growing, and adapting, on the one hand, and thinking and acting, on the other, all kinds of signs functioning at different levels of message transmission should be considered their primary, semiotic ecology. Since the signs as such, being sent to and received from the environment by living beings, including humans, essentially vary in dependence on the biological complexity of their users and the type of relations connecting them with the world, therefore, they (the signs) not only differ in terms of their ecological-relational properties but also change according to the requirements and needs communication. Participants of the panel are expected to enhance the discussion on at least three groups of issues related to variation and changes in (1) the systems of signs, (2) the semiotic subjects and their subjective worlds, and (3) the intersubjective worlds, created in multimodal interactions between individuals and their manifestations through signs in multiple media.

KEYWORDS: Ecology, Sign Systems, Sign Users, the Becoming of Signs and Through Signs, Worlds Beyond Signs

[PA] Brand Semiotics (convened by Silvio Sato, Paulo Lencastre, Nuno Corte-Real, and Carolina Boari)

ABSTRACT: This panel involves reflections on the brand sign in its ability to identify, distinguish, and position products, services, projects, and ideas. It aims to

understand brands in their symbolic, evolutionary, and expressive dimensions. The expansion of processes, materials, and digital technologies has made it possible for new actions that integrate sensitive multimedia manifestations to be created and mediatized, building innovative paths of communication, marketing, management, and support for brands, so research on this subject is of interest to this panel. It includes theoretical and practical work on the interdisciplinary relationships that articulate brand management and semiotics, with methodological proposals based on the different semiotic schools (Peircean semiotics, Greimasian semiotics, and cultural semiotics, among others). It also includes academic work on the various actions of brands in the media environment and the public spaces of cities, in different socio-cultural, political, and media contexts. Reflections on brand sign expressions, such as name, logo, symbol, color, packaging, mascots, slogan, character, etc., in different media, are also of interest to this panel, as they have analytical potential that is profitable for understanding the brand sign and its new spaces of signification and for building links with different audiences. Conveners of this panels have divided their job into the following thematic domains: (1) Banking Brands in a Fintech Era by Silvio Sato; (2) Contributions of Semiotics to the Financial Valuation of the Brand by Paulo Lencastre and Nuno Corte-Real; (3) Skin in the Game: How Luxury Brands Appropriate Avatars to Create Fashion in the Digital Environment by Carolina Boari.

KEYWORDS: Branding, Brand Expressions, Marketing, Semiotics

[PA] Semiotics of Human Rights (convened by Roberto Chiachiri, Maria Ogécia Drigo, Luciana Coutinho Pagliarini de Souza, Maria Alzira de Almeida Pimenta, and Clotilde Perez)

ABSTRACT: This panel aims to explore the understanding of the signs that shape our understanding of fundamental human rights, while also addressing the challenges inherent in interpreting these signs from different cultural, political, and sign perspectives. By unveiling the layers of meaning present in speeches in various media, documents, various public demonstrations, institutional campaigns, and social movements, we intend to broaden the discussion from the perspectives of symbolic communication in human rights and their transformative potential, as well as the mechanisms through which such Discourses became established as

beliefs, convictions, opinions, and conduct. This panel will provide valuable information for academics, public and private management professionals, and activists interested in promoting a deeper and more effective understanding of the principles that underlie our search for justice and equality, inspiring new ways of producing meaning. It also integrates discussions on the potential of semiotics, in its different affiliations and schools, as an epistemological, theoretical, and analytical perspective in favor of understanding current codes and proposing new verbal, visual, sound, chromatic signs, etc., and their overlaps and mixtures in favor of communication and the broad experience of universal human rights. Particular panelists constituting this working group have divided their scientific labor into the following thematic sessions: (1) Semiotics and the United Nations Sustainable Development Goals by Roberto Chiachiri; (2) Distant Suffering: The Effectiveness of Mediation by Photographs of the War of Ukraine by Maria Ogécia Drigo; Luciana Pagliarini and Maria Alzira Pimenta; (3) The Methods of Fixation and Resignification of the Belief in the Conception of Charles Sanders Peirce as a Decolonial Path by Clotilde Perez.

KEYWORDS: Fixation of Belief, Human Rights, Semiotics, Signs of Suffering

[PA] Semiotics of Sexual-Emotional Relations: From Post-Confinement to Artificial Intelligence, Including Dating Sites and Video Games (convened by RAFAEL DEL VILLAR, and JOSÉ MIGUEL LABRIN)

ABSTRACT: This panel aims to problematize the semiotics of sexuality and affective relationships within the concrete cultural objects of current use, namely artificial intelligence (logical pole), the process of the current productive world in the process of being hegemonic, and dating sites (logical or sensorimotor, impulse pole) and video games (polarized in logic (strategy) or sensorimotor), principles of escape from the productive world. In departing from the assumption that for investigating in semiotic terms those interpersonal relationships that involve sexuality and emotions, the human body has to occupy a central place. In search of an appropriate framework, there is a need to elaborate specific concepts according to which the body might be seen, on the one hand, as a source of energy concerning its sensorimotor activity, and on the other, as a form of a psychic representation,

considered in metaphorical words as an envelope. It is thus the aim of a researcher to decipher the meaning of this envelope while bringing to light its significance to sexual-emotional relationships among human individuals under particular circumstances. Special attention will be devoted, among other things, to the research carried out in the COVID-19 situation. In search of the appropriate methodology for studying the subject and his/her body, it will be necessary to enter the domain of phenomenology where the transcendence from reality must be taken into account, and the principle of immanence in that reality has to be abandoned. For experimenting in selected areas of empirical research, it will also be important to develop such an investigative model, which could be applied to a given domain of study. Such a carefully elaborated conceptual and methodological framework might be used for social subjects and objects located in the domain of sociocultural logic with special reference to their bodily drives (sensorimotor) produced in concrete social processes, in a given historical period. Since the panelists will be facing a heterogeneous field, the panel aspires to draw conclusions from experimental reality and propose relevant ways for overcoming deficiencies or limitations of applied theory and methods.

KEYWORDS: Sex-Affective Relationships, Logical Sensorimotor Perception, Videogames, Dating Sites

[PA] Social Realities in Crisis and Pathways to Peace: Semioethical Perspectives on Signs, Languages, Ideologies, and Their (Mis)Interpretation (convened by Susan Petrilli and Devon Schiller)

ABSTRACT: This panel will depart from the assumption that today being a semiotician is to be a semioethician. Scientists are not only professionally responsible but also have a pragmatic duty to address what is happening, in the world, i.e., the unnecessary and unjustifiable tragedies that plague the Earth. The global crises that affect us all include, for instance, climate change and global warming; economic migration and food poverty; gender-based violence and threats to reproductive health; racial discrimination and social injustice; and their different manifestations. Over recent decades, this situation has accelerated. Now humanity has truly reached a tipping point. The COVID-19 pandemic has made all too clear the extent to which we depend upon one another as communities, governments,

individuals, and societies. The war perpetrated on Ukraine by Russia employs human rights violations, such as torture, rape, other sexual violence, and the deportation of children, as weapons of war. The war perpetrated on Palestine by Israel amounts to collective revenge and genocidal murder. But the list of the offended and the offenders cycles on without end, as humans, even harm the very earth, air, and water itself. This panel focuses on the 'semioethics' of this 'social symptomatology' as part of researchers' approach to studying signs of life and the life of signs. A semiotician's ethical responsibility is to analyze, explain, and interpret the signs and the symptoms of this widespread hurt across human and non-human environments and to do so with dialogic listening and emotional intelligence. The global society composed of human individuals faces a planetary emergency. Semioticians are researchers, scholars, and teachers as well. Together, they have the responsibility, not only to each other but also to future generations, outside and beyond their 'closed community' of scientific experts, to develop solutions that contribute to the making of a better world.

KEYWORDS: Global Crisis, Planetary Emergency, Semioethics, Semiotic Activism, Social Symptomatology

[PA] General Semiotics: Blending Structuralism and Pragmatism (convened by JAMIN PELKEY, TYLER JAMES BENNETT, and L'UDMILA BENNETT)

ABSTRACT: The panel begins with the ascertainment that during the past 100 years, attitudes toward semiotics have been divided along structuralist vs. pragmatist lines. Saussureans, Hjelmslevians, and Greimasians have typically been at odds with (or indifferent to) Peircean, Welbyans, and Sebeokian, and vice-versa, with the two camps being normally billed as complementary at best but ultimately incompatible. While theoretical diversity is healthy and important to preserve, finding ways to integrate oppositions – or to draw attention to their intrinsic continuity – is equally important for establishing General Semiotics. Following in the footsteps of Umberto Eco and others, over the past decade, a vast variety of projects have made progress in hybridizing structuralism and pragmatism, with important implications for the semiotics of psychoanalysis, critical theory, and embodied cognition. The conveners invite authors to present their specific

developments and blends of structuralist and pragmatist approaches to further nurture and cultivate the emergence of a general semiotic for the full flourishing of attention to ideology, meaning, evolution, and human potential. As references for additional reading, they propose the articles of Tyler James Bennett on the "Second-generation semiology and detotalization", published in Linguistic Frontiers (2021), and Ľudmila Lacková (Bennett) on the "Structural semiology, Peirce, and biolinguistics", published in Semiotica, as well as the book of Jamin Pelkey on The Semiotics of X: Chiasmus, Cognition, and Extreme Body Memory (2017).

KEYWORDS: Peirce, Saussure, Greimas, Eco, Detotalization

֍ [PA] The Role of Signs for Representing Contested Realities in Media, Text, and Performance (convened by Muthiah Ramakrishnan and Burla Venkata Naresh)

ABSTRACT: The constatation from which this panel departs is that human society is becoming a complex system that displays dichotomic appeals to people with multiple realities that are negotiated on the one hand and contested on the other hand. Despite the promises of modernity, the social realities that people encounter couldn't seen as making their life as easygoing, that is, the signs produced by social realities are constantly becoming undecipherable or at least hard to interpret. However, the complexity due to the overwhelming civilization attitude has not provided with them single reality, that is, as witnessed, there are multiple realities people have to encounter and to suit their lives accordingly. The plurality of reality, which is not mere co-existence of similar realities, but the presence of varied and different realities, is witnessed through the production of and presentation of modern life with new realities that are mixed and hybrid. However, in the globalization scenario, the realities are constructed and represented for different purposes, and it resulted in the fact that they are being contested for different reasons. Here, different media, forms of literature, and forming arts are seen as playing a vital role as mediators as well as platforms for representation and contestation. In the process of reality construction and representation, signs have extensive responsibilities and their active role has already been acknowledged by various studies available around the world. In this background, this panel offers a wide scope for scholars to present their well-researched paper on the interplay of signs in the

construction and representation of contested realities, and similarly, media, text (synonymous for oral and written literature), and performing arts (including folk and modern theatre) are functioning as medium as well as the site for the construction, representation, and contestation of these realities.

KEYWORDS: Contestation, Folklore, Media, Representation, Signifier

[PA] Unresolved Problems in Biosemiotics (convened by DONALD FAVAREAU, KALEVI KULL, and JOSHUA BACIGALUPI)

ABSTRACT: In the introductory statement, the conveners of this panel argue that the fundamentals of semiotics are not yet concisely formulated, and the theory of meaning-making still requires much work in its clarification. Biosemiotics plays a major role in this work since biosemiotics is an underpinning of General Semiotics. In their enumeration, among the unresolved problems they recognize, for instance, the following domains of inquiry: (a) the Minimal Conditions for a Metabolic System to Enable Semiosis; (b) the Relationship between Interpretation, Free Choice, the Subjective Present, Umwelt, Agency, Logical Paradox, and Semiosis; (c) the Operational Typology of Prelinguistic Signs; (d) the Nature of (Sign) Modality as Such; (e) the Existence (and Description) of Forms of Semiosis that Appear Elsewhere Than in Human Communication or Human Bodies; (f) and Many, Many other Unresolved Problems and Questions. Hereto, they also postulate to pay attention to the perspective and methods to be used for providing solutions to such problems – in particular, the role of mathematical and empirical study methods, which include several problems, such as: (g) Whether a Fundamental Semiotic Theory Can Be Formulated in Mathematical Terms; (h) Which Would Be the General Methods to be Used for Testing Semiotic Models? The panel will include a roundtable to discuss the unresolved problems in biosemiotics. Therefore, the conveners ask all interested scholars to participate in this roundtable and to propose ideas for solutions to these and other unresolved problems in biosemiotics that they are investigating.

KEYWORDS: General Semiotics, Zoosemiotics, Minimal Cognition, Models of Semiosis, Lower Threshold

֍ [PA] Semiotics of Videogames, Interactive, and Generative Media (convened by KRISTIAN BANKOV, EVERARDO REYES, and MATTIA THIBAULT)

ABSTRACT: This panel invites presentations in three research directions: (1) Semiotics of Videogames; (2) Semiotics of Generative Media; (3) Semiotic Research on the Integration of Generative Media into Videogames and Other Types of Interactive Media. For the (1) domain, the panel conveners expect proposals that explore the complex system of signs and texts within the digital gaming world. Topics may include interactivity in narrative structures, immersive experience, visual and audio symbolisms, player interaction, and the socio-cultural impact of gaming semiotics. Welcome, there are diverse methodologies and theoretical frameworks that contribute to human understanding of semiotics in digital game spaces. Panel participants are invited to share their insights on how meaning is constructed, perceived, and influenced within the realm of video games. For the (2) domain, the conveners expect presentations of research on digital content creation through computational processes of media synthesis. The rapidly evolving field of generative media, encompassing bots, deepfakes, generative art, and artificial intelligence (AI)-driven content, presents new semiotic landscapes ripe for exploration. Invited are here researchers, practitioners, and theorists with papers aiming to dissect the semiotic implications of generative media. Possible topics may include the signification processes in AI-generated texts, the interplay of authenticity and artificiality, and the cultural narratives shaped by synthetic creations. Join us in pioneering the semiotic discourse on these digital frontiers. Regarding the (3) domain of research, conveners intend to encourage the meeting and exchange of ideas among advanced semiotic researchers of digital culture and professionals/ theorists from the creative industries involved in the application of generative media in the design of video games and interactive media. Examples include here: (a) Content Creation: Video games can use generative media to create textures, landscapes, and even character models, speeding up the development process; (b) Personalization: Generative algorithms can tailor in-game content to individual players, enhancing user engagement; (c) Procedural Generation: Games like ‘No Man's Sky’ use generative algorithms to create vast, explorable universes with unique planets and ecosystems; (d) Narrative Development: Generative media can create dynamic storylines that respond to player choices,

leading to a more immersive experience; (e) Testing and QA: Generative media can simulate player behavior to test different aspects of the game, identifying bugs or balancing issues; Artificial Intelligence: AI-driven NPCs (non-player characters) with generative capabilities can provide more realistic and responsive interactions. In the final statement of their invitation to the panel, the conveners assume that the collaboration between these two fields is interesting for digital semiotics because it is driving innovation in game design, opening up new possibilities for storytelling, gameplay, and player experience.

KEYWORDS: Videogames, Interactive Media, Generative Media, Storytelling, Semiotics of Play

[PA] Forgotten Semiotics / Semiotic Forgetting (convened by Daina Teters)

ABSTRACT: This panel begins with some introductory statements on the subject matter and methodology of research. To begin with, the convener claims that although letting go or letting pass into oblivion has always been seen as a standard way of organizing cognitive processes on an individual and a collective level, nowadays, forgetting manifests extraordinary speed and profundity. Ideas, their authors, and technologies are subject to swift oblivion, or they are becoming trans- or disfigured over quickly. Today, mainly three conditions determine collective forgetting: the continuous redefinitions of the old/new divisions constituting the next one modern (would it be post-, neo-, meta, etc.), the subsequent destruction of the old as culturally inappropriate, and the rapidly developing imaging technologies. Oblivion is also fueled by disciplinary biases about what should and should not be included in a disciplinary biography memory. Forgetting mechanisms work in two directions - ignoring ideas and the authors who invented them or shifting meanings and ideas, signs, etc. In this process of contemporary forgetting, semiotics can be both a victim and vice versa - an active promoter of this process by shifting meanings and meaningful ideas, redefining words and signs, thus leading a 'history of forgetting symbolic knowledge'. The panel is dedicated to both the forgotten semiotics and the involvement of semiotic processes in the processes of forgetting. Special attention will be paid to the semiotic traces of phenomenological schools and branches, representatives of the Copenhagen School who passed away prematurely and therefore were forgotten together with their works, as well

as to the proto-semiotic ideas of Russian cultural researchers of the first half of the 20th century because, shortly, scientists will forget that they have forgotten them all of this. The convener of this panel encourages prospective contributors to submit proposals for presentations on the topic mentioned above or also forgotten to say in this brief explanation.

KEYWORDS: Oblivion, Semiotic Forgetting, Forgotten Semiotics

[PA] Hidden Orders Behind Visual Cultures (convened by DAINA TETERS, MetaMind Group)

ABSTRACT: The panel convener expresses, in the beginning, her opinion about the substantiation of the undertaken studies. As she means, in the role of researchers people tend to reduce everything to its formal overall qualities, usually visuality is associated with 'visual turn', 'iconic turn', or 'turn to visual epistemology'; they also cast visuality in various kinds of expressive contexts, in a disciplinary context, as some visual expression, illustrations, photographs, cinema, diagrams, schemes, or metaphors, without taking into account either their 'visual environments' or original contexts. This way, the self-reflections of the Western world often do not reflect the genetic traces of visual thinking and its corresponding constructions and technologies because we still write under the auspices of scientific rule systems in which visual paradigms are implanted in a hidden or transfigured manner. As regards the genealogy of Western visuality's deep structures, it is a historically cultivated multisensory complexity based on a combined body position-vision-understanding concept, which will determine the visualities' polysensoriality later. In pre-semiotic theorizations, in which the perception of signs (semas) is related to reading visible images from the surface, it was realized in visual cultural constructions, seen as theoria practices which at first were more related to the preparation of visions, while later the Romans associated them with the perception of what appears, performances, presentations, fictional image worlds, and extensions of seeing (*revidere* / *providere*). At the end of the ancient world, external visions were supplemented by internal ones. In all cases, the images were verbalized, with the result that the later etymologies of the termini technici for all practices associated with theoria and later derived from it are related to vision. The purpose of the panel is to deepen the understanding of visual meaning by tracing the morpho- and semiogenesis of the constructions mentioned above of

vision and characterizing their semantic features, as well as to describe the technical innovations of image production and reproduction, allowing the establishment of visual regimes of meta seeing, in other words, the ways of re-seeing.

KEYWORDS: Meta-Seeing, Polysensoriality, Visual Culture, Verbalized Images

[PA] Advertising Semiotics (convened by Bruno Pompeu, Ana Elisa Antunes Viviani, Maria Ogécia Drigo, Roberto Schmidt, Rogério Covaleski, and João Ciaco)

ABSTRACT: This panel brings together researchers who analyze the production, use, and appropriation of advertising by different audiences, as well as studies that investigate the formats and languages used in this privileged field of consumption. Of special interest in this area are proposals that examine the forms and effects that the incorporation of artificial intelligence is acquiring in this environment. It also includes works that explore the semiotic tradition of advertising analysis methods, studies that question the political dimension of contemporary advertising, and research on social advertising, governmental advertising, cause advertising, and post-cause advertising. In light of the different roles that consumption plays in today's society, it also seeks to examine advertising from the traditional symbolic aspects and from the new identity and values that have emerged after the pandemic. In this space, as linked to the social crises that have been experienced in various countries of Latin America and Europe, among others, proposals are also inserted from the discussion of cases that work on the recognition of the discursive axes and patterns of use under which various forms of protest and manifestation of social unrest that are channeled using advertising messages are organized. Individual contributions to the panel will concentrate on the following topics: (1) From the Political Dilemmas of Contemporary Advertising to the Urgency of Higher Education Based on Semiotics by Bruno Pompeu; (2) Social Advertising and Realities: The Domestic Violence Against Women and the Politics of Pity in Focus by Ana Elisa Antunes Viviani and Maria Ogécia Drigo; (3) How to Look at Advertising from the Perspective of Human Universals by Roberto Schmidt; (4) The Causes Defended by the Winning Brands of the Sustainable Development Goals Award at the Cannes Lions Festival 2018–2023 by Rogério Covaleski; (5)

Artificial Creativity in Advertising: The New Relations Between Brands and Consumers by João Ciaco.

KEYWORDS: Creativity in Advertising, Semiotics of Advertising, Social and Political Aspects of Advertising

[PA] Logical Semiotics in Poland (convened by ANNA BROŻEK)

ABSTRACT: This panel will introduce prospective participants and visitors to the history and heritage of the founders of logical semiotics in Poland. In the convener's account, between the two world wars (1920–1939), Poland emerged as the global hub of logic, largely due to the significant advances of the Warsaw School of (Mathematical) Logic. However, logical investigations in Poland were never limited to formal mathematical investigations. Logic, in a broader sense, also encompassed the methodology of science and logical semiotics, which involved the study of signs using both formal and informal logical tools. Such understood logical semiotics has been practiced in Poland since the 14th century when Jagiellonian University was established, but its golden era unfolded in the 20th century with the activities of the Lvov-Warsaw School. Founded by Kazimierz Twardowski in Lwów (now Lviv, Ukraine) in 1895 and later branching out to Warsaw, the Lvov-Warsaw School played a pivotal role in the development of logical semiotics. Notable figures within this group include Tadeusz Kotarbiński, Tadeusz Czeżowski, Kazimierz Ajdukiewicz, and Izydora Dąmbska. Following World War II, the tradition of logical semiotics in Poland continued to evolve and was primarily shaped by Jerzy Pelc, a student of Kotarbiński. Pelc founded the Polish Society of Semiotics and served as the long-time head of the Department of Logical Semiotics at the University of Warsaw. He also initiated interdisciplinary semiotic seminars and authored or edited numerous publications in logical semiotics, including the anthology "Semiotics in Poland 1894–1969" (1979). The objective of the panel is to chronicle the splendid results of logical-semiotic investigations in Poland and showcase recent developments in the Polish tradition of semiotic-logical research. The panel is co-organized by the Lvov-Warsaw School Research Center.

KEYWORDS: Lvov-Warsaw School, Logical Semiotics, Polish Society of Semiotics, Methodology of Sciences

[PA] Semiotic Diversity (convened by ANNE HÉNAULT, MARIA-GIULIA DONDERO, JEAN-FRANÇOIS BORDRON, and ENZO D'ARMENIO)

ABSTRACT: The conveners of the panel start with the statement that, against the background of the present diversity of semiotic theoretical commitments, the World Congress in Warsaw will provide the occasion not to miss for real open debates, which have been so greatly lacking in the recent evolution of theories of meaning. As they inform, the prospective visitors to the sessions, participants of this panel shall concentrate here on the relation between classic semiotics (alias semiotics of the text) and hyper-semiotics (alias experimental semiotics). Each of the participants will have designated and proposed to the other three the text that best represents the present state of their scientific commitment. As regards their assignments, the four participants will thus well prepare their assents and their objections aimed at those who belong to their unique school of thought, as well as to those who disagree. In the opinion of conveners, such clarifications are more than necessary, nowadays, for semiotic research as a whole and, more generally, for human sciences.

KEYWORDS: Textual Semiotics, Experimental Semiotics, Human Sciences, Theories of Meaning

CHAIRED SESSIONS

Accepted Proposals for Topic Presentations

[NTO] Arts and Semiotics
(chaired by ANNA MARIA LORUSSO)

Animation Industry and the Explosion of the Frame
(submitted by ALESSANDRA RICHETTO)

ABSTRACT: Animation is a form of art that gives movement to inanimate objects, starting from a blank page. The illusion of life in the present day has attracted a lot of interest, and scholars are beginning to study the medium not as an acquaintance of cinema, but in its peculiarities. However, due to the high demand for animated fiction and the growing complexity of animated works, the animation industry has grown exponentially, from West to East, and has been forced to change the way things have been done since the dawn of time: for example, style and animation methods have changed, and the way animated text is presented has shifted accordingly: different styles of technical animation have been used to meet the needs of the industry. Since animation consists entirely of non-existent characters and situations, and the movement it depicts is also non-existent, different realities are conveyed and others are hidden under the surface of the animated scene. If an animated text is usually studied as an output, as a clip in which the proximity of the frames already works its magic, the speech wants to dwell in an 'aberrant decoding' of the animated works, analyzing them closely, frame by frame, to see how different juxtapositions or rough smearing on the cells can affect the meaning of an animated scene.

KEYWORDS: Aberrant Decoding, Animation, Art industry,
Frames, Proximity, Layers

The Intersemiotic Space of K-Pop
(submitted by ELENI ALEXANDRI)

ABSTRACT: Media scholar Henry Jenkins presented his seven principles of transmediality to the world nearly fifteen years ago, thus expanding the conceptual framework of participatory culture and transmedia studies. The present work focuses on two fundamental principles, specifically "Immersion vs. Extractability" and "Worldbuilding", to expand upon them through an examination of K-Pop. Immersion and extractability are seen, in this research, as opposite ends of a

spectrum, with the former leading to the latter, meanwhile, worldbuilding is broadened to include a deeper comprehension of the process of bringing fictional worlds to life. Examining the case of the K-Pop industry and the ongoing expansion of the Korean Wave, one can observe the tangled relationships between the aforementioned principles. The investigation of the revised concept of worldbuilding will lead to an analysis of Seoul as a heterotopia, per Michel Foucault. In this context, the intersemiotic space (as presented in the work of Peeter Torop) of fans becomes tangible and has a direct impact on the city's physical environment. The (sub)cultural capital and the abundance of material and artifactual markers of the community are examined through the notion of atmosphere by Hermann Schmitz, and the definition of fan culture by Matt Hills. This analysis leads to the recognition that worldbuilding is a type of extraction in itself and the embodiment of the intersemiotic space. This study is a transdisciplinary investigation that focuses on the analysis of cultural and transmedial phenomena using semiotics as its central framework.

KEYWORDS: K-Pop, Immersion, Extractability, Worldbuilding, Intersemiotic Space

Multimodal Meaning-Making by the Digital Audiences During a Streaming YouTube Platform of the 18th International Chopin Piano Competition (submitted by TOYOKO SATO)

ABSTRACT: The Chopin Competition is one of the world's most prestigious piano competitions. It is held every five years in Warsaw, Poland, and simultaneously broadcast via social media worldwide. Collecting the digital audience textual and visual posts from the competition platform chat-box, this presentation (and paper) examines the semiotics of the digital audiences in the 18th International Chopin Piano Competition through YouTube streaming. The data are the chats (written texts and visual emojis) and "super-chats" (currency tipping digitally offered by the audience). There are two goals for this study. By employing a semiotic triangle composed of referent, signifier, and signified and crafting a chain of signification, this first goal is to identify specific audience typologies, such as the 'flower givers,' critics, and 'notation police,' to better understand the significance of the music streaming consumption platform. The second goal of this paper is to

identify denotational and connotational exchanges within the audience community in connection to their reactions to Hayato Sumino, a Japanese contestant in the 18th competition. Sumino, not only a classical pianist but also a very accomplished and successful YouTube musician, received unusually positive and negative attention from audience responses. Their expressions manifest an exemplary movement of coupling, decoupling, and recoupling of digital audience meaning-making in a globally significant, live-streamed media event. The following presentation and scholarly paper offer a compelling look into an open-source cyberspace event that exemplifies both utopian and dystopian semiotic aspects of contemporary social media.

KEYWORDS: Audience Typologies, Media Event, Music Consumption, Piano Competition, YouTube Musician

Taxonomic Analysis of Semiotic Sources in Theatrical Performance: A Personal Scholarly Examination of Conception, Delivery, and Aesthetic Discernment (submitted by DIANA PACURAR)

ABSTRACT: The complexity inherent in theatrical performance demands a thorough examination of the myriad semiotic sources shaping its inception, execution, and reception. This paper aims to analyze primary, secondary, and tertiary sources within the theatrical context, drawing from the scholarly insights of a theatre director. Embarking on a detailed case study inspired by interviews with mothers of young actors, this analysis begins with a scrutiny of primary sources. Rooted in personal recollections, these sources reveal a landscape where semiotic boundaries blur amidst subjective perspectives and temporal uncertainties. The playwright's task involves transforming this raw material into a cohesive narrative, imbuing each element with profound connotations and psychological insights. This transformative process yields a dynamic semiotic framework, fostering diverse interpretations. Moving to secondary sources, the playwright contextualizes initial narratives through fictional renditions, intertwining temporal epochs and societal resonances with subjunctive significances and cultural nuances. Critical textual analysis forms the tertiary layer, unraveling latent semiotic substrates. Within the realm of performance, primary sources encompass foundational precepts such as textual exploration, actor-director dynamics, and formulation of

performative conventions. Secondary sources bridge individual experiences with cultural archetypes, facilitating audience engagement and comprehension. Ultimately, the aesthetic awareness cultivated within the spectator's psyche constitutes the tertiary source, culminating in a critique of the performance's semiotic resonance. This case study offers an analysis of the intricate interplay of semiotic dynamics within theatre, spanning from conception to audience reception.

KEYWORDS: Semiotic Dynamics, Theatrical Performance, Taxonomic Analysis, Aesthetic Discernment, Scholarly Examination

The Semiotics of the Journalist: Aesthetic, Identity, and Functions of the Investigative Person in Modern Cinema (submitted by KOSTAS NIKOLOS)

ABSTRACT: This paper focuses on the study of aspects and representations of investigative journalism in contemporary American cinema. Through the appeal to semiotic theory and analysis, the ways and practices that constitute the journalist as an active subject of social and political life are examined. An attempt is made to highlight the semiotic resources that are used cinematically for the representations of the journalist's image. At the same time, the roles and manifestations of journalism in its interweaving with communication, aesthetics, and the dominant ideology are also explored. In this context, Roland Barthes' legacy is fundamentally exploited as his semiotic approaches to image rhetoric, connotations, mythologies, etc. are employed. More specifically, the films examined are *Good Night*, and *Good Luck* (2005) directed by George Clooney, Spotlight by Tom McCarthy and The Post directed by Steven Spielberg. These are films based on true stories, real events, and real figures in American society. This results in the recall of an intense intertextuality and representationality that through the cinematic system of signification translate transsemiotically and revive reality multimodally. In the light of the analysis, a series of literary practices of journalistic language also emerge, while the latent qualities, tensions, and modalities that nest in the territory of the photographic image are highlighted. Several cultural interpretative approaches are also developed that enrich the analytical project. At the same time, the value of semiotic analysis and the need for media literacy as necessary skills in today's complex digital and cultural environment are emphasized.

KEYWORDS: Semiotics, Journalist, Representations, Cinema, Media

Systèmes, Mystagogues, and Reality in African Novels: Waiting for the *Vote of Wild Animal* (A. Kourouma) and *Memoirs of a Spicy Pork* (A. Mananckou) (submitted by JOSEPH PARÉ)

ABSTRACT: The subject matter of this presentation will constitute the concepts of “mystèmes” and “mystagogues”, which have been forged by Yves Dakouo Dakouo at the Joseph Ki-Zerbo University to describe the mystic sign. “Mystèmes” and "mystagogues" are along these lines considered to be invariable categories of African Texts. They make up an important part of the relation between literature and reality. Indeed, according to its status, African literature appears to be the isotope of mystèmes and mystagogues. So when reading African novels, one can notice that mystery has an important place. The purpose of the presentation is to analyze the occurrence of mystic signs in two novels, in particular, *En attendant le vote des animaux sauvages* “Waiting for the Vote of Wild Animals” of 1998, by Ahmadou Kourouma, relating to the story *Mémoires de porc épic* (Memoirs of a Spicy Pork) of 2006, by Alain Mabanckou. These two interrelated pieces of literary output highlight some components of the mystical sign (notably “mystèmes” and “mystagogues”) that structure the respective stories. Moreover, the mystical sign will be pondered in these novels as standing to maintain continuous relationships with reality (euphoria) or, on the contrary, discontinuity (dysphoria). The presentation will show how A. Kourouma and A. Mabanckou use the mystic sign to indigenize the African novel and give it the face of the people concerned by the stories. Their style creates a new resounding of African literature.

KEYWORDS: Continuity or Discontinuity, Mystery, Mystic Sign, Mystèmes, Mystagogues

[NTO] Communication, Culture, Society (chaired by ANNA CISŁO)

Variations in Communication and Culture in the Meta-Media Era: A Semiotic Perspective (submitted by XINGZHI ZHAO)

ABSTRACT: In the past two decades, the rapid advancement of digital media technology has propelled human society into the 'meta-media age.' Meta-media, often referred to as the 'media of media,' encompasses interconnected terminal screens

via the Internet, consolidating all existing media forms and their communication patterns through translation, remodeling, and even reformation of their sign-texts. This phenomenon of 'remediation' has emerged as the predominant method for constructing the meaning of signs in meta-media. It is crucial to acknowledge that remediation within meta-media not only alters the form of existing media but also transforms this approach to sign-based communication. This research adopts a semiotics of communication perspective to explore the characteristics and cultural impact of symbolic communication in the meta-media age. A key finding is the establishment of re-representation as the cornerstone of semiosis in sign-texts within the flourishing meta-media environment. This shift in semiotic dynamics not only reshapes the dominant features of cultural communication but also redefines the principles of interpretation. Presently, communication patterns are characterized by a prevalence of poetic, conative, and phatic features, with the phatic function assuming particular significance due to the inherently interactive nature of meta-media. The dominance of meta-media in contemporary communication landscapes signifies a notable transition where the medium itself increasingly takes precedence over the content it conveys. This phenomenon underscores the transformative impact of meta-media on the process of cultural communication, highlighting the need for a nuanced understanding of the interplay between technology, semiotics, and cultural discourse in the meta-media age.

KEYWORDS: Communicative Patterns, Functions of Communication, Meta-Media, Remediation, Symbolic Communication

Smart Human Behavior Model: A Bridge Between Society 5.0 and Society 6.0

(submitted by VASFIYE ARSLAN and SEVINÇ GÜLSEÇEN)

ABSTRACT: Society 5.0, or in other words, 'super smart society,' is a model of society in which the effects of digitalization and artificial intelligence in social life, private lives, public administration, industrial structure, and employment are extremely high. Today, the majority of people live in cities, and urbanization is increasing rapidly on a global scale. Cities need to become smarter and to be governed smarter to cope with the problems after this rapid change. Technological infrastructures must be strong to become more livable, sustainable, and self-sufficient. In this regard, it is important for the continuity of sustainability and

efficiency that the people who use technology as well as the technological infrastructure are competent and sufficient, and that city residents have the quality of 'smart human.' Society 6.0 is a formation that follows Society 5.0 by focusing on social well-being. Society 6.0 is not something to come, it is something to be created together. Increasing the number of people with the 'smart human' notion is a very important issue for countries to compete in the economic and social arena as well as for the well-being of societies of the future. This study aims to propose a 'smart human behavior model' to examine the importance of the concept.

KEYWORDS: Smart Society, Society 6.0, Smart Human Behavior Model, Technological Infrastructure, Well-being Society

Grillz in the Digital Sphere:
Constructing Identity Beyond Materiality
(submitted by ASIA BERTOLI)

ABSTRACT: Grillz, artifacts that derive from functional dental prostheses, have evolved into potent symbols of cultural identity and status, notably within hip-hop culture but also across broader societal contexts. This investigation employs and goes beyond Umberto Eco's framework on prostheses to scrutinize the semiotic importance of grillz, positioning them as magnificative prosthetic hypoicons that augment the communicative action of the wearer, and manifest the subject's agency beyond the simple accessory. Building upon Umberto Eco's model, this study introduces the broad notion of identity performativity, shedding light on how individuals deploy grillz as performative cues to assert and negotiate their identities within social physical, and digital spheres. Through an examination of historical antecedents of dental embellishment and modifications, alongside contemporary iterations of grillz, this inquiry underscores their role in challenging prevailing norms and reclaiming agency over self-presentation, particularly within post-slavery and post-colonial communities. Furthermore, this research probes the digital domain's influence on the normalization and reinterpretation of grillz, emphasizing their integration into everyday aesthetics and fashion via social media platforms. The online constructed persona facilitates a re-signification of grillz that transcends materiality, which was its main characteristic. The study of digital identity and face-centered self-presentation via grillz involves an exploration of post-humanity alongside the new digital variations of the human-

animal/non-human animal dichotomy. By scrutinizing grillz as emblematic artifacts of hip-hop culture and channels of identity enactment, this study enriches the researchers' comprehension of the intricate interplay among material objects, cultural customs, and digital interfaces in shaping contemporary expressions of political and cultural post-colonial identities.

KEYWORDS: Cultural Signifiers, Digital Identity, Identity Performativity, Post Colonial Studies, Prostheses

Semiotic Rhetoric of Gift Giving in Ancient China
(submitted by CHEN XUE)

ABSTRACT: This paper delves into the intricate mechanisms of gift-giving within ancient Chinese society through the lens of rhetoric, with a primary focus on elucidating the concept of 'li' (ceremony, rite, courtesy, or gift) and how it shapes the social significance of gifts within the context of semiotic processes. It addresses the fundamental inquiry of what constitutes 'li' and, by extension, how the social meanings inherent in gifts are formulated within the framework of semiotics. The analysis identifies and elucidates four prominent rhetorical strategies prevalent in both ritualistic and non-ritualistic gift exchanges in ancient China. In ritual gift exchanges, there is a predilection towards employing simile and conceit as the primary devices for constructing meaning, elevating the gift to a symbolic entity transcending mere materiality, and fulfilling its intended sociocultural function within the ritualistic context. Conversely, non-ritual gift-giving activities leverage metonymy and synecdoche as strategic tools of 'indirectness,' facilitating the maintenance of interpersonal relationships through subtle communicative gestures in interactions. It becomes evident that rhetoric plays a pivotal role in shaping the dynamics of gift-giving practices within ancient Chinese society, these rhetorical devices not only permeate the fabric of ritual and non-ritual gift exchanges but also serve to reconcile the dual objectives of fulfilling both ritualistic obligations and interpersonal communication needs, guided by the overarching principle of 'li.' This study sheds light on the intricate interplay between cultural norms, communication strategies, and the symbolic significance of gifts in ancient China.

KEYWORDS: Gift Giving, Indirectness, Interpersonal Relationships, Ritualistic Context

Greetings as a Mirror of Cultural Realities: Romanian Greetings Study Case (submitted by MIHAELA MOCANU)

ABSTRACT: Though greetings are a highly frequent universal phenomenon, they can vary significantly within and across languages, social groups, and even among the same individual in different circumstances. A diachronic perspective on the paradigm of Romanian greetings indicates the fact that many greetings have gone out of use, being currently considered exotic, while the others are reinvested with new cultural meanings according to the new social realities. The dynamics of greetings, generated first by the changes occurring in the social reality, are also influenced by the contemporary bias towards globalization, both at an economic and linguistic level. The borrowing of foreign greetings, facilitated by the migration phenomenon and the new media, the fact that some obsolete greetings and farewells go out of use, along the need to re-create the meaning of old formulae, are usually analyzed both with their cultural implications. This study aims to present a semiotic analysis of some Romanian greeting formulas used during the communist period emphasizing their cultural meanings related to the political context. Thus, greeting formulae such as Să trăiţi! ('May you live long!'), Cu stimă! ('My respects!') and Sărut mâna! ('I kiss your hand!') reflect specific realities and their cultural meanings are ensured as long as they are invested with meaning at the community level.

KEYWORDS: Cultural Semantics, Formulaic Expressions, Romanian Greetings and Farewells, Semiotic Analysis

Cheering at a Soccer Match: An Ethnosemiotic Perspective (submitted by MICHELE DENTICO)

ABSTRACT: Although football cheering is a social phenomenon being now widely codified in almost every corner of the world, it is often branded as anomic. Despite this, it often transcends mere sporting boundaries. It goes beyond mere sporting enthusiasm to become an integral part of local identity, history, and tradition, fostering a sense of community belonging, and pride. By examining different expressions of support, from collective practices in stadiums to individual manifestations of fandom, this presentation highlights football's central role in a specific contest, Taranto, a city in the south of Italy. Its main aim is to illustrate the

complex relationship between football fandom and social cohesion. It will show how football serves both as a platform for the expression and negotiation of local identities and as a mirror reflecting wider issues of social inclusion, identity, and societal change. Drawing on interviews, field observations, and cultural analysis, this study provides a comprehensive exploration of the experiences of Taranto supporters. Furthermore, the presentation aspires to extrapolate general theories of sports fandom from this specific case study. Focusing on Taranto's unique context, it also intends to contribute to a broader understanding of the mechanisms through which sports fandom can influence community dynamics, social identity, and cultural practices. This approach promises to offer insightful perspectives on the universal aspects of sports fandom, highlighting its powerful impact on society in a larger measure.

KEYWORDS: Cultural Analysis, Ethnosemiotics, Sports Fandom, Football Cheering, Local Identity

[NTO] Pedagogy, Education, and Semiotics (chaired by Agnieszka Kuczyńska)

Aesthetic Awareness as a Tool for Meaning-Making and Creating Pedagogical Environments (submitted by Annette Persson)

ABSTRACT: Aesthetic engagement and practical work with aesthetic forms can be manifested through artistic creation. Aesthetic engagement influences communication and meaning-making and can strengthen students' social and cognitive skills and abilities. Teachers' aesthetic awareness has an impact on their understanding of children's meaning-making. The practice of engaging with artistic processes or texts involves creating knowledge while simultaneously making sense of it. Providing opportunities for meaningful expression is foundational to the didactics of after-school education. This research suggests an aesthetic turn in general didactics, contributing knowledge about teachers' aesthetic awareness to create pedagogical environments conducive to children's semiotic freedom. This presentation builds on a study of teenagers' semiotic distinctions in picture conversations and engagement with potential artistic texts and explores the types of semiotic layers, dimensions, or levels the students engage with when interacting with pictures. Students' utterances indicated sign relations (distinctions of expression

and content), contextualization of meaning through connotation and denotation, and distinctions between plastic and pictorial organization in pictures. In addition, students made sense of the pictures by relating to the picture object and picture concept, thereby engaging in aesthetic experience and aesthetic judgment. In this presentation, teachers' recognition of aesthetic awareness is discussed. The study is based on interviews with teachers and their reflections and observations of their practice. Some critical points about their perception of their competence and the development of their awareness are considered.

KEYWORDS: Aesthetic Awareness, Aesthetic Turn in General Didactics, Artistic Creation, Cognitive Skills, Creating Knowledge

Semiotics of Educational Relations: A Relational Turn in Higher Education (submitted by NATAŠA LACKOVIĆ)

ABSTRACT: This paper will discuss a relational turn in higher education through semiotic lenses, which is proposed and developed in the latest co-authored book on Relational and Multimodal Higher Education (Digital, Social, and Environmental Perspectives). Semiotics is considered there as a study of relationships *par excellence*. Whereas there have been several relational turns associated with specific disciplines (e.g., relational sociology), examples of moving from theory to applied semiotic practice of embodied and environmental relationality in higher education are rare. The paper attempts to address and fill this gap. It is assumed that relations are and should be at the core of education. What is noticeable is that relational pedagogy has been commonly seen through the ethics of care, concerned with a variety of relationships and collaborative initiatives at universities. Recently, however, this approach has been expanded into pedagogies of mattering, building on post-humanist and new material approaches. The following proposal adds some ideas to these developments through distinctly critical semiotic lenses. Relational practices in higher education center on analyzing meaning-making, as occurring through knowledge circulation, sharing, interpretation, and production. These practices and distinctions are discussed in terms of how educational resources and modalities relate to social, environmental, and digital meanings, power relations, complexities, and materialities. The paper constituting the subject matter of the presentation will exemplify some relational pedagogies

shared in the book (e.g. by five scholar-practitioners), and interrogate how educational futures and innovation are and can be produced through the enmeshing of modalities.

KEYWORDS: Critical semiotic lenses, Collaborative Initiatives, Educational Relations, Relational Turn, Relational Sociology

Unveiling the Complexity of Teaching Dynamics: Modeling Possibilities and Impact (submitted by EPP ADLER)

ABSTRACT: The teacher teaches and the learner learns. The process of teaching and learning can often be oversimplified as a clear binary exchange. However, this portrayal fails to capture the intricate dynamics inherent in various educational interactions. Viewing learning as an ongoing process of interpretation or as the construction of semiotic scaffolding suggests that learning is constant. Yet, is the knowledge or scaffolding acquired always aligned with the teacher's intentions? Educational settings are intricate environments shaped by numerous internal and external factors that intertwine and are open to interpretation. While it is commonly assumed that teaching occurs between two independent agents, one must also question the consistent presence of subjectivity and agency in the situation. Despite the physical co-presence of both teacher and learner, agency within the teaching space may be lacking. This paper proposes to delineate and advocate for a triadic perspective on teaching as a complex and intricate social system of action. In this system, a multitude of individual and collective Umwelten and objects interact, each potentially occupying various positions. These elements both interpret and are interpreted. While the teacher and the learner occupy assumed positions, a crucial question arises: who occupies the third position, and how does this influence the social situation that is to follow?

KEYWORDS: Construction of Semiotic Scaffolding, Educational Interactions, Teaching and Learning, Social System of Action, Subjectivity and Agency

Multimodal and Multi-Semiotic Texts in the Assessment of French as a Foreign Language (submitted by GIANNITSA FARMAKI)

ABSTRACT: The present study attempts to approach the design of the examination papers intended for the acquisition of the A1 level French language certification of the Common European Framework of Reference for Languages from the perspective of multimodal semiotic theory and social semiotics. The subjects of study are the booklets of the candidate's tests proposed by France Education International as the standard exam for obtaining the DELF Prim and DELF Junior A1 level of diplomas. A comparative study of these two paradigms in terms of their specification, design, and production of illustration is attempted while reasoning is developed about how key concepts from the field of semiotics can be used for the systematic analysis and design of characteristics of such assessment tests. In the context of visual literacy, Gunther Kress and Theo van Leeuwen make the image, as a semiotic system, capable of producing acts of communication and interaction through the intertwining of semiotic modes (images, proxemics, font type, layout, color, typography, graphic design, paper type, printing options, etc.) of the subject under examination, highlighting its multimodal nature as well as the need to utilize multiliteracy in foreign language assessment. This composes the starting point of research in progress that will attempt to examine multimodality and the role of translation in the assessment of French as a foreign language.

KEYWORDS: Test Design, Multimodal Texts, Multi-Semiotic Texts, Semiotic Resources, Foreign Language Assessment

[TO] Conceptions of the Worldhood in Phenomenological, Metaphysical, and Mythical Thought (chaired by ELŻBIETA MAGDALENA WĄSIK)

The Self in Peircean Triadicity (submitted by ELMA BERISHA)

ABSTRACT: Charles Sanders Peirce's triadic semiotics has been used as an alternative paradigm to generate non-reductionist, non-dualistic models of the human self. The triadic sign is celebrated as a valuable approach to account for the unity of self and the diversity in human personal identity, without undermining either

of the two aspects. In short, Peirce is seen as providing a robust model of self, well-contextualized both socio-psychologically and naturally, while the idea of a 'semiotic self' has been cited as a response to the Cartesian 'subjective self'. Yet, there are parallel highlights that what Peirce wrote on self is often times inconsistent and incoherent. A closer look at Peircean literature reveals an interesting bifurcation concerning the Peircean view of self. On the one hand, there is the claim that Peircean triadic semiotics cannot account for a genuine notion of the human self or the "individual I", this being a part that evaporates in the synechistic whole or continuum. This interpretation aligns with the claim that Peirce seems to have not considered self-consciousness an original and intuitive power. If self-consciousness entails a mediated access to self, then for Peirce self cannot be a phenomenologist pre-cognition. A stream of semioticians have counterargued that such a line of reading is a misinterpretation of Peirce on several counts. This paper will explore these double lines of interpretations while seeking to answer an overarching question: In Peircean semiotics when precisely do self-emerge semiotic acts - Firstness, Secondness, or Thirdness?

KEYWORDS: Semiotic Self, Intuition, Phenomenology, Peircean Semiotics, Triadic Semiotics

Peirce's 28 Classes of Signs Explaining Ballet (submitted by Sergei Kruk)

ABSTRACT: Among scenic arts, ballet is the most difficult to describe and analyze. The most familiar semiotic trichotomy icon, index, symbol can deal with conventional non-verbal signs used in pantomime, but it fails to explain the moving body meaningfully without references to libretto, music, costumes, and decorations. In his letters to Lady Welby, Charles Sanders Peirce was developing an expanded model of 28 classes of signs. The changing terminology attracted the author's interest, especially because the new terms precisely captured the essence of bodily signs. Instead of symbols, there are famisigns – general and familiar. These are culturally shared non-verbal gestures, catalogs of poses, positions, and movements of classical ballet, and also original plastics invented by contemporary choreographers. Using Husserlian terminology, famisigns are designed for physical bodies, Körper, but on the stage, they are performed by Leib – by dancers living their personal lives which are inscribed on their bodies. The notion of actisign

accommodates those intangible signs of Leib. As the actisign 'brutely acts on the person' (CP 8.355), the viewer can feel the dancer's emotion viscerally. Potisigns (the former icons) are merely possibilities. Peirce calls them also 'tone' and 'mark'. Either of these designations describes well the individual manner of performing famisigns. A trichotomy of the final interpretants accommodates the diversity of the viewer's experience. Relying on the internal logic of scenic art and personal experience of watching ballet, the author discusses whether 28 ballet signs are possible and whether there is a need for all of them to interpret ballet performances.

KEYWORDS: Ballet Performances, Bodily Motion, Emotions, Semiotics of Performing Arts

Peircean Semiotics and The Relational Reality of Quantum Mechanics (submitted by MICHAEL MAY)

ABSTRACT: In recent philosophy of physics, the role of mathematics has been questioned. It is no longer the case that mathematics is simply "applied" to physical theories, but the development of mathematical languages has to some degree taken over the articulation of theories in physics, and physics also contributes to new areas of mathematics. Some theories claim that reality itself is directly mathematical (cf. Galileo Galilei), and other theories in foundational physics like string theory and some "interpretations" of Quantum Mechanics (QM) are problematic since they cannot be tested empirically (such as the 'many world' interpretations of the collapse of the wave function). Charles Sanders Peirce's late sign theory contains an analysis of measurement, which can be investigated concerning recent criticism of the "Copenhagen interpretation" of QM and its 'measurement problem.' Niels Bohr's idea that measurements of quantum systems had to be understood through classical physics led to paradoxes and inconsistencies. One of these is that it is human intervention that causes the collapse of the wave function responsible for probabilistic measurement outcomes, but human actions and consciousness are not the kind of things that foundational physics should be about. It should describe reality as one may understand it independent of human observers. In Relational Quantum Mechanics these problems are resolved by proposing a relational conception of reality, where all facts about the world are relative to

interacting objects as 'observers' (including humans and instruments), and this seems to be supported by Peircean semiotics (even if he did not have a fully articulated cosmology).

KEYWORDS: Mathematics, Measurement, Relational Reality, Peircean Semiotics, Quantum Mechanics

[TO] Primary, Secondary, and Tertiary Modelling Systems of Reality (chaired by RICHARD L. LANIGAN)

The Ontological Primacy of Umwelt (submitted by SILVER RATTASEPP)

ABSTRACT: Individuation – the genesis of individual entities – is generally presumed to begin with the ontology of already constituted individuals. Rather than describing the appearance of individual beings from something pre-individual, the analysis of the appearance of concrete entities usually concerns itself with the appearance of composites, in which ontological privilege is given to the already constituted individuals. Is this the case with the Umwelt theory as well? A straightforward conception of umwelts would treat them as composites of organism and environment, and the emphasis is then on their mutual co-constitution through functional cycles. This already presumes the pre-constitution of both environments and organisms. But then what is the origin and genesis of organisms and environments that are now, as if after the fact, to be indivisibly united once again? With the help of a certain resonance between the concepts of transaction, individuation, and schismogenesis, the presentation proposes that rather than organisms and environments, it is the umwelt that is ontologically primary and that it is the internal division, separation, and individuation within umwelts which gives rise to the appearance of organisms together with their environments. Uexküll himself provides an example: As his thought developed, he began to use Umwelt exclusively for the entire meshwork of functional cycles that make up both the organism's world and the organism itself. Rather than beginning with two pre-givens which then become conjoined, it is from the myriad perception-action cycles that the entirety of the Umwelt grows.

KEYWORDS: Functional Cycles, Individuation, Jakob von Uexküll, Ontology, Umwelt Theory

The Semiotic Mechanisms of the Knowledge Amalgam in the Social Sphere (submitted by HONGJIN SONG)

ABSTRACT: The presentation aims to depict a networked situation where heterogeneous pieces of knowledge are preserved and coexist in human society and the semiotic mechanisms that maintain it. These quantities of knowledge cannot be reduced to a homogenous whole, but the coexistence and co-presence of partial knowledge in the social sphere presume that certain separate kinds of knowledge are amalgamized into a colossal knowledge network, which is seemingly homogeneous in daily practices in a pragmatic manner in comprehending social reality around individuals. The amalgam of partialized knowledge brings up investigations on how the amalgam is institutionalized and further legitimated, focusing on the mechanisms of maintaining the amalgam towards homeostasis. On the one hand, by understanding culture as a polyglot structure, the newly generated texts reinforce the existent knowledge systems and are sedimented as contexts for the future, thus solidifying the current amalgam to function "as it is", which ensures the stability and the continuity of the amalgam. On the other hand, the constant communication between individuals imbues new information into the current amalgam and tests the pieces of knowledge, altering them to cater to the current need. Moreover, the two aspects converge to construct the symbolic universe as the ultimate mechanism of maintaining the amalgam. In this delicate balance in which the symbolic universe functions as an 'all-embracing frame of reference,' the fragility of social reality is underscored and leads to further discussions on cultural studies.

KEYWORDS: Communication Theory, Cultural Studies, Institutionalization, Legitimation, Sociology of Knowledge, Social Reality

Castorosemiotics: Plotting the Figure of the Beaver in Stories of Earth Systems (submitted by LINAS GABRIELAITIS)

ABSTRACT: The figure of the beaver often comes up in stories of ecological collapse and restoration. Intending to reframe beaver imaginaries from the usual humanized portrayals of the beaver as a busy industrialist master-builder, an ecosystem engineer, or a tireless worker, this paper traces how the beaver is imagined

in a range of interdisciplinary practices, such as nature conservation, ecosystem management, experimental rewilding practices, performance art, theater, and video games. The presentation will begin by providing an assembled overview of the way that artistic or research practices engage with beaver imaginaries, followed by an evaluation of these stories and practices along a range of semiotic tools. The subject matter of examination constitutes how researchers use the figure of the beaver to model changing the earth, climate, or weather systems, how the beaver is adopted as a role model for modeling natural environments, how the agency of the beaver is figured or narrativized by researchers, as well as the thematic roles that researchers impose upon the animal. Reflecting on how semiotic tools allow positioning such stories and practices within broader ecological narratives of the Earth System, the goal of this presentation is to develop Castorosemiotics (*castor* meaning beaver in Latin) as an experimental approach for the Earth System Sciences.

KEYWORDS: Beaver as a Busy Industrialist Master-Builder, Castorosemiotics, Earth Systems, Ecology, Practices, Stories

Difficult Coexistences in a Possible Noösphere (submitted by STEFANO CARLUCCI)

ABSTRACT: Japan 2029, in a dystopian and hyper-technological future the coexistence between 'flesh and blood' men, humanoid robots, and cyborgs is a consolidated reality. This premise introduces the themes of *The Ghost in the Shell*, a cyberpunk manga written by Masamune Shirow between 1989 and 1991. In the complex texture hatched by the Japanese author a large part of the world population is connected to neuro-digital networks, the levels of reality (physical, augmented, and virtual) thus tend to intersect and merge. In the narrative universe, technological development influences the 'semiotically shaped matter' where any diseased, 'outdated' or 'unfit' organ can be replaced; the natural aging process is thus altered and the 'expiry date' of these (post)human beings is artificially delayed. Cyborgs, humans, and robots are practically indistinguishable, what continues to characterize 'born humans' is the 'Ghost,' the soul, the spiritual essence of every sentient being. The high technological development is not accompanied by widespread well-being and social justice, violence pervades the entire manga. More than thirty years after its creation and six years before its setting, the possible

world imagined by Shirow has not materialized but many of the (pre)visions are tragically current. This disturbing 'ghost of the years to come' raises a series of ethical questions; concepts such as identity, otherness, belonging, and responsibility, are mixed up and require specific interpretative lenses to be read, indispensable tools to focus and recompose the fragments of a changeling reality.

KEYWORDS: Ethics, Host, Natural/Artificial, Progress, Realities

Semiotics of Assessment: Entrustable Professional Activities (EPAs) in the Assessment of Clinical Trainees
(submitted by JOHN TREDINNICK-ROWE)

ABSTRACT: Following the pioneering work of Andrew Stables and Inna Semetsky in educational semiotics, the subject has significantly expanded in recent decades. This intersection between educational philosophy and semiotics is a new open space, offering many potential avenues in which to pursue projects. The author is particularly interested in how semiotics can be applied to the design and analysis of assessments. This paper will explore the new Entrustable Professional Activities (EPAs) exam method, which is part of a work-placed-based assessment for clinical professionals. An EPA 'is a unit of professional practice that can be fully entrusted to a trainee, once they have demonstrated the necessary competence to execute the activity at the prescribed level of supervision'. The concept of unit signifies a discrete task or bundle of tasks and should be suitable for credentialing. In short, competencies are descriptors of physicians; EPAs are descriptors of work. The EPA aims to ensure that practitioners, upon training completion, can manage practice unsupervised. Critically, the practitioner must be able to recognize limitations and capabilities relating to self-awareness, leadership, confidence, competence, and demonstrating reflective practice. In this paper, the author semiotically deconstructs entrustabilty, considering the broader shift towards capacity-based assessment in clinical training. Looking at what it means in semiotics terms for the concepts of learning and the certification of trainees to become 'professionals.' Furthermore, this paper will look at how assessments facilitate the transition between liminal 'states,' conferring particular legal statuses on clinical practitioners.

KEYWORDS: Assessment, Clinical, Education, Edusemiotics, Entrustment

Using Greimas and Lacan to Theorize Disease Categories (Nosology): A Study in Passion
(submitted by JOHN TREDINNICK-ROWE)

ABSTRACT: This paper explores the concept of passions from an interdisciplinary semiotic perspective, linking cognitive and neurobiological sciences to the Greimassian approach. This open semiotic method moves beyond a purely textual approach to semiotics, expanding its application into psychopathology and a clinical subject. The paper describes the semiotics of passion and then links the idea to the semiotic square's various theoretical uses and interpretations. Namely, through the works of Algirdas Greimas and Jaques Lacan. The subject and method are then connected to illustrate a new diagnostic technique for disease categorization. Using a Greimasian square, the paper aims to explain how passion can function as a diagnostic rubric to categorize psychosis and neurosis, delimiting what does and doesn't fit into this nosological process of categorizing disease. This novel approach differs from a more traditional method, which uses clinical cases to develop a schema rather than theorizing from first principles, i.e., in the Diagnostic and Statistical Manual of Mental Disorders (DSM). This approach allows the visual mapping of passional codes to display conditions as groups determined by the absence, presence, negation, or rejection of passion. Equally, it demonstrates where clear clinical and treatment boundaries exist, such as between passion-related conditions and trauma. In effect, Greimas' theory can be used to establish clinical thresholds and semiotic boundaries in psychological condition management. In conclusion, the paper offers a novel methodology rooted in semiotic logic as an alternative to the existing process of categorizing diseases by expert panels.

KEYWORDS: Diagnosis, Medical Semiotics, Mental Disorders, Passions, Psychopathology

Combining Computational Methods and Lotman's Semiosphere in Multidimensional Space
(submitted by MARK METS)

ABSTRACT: Juri Lotman's concept of semiosphere describes culture as a spatial phenomenon. This paper approaches it as a semiotic framework of analysis and discusses its relation to spatial computational methods which are rarely combined. As such, it compares computational approaches, which pertain to

multidimensional vector spaces, with Lotman's framework of semiosphere to demonstrate how these approaches may transform the understanding of phenomena under study and what is to be gained by this comparison. On the one hand, such multidimensional vector spaces go beyond two- and three-dimensions although they are often transformed to it for visualization purposes. There are well-known problems in understanding the relations within such multidimensional spaces and with their visual depictions. Analysis of cultural phenomena as a semiosphere may encounter similar difficulties. For example, there may be different centers and peripheries depending on different features; what seems distant from one perspective may not be so from another. On the other hand, these methods are used to analyze dynamic cultural processes which gain their meaning only through interpretation. Semiotics is well aware of it and brings into focus e.g. the role of the interpreter in transforming clusters, collections of seemingly related elements. Finally, these comparisons provide an example of an interdisciplinary approach that seeks to overcome simple qualitative-quantitative division.

KEYWORDS: Computational Methods, Dimensionality, Semiosphere, Spatiality

Inner Speech Research in Semiotics: New Directions and Challenges (submitted by ALEKSANDR FADEEV)

ABSTRACT: The paper will make use of the works of selected authors who assert that inner speech is a kind of silent activity based on subjective experience in the use of language. This activity involves various cognitive functions such as, among others, conscious planning, problem-solving, calculating, and meaning-making while referring to self-motivation, self-awareness, self-regulation, autobiographical memory of reading, writing, or previous thinking. Whereas the methodological advancements in psychology, neuroscience, and semiotics have hitherto provided new understandings of how one experiences internal language, being a process without a transparent behavioral manifestation, it still holds a lot of unexplored and provides challenges for the researchers. The scientific literature still struggles to provide a holistic picture of internal communication. The presentation provides the results of the author's publication that critically addresses the recent inner speech research and emphasizes the role of semiotics in contributing to the ongoing inner speech studies. As a result, the publication outlines several necessary directions and identifies important challenges for the current inner

speech research endeavors from a semiotic perspective, proposing possible approaches for the potential overcoming of the challenges. The paper addresses first and foremost the current understanding of the syntactics, content, and experience of internal self-talk. Secondly, it discusses the relationship between the spread of digital culture with the shift in cultural communication processes and human inner communication. The paper also argues that inner speech being an interplay between culture and cognition leads scholars toward the search for new methodological approaches that would encompass the intrinsic cognitive nature of inner speech together with its deep cultural genesis.

KEYWORDS: Cognition, Language, Inner Speech, Meaning-Making, Semiotics

Artificial Intelligence: The Fourth Existential Humiliation of Humanity? (submitted by MEHTAP INCE)

ABSTRACT: This presentation aims to reflect on different aspects of humanity in the current era of radical digital development. Its objective is to shed light on the topic of artificial intelligence (AI) within the context of Juri Lotman's concept of the semiosphere and modeling systems. Therefore, the focus will be placed on the mechanism of Natural Language Processing with ChatGPT4 as a prominent example. This paper will explain the implications of the human-AI relationship concerning primary and secondary modeling systems. AIs can substitute for human cognitive skills, e.g., learning, solving problems, and curating information. Comparatively, they can model and shape the humans' worldview more than any other non-human participator within the human semiosphere. As a result, the explosive implementation of Artificial Intelligence causes a key shift within two frames: First, AIs as generators of signs and modeling processes become re-creators of realities. Second, AIs as semiospheric participants force humans to re- and overthink human world models, value systems, and their anthropocentric omnipotence. The presentation will conclude with thoughts on the impacts of AI in the human semiosphere. Doing this will also dissertate on the attempt to conceptualize the given technological development and new stage that humans as scientists are entering by referring to principles and world models such as those given by Sigmund Freud. Eventually, the said scientists are facing a fourth existential

humiliation of humanity after the cosmological, biological, and psychological, which deserves to be called 'The Semiospheric or Semiotic Humiliation of Humanity.

KEYWORDS: Artificial Intelligence, Creativity, Narrative, Text, Semiotics

Apotheosis, Apocalypse, and the Epistemic Collapse: Technology and the Semiotics of Fear (submitted by AULI VIIDALEPP)

ABSTRACT: This paper will start with the statement that for Juri Lotman, it is human nature to want to 'foresee' the future. This desire is reinforced in times of crisis, of which humans seem to currently be experiencing several. One of the most critical problems for this desire is the fundamental unpredictability of sociocultural events. Therefore, the quest to 'control' the future is often manifest in attempts to mechanize the socio-cultural world and minimize both chance and human agency. Such endeavors have occurred throughout history, first in the conception of mechanistic philosophy, then applied as various forms of automata, scientific instruments, the Industrial Revolution, and today, in the applications of artificial intelligence (AI). The speed of current technological progress is perceived to outpace any historical precedent. In the context of added global environmental changes, the accompanying fear of an unpredictable future culminates in eschatological visions of AI-induced apocalypse. Referring to the works of several authors, the presentation frames the problem of fear and its articulations in techno-discourse as specific types of tension between discrete and non-discrete types of signification and the semiotics of fear. The combination of different types of signification and the discourse of fear revive archaic code texts underlying the contemporary discourse on AI.

KEYWORDS: Code-Text, Mythological Consciousness, Semiotics of Fear, Technology

[TO] Architectural, Urban, and Visual Semiotics (chaired by ALEXANDROS PH. LAGOPOULOS)

Design, a Signified Creation? (submitted by DORA KARADIMA)

ABSTRACT: According to Ferdinand de Saussure's linguistics, speech (*langage*) is considered a language (*langue*) without a spoken text (*parole*). To design

etymologically means to express a sign. To de-symbolize a sign is not to treat the relationship between the signifier (*signifiant*) and the signified (*signifié*) as fixed, as a symbol. Design's 'definition' shifts to one, which is not limited to its practice; for instance, industrial design. In a broader sense, semiotics is the field of studying the system of signs in a general cultural context, can practicing semioticians treat design as a particular kind of linguistic expressive system? If so, what are the basic qualities of this system? Therefore, the designers are involved with building semiotics on an artifact or a print or digital product. How do they do that? There are various methods and methodologies of creativity and creation, but can a field like the psychoanalysis of Jacques Lacan be the answer? Specifically, the three orders of humans' psychic mechanisms are the Symbolic, the Imaginary, and the Real. From now on the RSI. For matters of consistency with the conference context, semioticians will focus on the Symbolic function. Is design a structure? If so, what are its main characteristics? And how does it relate to contemporary semiotics? How are Roman Jacobson's metaphor and metonymy involved? This paper will try to establish a connection between the three fields focusing on the investigation of the semiotic system of signifier - signified – meaning within them to inform a contemporary design discourse.

KEYWORDS: Design, Meaning, Lacan, Semiotics, Symbolic

The Role of the User in Interaction Design through a Semiotic Perspective (submitted by ERIKA RODRIGUEZ MARTINEZ)

ABSTRACT: Nowadays, Interaction Design has focused on analyzing users who directly use the different products that currently exist, whether objects, images, fashion, multimedia, furniture, apps, and so on, which act as semiotic vehicles within a complex interactive process. The users are in different social and cultural settings that are semiospheres where the texts are concentrated, produced, and constantly reconfigured. The dynamics of these spaces influence the behavior of users, causing their sociocultural needs, desires, beliefs, and motivations to change continually. Under this changing context, the view is complex, the interactions are not linear and for this reason, semiotics contributes to the understanding of the interactive processes to analyze the dynamics and continuous changes that influence the creation of new designs. The semiosphere where the design texts are

produced does not remain isolated, but rather interrelates with others, an interaction is established between two or more semiospheres when a translation process takes place through alosemiotic texts, encouraging greater dynamism and a changing scenario where users transform their thinking and environment, creating increasingly complex texts on which Interaction Design must focus to understand the production and reproduction of discursive semiotic processes. In conclusion, the proposal is to adopt a semiotic perspective during Interaction Design processes to see users as agents of change that influence the production of design discourses. Furthermore, this perspective lets to know and to deeply understand the semiosis that develops between the user and the design to create texts that promote sociocultural diversity.

KEYWORDS: Discourse, Semiotics, Interaction Design, Users

Semiotic Landscapes: Exploring the Sociopolitical Dimensions of Alternative Names (submitted by JANA JAVORČÍKOVÁ)

ABSTRACT: The study presented herewith is based on three years of research conducted as part of a national grant scheme entitled "Cultural Memory of European Cities" (2012–2023). The authors build upon the research of selected practitioners of science, focusing on social semiotics and socio-onomastics. Specifically, they analyze the social and political contexts of alternative regional names (such as sobriquets, nicknames, aliases, abbreviations, and selected mottos) for 100 European destinations, which reveal the cultural memory of the city or region and communicate various alternative semiotic meanings, including real or projected emotions, attitudes, and statuses. Among these are adopted identities of a more significant counterpart (e.g., Little Italy, Venice of the North), megalomania (e.g., New Jerusalem), inferiority complexes related to certain imperfections (e.g., The City that is never ready), and many others. On the other hand, the absence of alternative name(s) may carry an important semiotic message of the so-called 'non-identity.' As such it may indicate the 'silenced' and 'suppressed identity' of locations with 'unspeakable' histories, for example, Auschwitz and Waterloo, which are beyond easily graspable linguistic notions. The study presented herewith will examine the diverse ways in which informal regional names and naming shape, and are shaped by, words and worlds-in-the-making, and how they reflect and

affect the identity or identities of the respective region. Research results will help to define a taxonomy of various semiotic approaches to expressing diverse attitudes towards collective identities for the preservation of collective memory, as well as region branding.

KEYWORDS: Socio-Onomastics, Cultural Memory, Inferiority Complexes, Suppressed Identity, Informal Regional Names

Cultural Resilience and Semiotic Analysis of Mashhad's Historic Alleys (submitted by SAMANEH ESHRAGHI IVARI)

ABSTRACT: Stories shape the human environment, and one can easily see cultural narratives reflected in the alleys of Mashhad, Iran. These alleys inspire art and literature in Iran, acting as a canvas where cultural stories can be read like a book. This research investigates the cultural resilience and sustainability of the old alleys in Mashhad. Employing a methodological approach that involves walking through the alleys to gather data and analyzing it through Peirce's semiotic theory, specifically his third sign trichotomy—icon, index, and symbol—and his doctrine of pragmatism, the study explores the cultural significance embedded within these historic spaces and their role in preserving cultural heritage. The structural alterations in these alleys pose challenges to Mashhad's cultural stability, impacting the identities of its residents. Focused on Mashhad's old city, the research aims to identify and interpret ornamental signs present on the edges of the alleys. Drawing from primary data, historical sources, and documents, the study emphasizes the importance of visual communication in conveying the richness of urban heritage and fostering continuity. Through a detailed exploration of Eidgah Alley, Siyabon Alley, and Hamam Bagh Alley, the research identifies challenges and opportunities for cultural sustainability within Mashhad's old city. It underscores the importance of preserving cultural heritage and recognizing cultural symbols and practices that contribute to the identity of the city's residents. By acknowledging the dynamic nature of cultural interpretation and the evolving significance of cultural signs, the paper offers insights into strategies for safeguarding cultural resilience amid urban transition.

KEYWORDS: Cultural Resilience, Mashhad City, Peircean Semiotics, Urban Heritage

Interventions into (Urban) Semiotic Space
(submitted by TIIT REMM)

ABSTRACT: Intervention is typical to semiosis in general, and it is also a specific form of action establishing its reality and significance and having consequences. The focus here is concerned with interventions into semiotic space, more specifically, with the semiotic space of the city. The semiotic space of the city is multilayered and polyphonic, ranging from cultural models to sociocultural practices and umwelts of various organisms and their connections. Applying chronotopical analysis, developed initially in literary and cultural analysis, to the semiotic space of the city makes it possible to study the manifold of its relations, processes, layers, and perspectives. However, it can remain a relatively static description of complexity and its processes – without acknowledging the agency in it. The agency and the orientation toward change are central to the concept of intervention. While interventions commonly rely on subjectively defined reality and respectively modeled actions and remain monological, there are also endeavors of more dialogical interventions. These include some practices of artistic, participative as well as ecological projects. The aim here is to specify conditions for and describability of dialogical interventions in the semiotic space of the city and outline their realization and limitations. Comparison of examples from re-naming, rebranding, monuments and campaigns against them, re-design of urban squares, and landscape architecture experiments helps to outline dialogical approaches in the field of interventions.

KEYWORDS: Chronotope, Dialogism, Landscape Architecture, Urban Squares, Semiotic of Space

Decoding and Encoding Signs to Confront Colonial Thinking in Mexican Publicity to Resist the Racist Spectacle
(submitted by CARL W. JONES)

ABSTRACT: This practice-based research asks How can decoding and encoding signs challenge colonial thinking in Mexican advertising? Hybrid practice-academic methods explore how a manufactured weaponized multimodal campaign can disrupt the colonial and racist thinking underlying Mexican publicity. The decolonized visual practice appropriates academic thinking to decode signs and symbols from popular culture which are reconfigured semiotically to jam

messaging. The campaign is created through the artistic style of Détournement and generates an online debate within the mass media. The digital conversation is evaluated through a content analysis where the users offered solutions to decolonize advertising during the creative process: such as avoiding aspirational strategies and brands leading by positive examples; removing stereotypes; along with media companies offering toolboxes to implement inclusive messaging and hiring more people of color. In comparison, the trade press did not offer solutions, but the national press emphasized how the issue of racism is supported through the advertising industry in their branded messaging, and asked them to look for solutions, beginning the process of eradicating colonial thinking from Mexican Advertising. This research explores the encoding of signs placed in visual communication through new hybrid practice-academic methods to accelerate change by asking the advertising industry to construct a new reality through encoded signs.

KEYWORDS: Decolonization, Mexico, Publicity, Guerrilla Semiotics, Visual Activism

Shifts in Desire During the Cold War and 2019's Social Protests in Chile: Semiotic Analysis of Street Art (submitted by MALÚ GONZÁLEZ)

ABSTRACT: The purpose of this presentation is to synthesize socio-semiotic research on the involvement of the body in political movements through street art, analyzing from that perspective the historical sex-affective manifestations. The theoretical basis constitutes the works of Slavoj Žižek, Julia Kristeva, and Christian Metz, while the semiotic methodology is on the operationalization of the imaginary implication of the visual image, which had only been operationalized at the level of the poetic language by Kristeva. The objects of the analysis are two kinds of paintings, (1) street art murals made by the communist brigade called after the name "Ramona Parra" from 1971 during the socialist government of Salvador Allende, and (2) graffiti captured during the social movements against the market economy in 2019. By comparing two antithetic paths of body behavior, practicing semioticians examine the shift of energy towards the political in the first period, while in the second period, they are channeled towards the emotional or imaginary. The selection of the objects of study responds to the importance of comparing two completely different states of energy, which emerge from the

semiotic analysis, transiting from the dichotomic to the liquid. Each period can be interpreted symbolically based on the representation of the bodies, from which researcher can deduce their ways of inhabiting desire and the political, as well as how they relate to the structures of power and generate community.

KEYWORDS: Street Art, Desire, Historical Semiotics, Semiotics of the Body, Social Movements

Semiotics of Art: The Sign between the Machine and the Body (submitted by MOHAMED KRAFESS)

ABSTRACT: This paper aims to shed light on the level of maturity that contemporary disciplines of semiotics have reached in their relationship with various types of signs that surround humans in all aspects, in the worlds of image, cinema, and theatre. The science of semiotics is attended in various directions, inside a deep rhetorical, intellectual, and philosophical cycle whose roots belong to a cognitive background of many accumulations. This was able to involve non-linguistic sign systems in (image, cinema, and theatre), because they are more than super-linguistic systems, and are not subject to the same criteria of analysis that is close to verbal discourse. Therefore, this paper aims to analyze the 'fixed' and moving image and its centrality, in addition to the choreographic dimension of the human body, within the thorny cognitive relationship between the human act against the meaning and the process of significance versus the Hermeneutic interpretation. Thus, this paper is trying to look at the semiotics of art from a different perspective, by studying and monitoring the interference in photography, camera, and dramatic physical expression. As such it will create a kind of openness to the enlightening dimension that semiotics play in educating people and monitoring the directions of their contemporary life with more scientific and cultural means.

KEYWORDS: Art, Cinema, Image, Semiotics, Theatre

[TO] Text and Text-Processing Activities Associated with Different Types of Discourse (chaired by ROSSANA DE ANGELIS)

Semiotic Perspectives on Ethnographic Texts in Central European Discourses of the 19th Century: Linguistic and Ideological Challenges (submitted by JURIJ FIKFAK)

ABSTRACT: This presentation offers an analysis of how the ethnographers in the 19th century coped with the linguistic and ideological challenges of their time, particularly, how they described societal transitions and changes regarding nationalization, secularization, emancipation, how they understood, perceived, articulated, and represented these shifts, how they used linguistic strategies, rhetorical narrative traditions, and how they were framed by ideological biases. The focus in the analysis of ethnographic texts describing three centers, the cities Trieste, Klagenfurt, and Ljubljana, and their surrounding areas, is placed on the thematization of linguistic mechanisms that allow the authors of these texts to cope with the navigation of social changes, i.e., on the ways how they use rhetoric and narrative devices to convey shifting cultural landscapes and individual experiences. What is important for the research are the tensions between the perception and construction of reality by particular authors, whether they accurately observed societal changes or whether they constructed idealized images. Moreover, it is also necessary to explore the role of rhetorical narrative traditions in shaping the authors' descriptions. To show how the authors developed their stories, the analysis concentrates on narrative techniques, such as framing the characters and development of the plot; further objects of study constitute the ideological underpinnings of the analyzed works to consider how they have been influenced in the interpretation of reality. With the application of this interdisciplinary lens, it is possible to obtain a more balanced possibility of analyzing the discourse that characterized the 19th century in Central Europe. It might be useful to illuminate the complex interplay between linguistic and ideological dimensions and to allow a deeper understanding of how ethnographers coped with the interpretation of complex societies in historical contexts.

KEYWORDS: Discourse, Central Europe, Ethnographic Texts, Rhetoric and Narrative Strategies

Signs and Realities in the Hidden Temple (Gizli Mabet) (submitted by MUSTAFA ÖZSARI)

ABSTRACT: The Hidden Temple (1919) by Omer Seyfettin is one of the most-read stories in Turkey. It is a text, based on the East-West opposition that continued in Ottoman society for nearly two centuries. In the story, the Ottoman-Turkish intellectuals' view of Western culture and the Western intellectuals' view of Eastern culture are narrated in a humorous style. The author describes the effort of a European intellectual to discover some signs that he thought represented Eastern culture in Istanbul and to make sense of these signs. In the second half of the 19th century and the first half of the 20th century, many intellectuals, such as, e.g., Alphonse de Lamartine, Ármin Vámbéry, Charles S. Peirce, Pierre Loti, and Claude Ferriere, came to the Ottoman State, especially Istanbul, and explained their observations about the Ottoman-Turks social structure in many works. In this period the signs of the East were understood differently by European intellectuals. Western intellectuals' view of the complex signs of Eastern culture attracted the attention of Ömer Seyfettin. The main topic of The Hidden Temple is that two civilizations give different meanings to the same signs and interpret the same signs differently. The author has used many signs to explain this opposition. In this paper, the basic signs in The Hidden Temple will be determined, classified, and analyzed by taking into account the relationships between them. Thus, how two different civilizations that developed together but were different from each other gave meaning to the same signs will be evaluated based on the story.

KEYWORDS: Hidden Temple, Istanbul, Ömer Seyfettin, Orientalism, Semantic Signs

Referential Dimension of Symbols and Icons in Turkish Dream Interpretation Books (submitted by REYHAN ÖZSARI)

Abstract: Interpretations of dreams are found interesting by everyone as a result of the desire to know the future. Many books have been published on dream interpretation in Turkish culture. The symbols in these books, which are thought to be a metaphorical reflection of reality, have been subjected to different interpretations by commentators: One of the most well-known dream interpretation books in Turkish culture is İbn-i Sirin's work titled *Tâbirname*, written in Arabic.

There are many symbolic elements about dreams in Tâbirname, and these symbolic elements are a rich source for understanding the spiritual and psychological dimensions of dreams. It has become traditional in semiotics to analyze the meaning of a written text, but analyzing a non-linguistic and metaphorical sign such as a dream involves many problems. In this paper, first, the basic understanding of dream interpretation in Islamic belief will be revealed, and then the representational dimension of dream interpretations in İbn-i Şirin's work called *Tâbirname* will be analyzed based on C. S. Peirce's triple sign theories. Peirce's sign triadic emphasizes the relationship of the sign (symbol), the object (what it represents), and the interpretant (how it is perceived). Moreover, in this paper, the analysis of some symbols in dreams will be discussed together with the cultural and personal contexts of the symbols. For example, what a symbol means to a person may be related to that person's cultural background and life experiences. This approach can be very effective in discovering the deeper meanings of symbols in dreams.

KEYWORDS: Argumentative Discourse, Interpretation of Dreams, Symbols in Dreams, The Desire to Know the Future

Crib Speech as Autocommunication within the Dialogical Self (submitted by LAURI LINASK)

ABSTRACT: Crib speech is the self-talk that occurs among children between the ages of 1.5–3. It happens at the child's bedtime, distinctly when feeling that she/he is alone, just about before falling asleep. Somewhat similar to "private speech", as a speech genre, it has a characteristic appearance in both form and content, which has been difficult to explain up to date. The "dialogical self" is a concept that describes the mind's disposition to imagine internal dialogues involving participants in different positions. Hubert Hermans' dialogical self-theory (DST) proposes that the self, as a society of mind, includes a multiplicity of interacting self-positions. "Autocommunication" describes communication with oneself. The concept is best known after Juri Lotman's work in cultural semiotics, who distinguishes two types of autocommunication: the mnemonic type of reminding oneself of something; and the type in which a communicating subject actively interacts with, and interprets oneself – the "I-to-I" type. Specifically, the "I-to-I" type is recognizable in personal diaries, internal monologues, and other forms of self-talk. Both semiotics and DST have sought to surpass the internal-external divide and hold that

phenomena of mind, external or internal, are communicative. This paper argues that "I-I" type autocommunication as a secondary modeling system explains dialogical processes within a person's mind. The study of the dialogical self as a textual phenomenon within which the discourse guides communicative interaction and the subjective positioning of the discourse proves beneficial to understanding the psychological self. This is demonstrated in the analyses of crib speech.

KEYWORDS: Autocommunication, Crib Speech, Developmental Semiotics, Dialogical Self, Semiotic Intra-Subjectivity

A Thought Revoking Natural Language: Modeling and Analyzing 'The New Reality' in the Novel *1984* through the Newspeak Language and Sign System (submitted by Ana Marić)

ABSTRACT: The novel *1984* by George Orwell, presented a new language, 'newspeak.' A language that reduces the words and meanings of the English language to reduce the thinking and decision-making process among the citizens of the three nations in the book. The main aim of this research is to demonstrate and analyze the model of newly founded reality through the newspeak language in the novel and how the newspeak language as the natural language of the future generations has the function of perishing the thought and perception process and creates a desemiosis in a sense that no new signs nor sign systems can be produced if the communication is reduced only to the basic and imposed phrases. When one has no opinions or attitudes, he or she becomes an easy target for manipulation and thus a different 'better' reality is formed. The main methods which will be used in this paper are Juri Lotman's notion of semiosphere to determine the core, boundary, and periphery in the language structure and its effect on reality and Algridas Julien Greimas's actantial model to establish the relationship between the language and the inner party and outer party speakers and the hierarchy between the citizens and the authority figures in the novel. Therefore, a connection between the literary language and the thought-reducing reality model will be established as well.

KEYWORDS: Desemiosis, Inner-Party-and-Outer-Party Speakers, Newspeak Language, The Model of Newly Founded Reality, Thought-Reducing Reality Model

Rethinking Words
(submitted by KAMIL LEMANEK)

Abstract: As the ontology of words has begun to attract more attention and has increased in publications in recent years, there is a clear need for more significant interdisciplinary contact between work in the philosophy of language as well as ontology, lexical studies, and morphology. One area that particularly needs improvements is how words are defined in the philosophical literature. The issues that arise therein can be seen in the common but, in many ways, problematic appeals to lexemes as explananda and in the complete absence of any discussion of lexicalization, despite clear interest in the phenomenon of word formation or creation. This talk aims to outline a novel account of words to address these deficits and improve the state of the art. The proposal is to introduce a variation of the notion of the grammatical word that has seen development in lexical studies and to condition it on lexicalization processes. The resulting account avoids appeals to lexemes, and the novel inclusion of lexicalization positions it to engage with crucial issues like instantiation and word formation, bringing together the philosophy of language, linguistics, and ontology. Whereas this is intended to bear on the ontology of words, it also sheds light more generally on the word as a fundamental type of expression and its place within natural language.

KEYWORDS: Natural Language, Lexeme and Word, Lexical Studies. Linguistics, Ontology

The War of Names
(submitted by NIJOLĖ KERŠYTĖ)

ABSTRACT: Certain political crises give rise to heated debates, sometimes even to forms of control verging on censorship. This was the case in France when, a few days after the Hamas attack on 7 October 2023, the Ministry of Justice issued a circular prohibiting references to acts of 'resistance' rather than 'terrorism'. What role should a semiotician play in this confrontation, where the issue is how to name an act? The question could be considered from a rhetorical and argumentative or pragmatic point of view . But one of the specific features of structural semiotics is that it focuses on the (initially Saussurean) notion of value, both in terms of axiological systems and their translation into ideological discourses. By analyzing several articles published in the newspaper *Le Monde*, the paper will

show how the choice of one name rather than another inscribes the named object in an already constituted discursive field, opening specific historical perspectives, while reflecting ideological position of the enunciator. The act of naming is not a simple cognitive operation. It presupposes a polemical field and a distribution of roles, power, and legitimacy of violence. In the very act of nomination, the giver of the name attributes certain values to phenomena and hides his power.

KEYWORDS: Argumentative Discourse, Axiological Systems, Ideological Position, Legitimacy of Violence, Polemical Field

Using Narrative Semiotics to Guide the Computational Analysis of Sociopolitical Phenomena in Digital Media (submitted by KATE SUSAN O'CONNOR FARFAN)

ABSTRACT: Attempts made by communication scholars, as well as political and data scientists to study digital media content through Natural Language Processing (NLP) methods have increased recently, particularly to identify expressions of phenomena like populism, hate speech, or polarization. However, these attempts face several methodological issues. As to polarization, it will be argued that only a few studies have been interdisciplinary, and/or combined a qualitative approach with the application of NLP methods. Moreover, most relied on certain methods (e.g., sentiment analysis or topic modeling) and avoided others that require a deeper understanding of language articulations (e.g., dependency parsing). Semioticians have addressed similar objects of study, but most have preferred to work at a theoretical level or to analyze small samples in-depth. This paper proposes instead an interdisciplinary framework and explains how the operationalization of semiotic models and concepts can guide the combined application of NLP methods to study online sociopolitical phenomena in depth at a large scale. As an example, this paper will operationalize and computationally trace the structures suggested by the notions of competence, cognitive sanction, and axis of desire, by analyzing Facebook posts published by main right-wing candidates in the most recent Peruvian (general) and Australian (federal) elections, to reveal how the presence or absence of verbal signs and the relationships between them may reveal polarizing communication patterns.

KEYWORDS: Digitalized Media, Narrative Semiotics, Natural Language Processing, Polarizing Communication Patterns, Topic Modeling

Making Reference in Digital Writing Practices
(submitted by ROSSANA DE ANGELIS)

ABSTRACT: Web writing manuals of some modern authors give precise instructions to professional writers. These practices can be analyzed based on the writings produced. For instance, SEO (Search Engine Optimization) is a practice that consists of optimizing the formulation of digital writings (site, article, post, etc.) so that it obtains the best possible visibility in search engine results. The optimization of writing allows texts to climb in PageRank, a prioritization process based on an algorithmic formula of the search engine to classify content on the Web. There are two levels of SEO: one called "natural" and the other "professional". The first one consists of three fundamental sub-practices (1) technical referencing concerning the stratification of the text according to the ergonomics of the site, (2) semantic referencing which is done by a selection of keywords, and (3) hypertextual referencing which is done by the integration of hypertext links. But what does mean 'referencing'? The algorithm guides the search engine in the search for relevance: these can be presented either in the form of keywords belonging to the same semantic field, also distributed in the metadata, or in the form of hyperlinks referring to texts that are part of the same discursive domain. The notion of relevance is a properly semiotic notion that was transformed by Luis Prieto in the 1970s, following Karl Buhler inspired by Nikolai Trubetzkoy, into a fundamental principle, namely the principle of (abstractive) relevance. What do the terms 'relevance' and 'reference' mean in digital writing practices?

KEYWORDS: Digital Writing, Pertinence, Reference, Searching Optimization, Word Referencing

Semiotics of New Literary Genres:
Tweet Novel, Hyper Novel, and PPT Novel
(submitted by RICHARD GRAMANICH ŠTROMAJER)

ABSTRACT: The issue of literary genres has undergone dramatic transitions in recent years, especially with the rise of computer-enhanced media such as the Internet and Twitter. Traditionally, in literature, the form and content represented a balanced whole, where both elements contributed to the communication of the overall message of the literary work. However, modern media have disrupted this once-balanced relationship, with electronically enhanced forms often taking

precedence. An example of this shift is seen in the experimental 2012 tweet short story "Black Box" by Jennifer Egan, which delivered one sentence of the story every two minutes, effectively controlling the reading and thinking time of readers. Egan's innovations were so substantial that they affected all three functions of literature (affective, imitative, and expressive), changed the original genre of the short story, and created a new one: the tweet short story. Research has confirmed the evolution of traditional literary genres as well as the emergence of new, justifiable, and legitimate genres. The study presented here aims to discuss the semiotic messages of these new technology-enhanced genres and their effects on the spectator's perception of the artwork. The authors will analyze how the form (Twitter, PowerPoint presentations, or interactive environments of hypernovels) affects the process of semiotic encoding and decoding of the literary text and its meanings.

KEYWORDS: Genre Typology, Hypernovel, Literary Genre, Tweet Novel, PPT Novel

Between Translation and Transduction: A Case Study of Multimodal Translation of Humor (submitted by ANNA RĘDZIOCH-KORKUZ)

ABSTRACT: This paper will offer a reconceptualization of the term *translation*, which is an object of study of both translation studies and translation semiotics. However, in the case of the latter, it has been associated mainly with interlingual translation proper. Referring to the methodology of Dinda Gorlée a Dutch specialist in semiotic translation, the paper will demonstrate how translation may turn into creative transduction, which is a transenergizing guaranteed by semiotic transmutability, i.e., by the possibility of translating linguistic signs into signs of other semiotic systems. The subject matter of investigation will be a multimodal and comparative analysis of the Polish singable translation of the song *A Boy Named Sue* written by Shel Silverstein and performed by Johnny Cash. The source text will be a video recording of the live performance delivered in 1969 at San Quentin State Prison, whereas the target text will be the Polish translation done by Wojciech Młynarski and presented in a TV performance by the character actor Mieczysław Czechowicz in 1970. The analysis will be carried out on three levels that correspond to the macrocodes that make up the song, i.e., the natural

language, including the verbal and para-verbal codes; music, including non-verbal acoustic codes; and the performance, including visual and socio-perceptive codes. The main focus will be placed on the multidimensionality of translation, which will demonstrate how changes at various levels helped reinforce the comic effect. This creative transformation of one form of energy into a different one was possible mainly thanks to utilizing the connection between all sign systems.

KEYWORDS: Creative Transduction, Interlingual and Intersemiotic Translation, Multimodality, Semiotic Resources

From the Discourse-Semiotic Political Movement to the Semiotic-Discursive One: The Symbol of Aztlan as a Banner of Chicano Power (submitted by JOSÉ LUIS VALENCIA-GONZÁLEZ)

ABSTRACT: So far from God and so close to America 1948 one of the most painful histories for Mexico was marked, the United States occupied it taking advantage of the deplorable situation of having fought two successive wars, its independence from Spain, and expelled the French invaders from its territories. The Anglo-Saxons appropriated more than half of the Mexican soil and both the Chicanos thereafter have had to face a classicist and racist policy imposed on all non-white inhabitants, initially, the first Mexico-American organizations were labor unions, but the general problem was much bigger, the loss of their identity, which demanded another level of consciousness of collective unity. Among limited employment benefits obtained, in the 1960s the Plan of Aztlan was elaborated, as the governing principle of its cultural struggle, rescuing the mythical place of the Aztec-Mexica origin, the Aztlan, manifesting it as one of the attractor symbols of its socio-historical-cultural struggle, which until now has been very effective for its magnanimous independence pretentious of all the states. Formerly Mexican from the southern U.S., This is a continuation of the author's research on conchera dance in Mexico, maintaining the theoretical-methodological models of discourse analysis and the semiotics of culture to translate the production and reproduction of texts from the Chicano semiosphere.

KEYWORDS: Aztlan, Chicanos, Complexity, Conch Dance, Semiosphere

CONVENED SESSIONS

Accepted Proposals for Panel Presentations

[PA] Semiotics and National Identity (convened by SEBASTIÁN MORENO BARRENECHE)

Conflict Narratives: Far-Right Influencers and the Construction of National Enemies on TikTok in Latin America (submitted by ELDER CUEVAS)

ABSTRACT: This paper aims to analyze the discursive construction of the nation's enemies by conservative far-right influencers from Peru and Brazil on TikTok. Through a qualitative methodology, it focuses on the themes and figures they employ to personify an enemy that, unlike in Europe, lacks defined contours but rather situational ones (national insecurity, latent immigration, and social inclusion policies). The methodology involved defining conservatism based on a codebook derived from previous works, filtering and obtaining influencers from the public spheres of influence (called *influencity*), and subsequently filtering specifically those accounts belonging to the far-right. The results reveal that the nation's enemies include those associated with immigration without integration, insecurity fueled by immigration (particularly Venezuelan), indigenous communities, those diverging from the celebration of neoliberalism as a way of life, and those who corrupt conservative values (family, gender, wage asymmetry). Additionally, in Peru and Brazil, religious rhetoric is employed to emotionally connect with the audience and resist the structural establishment of the "progressive dictatorship." This work contributes to the examination of Latin American differences within the far-right and contributes to the study of message dissemination strategies in the far-right's cultural warfare, moving away from governmental victory and instead concentrating on cultural hegemonization through social media.

KEYWORDS: Far-Right; Nationalism; Nation; TikTok; Peru; Brasil

Peirce's Mentality and Castoriadis' Radical Imaginary Meet a Humorous YouTube Representation of National Identity(submitted by FERNANDO ANDACHT)

ABSTRACT: The notion of 'social imaginary' is frequently used in academic publications without any formal definition, which significantly lessens its heuristic value. This paper will take up Castoriadis' notion of 'radical imaginary' and posit

its epistemological kinship with a category of Peircean phenomenological analysis of experience, the phaneroscopy, to bring out their combined relevance as a powerful analytical tool of media representations. Peirce defines the category of "Firstness of Thirdness" or 'Mentality' as "the color or flavor of mediation", this little-studied notion can thus be matched theoretically with Castoriadis' 'radical imaginary', namely, the capacity of an individual and society to introduce what does not exist before into humans' world of social imaginary significations. The latter is the equivalent of Peirce's "universe perfused with signs". This case study is a web series whose topic is a single Latin American nation. The combined theoretical framework is used to analyze the humorous take on the national identity of a popular Uruguayan YouTube web series, Tiranos Temblad. Resumen semanal de acontecimientos uruguayos. Each episode is the inventive upshot of its creator's scavenging, editing, and narrating of amateur YouTube videos whose sole subject matter is Uruguay, his own nation. Notwithstanding its single-minded theme, through the use of its eccentric deadpan sense of humor and amusing collage of disparate videos, the series is an emblematic example of how the notions of radical imaginary and Mentality can account for the creation of a groundbreaking post-nationalistic media artifact regardless of its apparent praise of one nation.

KEYWORDS: Castoriadis, Mentality, National Identity, Peircean Pragmatism, Radical Imaginary

Cultural Communication and Identity Preservation in the UAE: Exploring the Role of the Metaverse and AI Technologies (submitted by CRISTINA GRECO)

ABSTRACT: As technology advances, people are witnessing a shift towards Artificial Intelligence (AI) systems, where their implications extend across diverse sectors, including tourism, communication, education, health, and the workplace. The Metaverse is anticipated to be a ground-breaking technology, facilitating immersive and interactive experiences in both virtual and physical realms to enhance users' understanding and provide a strong effect of reality. This research aims to study the potential impact of the Metaverse on the United Arab Emirates (UAE) cultural communication, and its opportunities in terms of preserving the cultural identity and handing down the country's heritage for future generations and for social innovation purposes within the intercultural dialogue. Based on these

assumptions, the research project will investigate the dynamic interplay between AI technologies, the Metaverse, cultural communication, and identity in the context of the UAE. The semiotic-oriented approach to digital technologies, communication, and cultures reflects on the meaning and the effects activated by the cultural texts, enabling the researcher to uncover the implicit ideologies underlining the application and integration of new systems, processes, and media, identifying their impact on the society in many ways. The research will be established based on the conceptual framework developed by Juri Lotman and the semiotic of culture, considering the culture as a semiotic mechanism, organized in a certain manner, such as the language. As such this approach applies the analysis of culture to those categories which prove to be useful for the research domain of general semiotics.

KEYWORDS: Cultural Identity, Cultural Communication, Artificial Intelligence, Metaverse

The Wanderer Sign: "Cantabria" as a Political Identifier Traveling Around the North of Spain for Over 2,000 years (submitted by JUAN LUIS FERNANDEZ VEGA)

ABSTRACT: *Cantabria* has since 1982 been the name of an autonomous region in northern Spain. As such, Cantabria proclaimed in law as a historical community, is a proper name signaling both the current polity and the millenary tradition which the territory refers to, being in Cato the Elder (c. 195 BC) the first written mention about the *cantabri*, and in Strabo (c. 29 AC) about *Kantabría*. In Visigothic times, there was a *dux Cantabriae*, Petrus, whose son Adefonsus would become the key figure in the consolidation of the Christian kingdom of Oviedo after the Islamic conquest of most of Iberia. Yet, from that event onwards, the name *Cantabria* traveled eastwards, up to La Rioja and Navarre. In the Middle Ages, then, to be Cantabrian was to be a subject of the king of Pamplona. As a consequence of this fact, since the sunrise of modernity, Spanish Basques strongly claimed to be the direct descendants of the ancient Cantabrians. However, during the second half of the 18th century, the Augustinian father and historian, Enrique Flórez de Setién, in his thesis of 1768, *La Cantabria. Disertación sobre el sitio y extensión que tuvo en tiempos de los romanos la región de los cántabros…* demonstrated beyond doubt that the Basque Country had never been "Cantabria".

Since then, the administrative Castilian province of Santander began to claim the label of Cantabria, which it fully caught two centuries later. Thus, Cantabria, with its associated epic values (warrior-like, freedom-loving, aboriginal Spaniards), has been the ethnopolitical sign for very different peoples and territories for over two thousand years. Such semiotic wandering contributes to explaining the force of legendary discourses in the formation of political identities.

KEYWORDS: Political Semiotics, Political Identity, Semiotics of History, Cantabria, Basque Country

The Semiotics of Currency: Iconography and National Identity (submitted by SEBASTIÁN MORENO BARRENECHE)

ABSTRACT: n/a

KEYWORDS; n/a

How should Marca Perú's sectoral brands be interpreted? (submitted by ALAIN PERUSSET)

ABSTRACT: The nation brand, Marca Perú, was introduced in 2011 to boost the economy of Peru at a time when this Andean country found itself in a particularly favorable economic situation. Its launch campaign aimed at the Peruvian public, along with its unique logo, were two elements that greatly contributed to the national and international success of the brand, which has won numerous awards. Once the brand image had been established, PromPerú, the ministerial agency in charge of Marca Perú, continued its efforts to further increase the brand's equity. For about 10 years now, it has multiplied the creation of "sectoral brands" (nearly 8), that is, "brands" aimed at specific sectors and audiences, the latest being "Film in Peru," a sectoral brand aimed at encouraging the filming of international cinematic productions in Peru. The objective of this communication will be (1) to present these "sectoral brands" and their identities to determine if each deserves the status of a brand (Cafés del Perú, Alpaca del Perú, Perú Textiles, Perú Xpert, Super Foods Perú, Pisco, Spirit of Perú, Mine Perú), and 2) to analyze how they serve or undermine the master brand Marca Perú. To produce this analysis, this paper will rely on several precepts of post-Greimassian semiotics (Algirdas Greimas, Jacques Fontanille, Eric Landowski, François Rastier, Claude Zilberberg, Perusset).

KEYWORDS: Branding, Economy, Post-Greimassian, Semiotics, Peru, Strategies

Ukrainian Historical Politics Towards the Zaporozhian Cossacks (submitted by Dominika Królak-Elhaddad)

ABSTRACT: This piece of analysis aims to present the use of symbols identified with the Zaporozhian Cossacks during the subsequent terms of office of the supreme authorities of Ukraine in the 21st century - starting from the presidency of Leonid Kuchma, through Viktor Yushchenko, Viktor Yanukovych, Petro Poroshenko, and Volodymyr Zelensky. Historical politics in Ukraine is a powerful tool regularly used by politicians. Serving as both a maintaining bond with the past and a factor identifying Ukrainians as a nation, it consistently appears not only in political declarations and speeches but also in the physical symbols that represent this bond. Historical policy here means all activities undertaken by the highest state authorities and political groups, aimed at purposefully referring to the historical past. This concept includes both shaping the historical awareness of society and individual interpretation of national history by the central authorities. The research methodology is based on the study of press materials that consistently describe the studied phenomena occurring during individual presidencies. The semiotic approach to the mentioned symbols will enable an understanding of the specificity of Ukrainian historical politics, as well as forecasting its progress in the subsequent terms. The above-mentioned analysis will also work in the anthropological and cultural context, being both a factor initiating the dissemination of Cossack symbols, and using literary, musical, and even sports sources.

KEYWORDS: Zaporozhe, Ukraine, Cossacks, Historical Politics, Semiotics of Identity

Empty Signifiers and National Identities Through Media Narratives: A Semiotic Approach to the Media Construction of Catalan and Spanish National Identities in the Post-Attack and Catalan Referendum Period of 2017 (submitted by Cristian Monforte Rubia)

ABSTRACT: In August 2017, Catalonia was hit by jihadist attacks, a few weeks before a referendum on self-determination was to be held in the region. These events intensified the political and social dynamics between Catalonia and the Spanish central government, which served as a canvas for reconfiguring national identities in a broken public and media post-attack space. The paper delves into

the role of "empty signifiers" and "floating signifiers" — concepts drawn from the political and semiotic theories of Ernesto Laclau and Claude Lévi-Strauss, respectively — in constructing national identities. Empty and floating signifiers are specific signifiers devoid of any special content, but which, for this reason, can respond to the dissatisfaction prevalent in society while simultaneously holding out the prospect of an impossible fulfillment. Through these lenses, the study scrutinizes how Catalan and Spanish identities were articulated, negotiated, and configured in the media narratives, anchored to the empty signifiers of "freedom" for the Catalan case and "unity" for the Spanish case. Employing a semiotic and narrative approach, the research analyses a curated corpus of press articles and images from leading Catalan (Diari Ara, El Periódico, El Punt Avui, La Vanguardia) and Spanish (ABC, El País, El Mundo, La Razón) media during the critical period between the August jihadist attacks and the October Catalan referendum (18/08/2017-01/10/2017).

KEYWORDS: Catalonia, National Identity, Nationalism, Empty Signifiers, Media Narratives

Semiotic Representations of Greek-Americans in the Popular Movies of the Old Greek Cinema (submitted by THOMAS BARDAKIS)

ABSTRACT: The old Greek cinema is an important part of the Greek cultural production. It still attracts strongly, even after several decades, the interest of publicity and researchers. Cinema is an explicit example of an ideological form within the specific social formations it operates. It seems ideological because its products usually represent images, myths, ideas, or perceptions. This paper examines the semiotic representations of Greek people living in America projected in the old Greek cinema movies. Their performance depicts them as happy and successful people in their new habitation. Their visual representation, dress code, and linguistic performance are exuberant and carry connotations. Usually, they are Greek immigrants who became American residents. The importance of this examination is to show how the dominant ideology of that era is reframed in the pop cultural texts with a great impact on Greek society, such as the old Greek cinema movies. The paper understands that pop cultural texts often incorporate the historical evidence of each era while representing them with specific ideological

perspectives. Thus, he aims to explore semiotic systems, codes, and patterns as demonstrating national identities and stereotypes in social settings.

KEYWORDS: National Identities, Stereotypes, Representations, Pop Culture

National Identity and Transnationality: Beyond the Boundary (submitted by HÉLÈNE LEVASSEUR)

ABSTRACT: This paper investigates how people's insight into their national identity, as an element of a normative system, can be influenced and modified by elements from its boundaries. The simultaneity of a transnational life enables people of the boundary to act as translators between outside and inside the nation-state limits. Discourses about national identity and national history produced by people engaging across nationalities uniquely affect the question of identity through their impact on imagined communities. The concept of boundary is crucial for understanding how people living both in and out of the boundaries of the nation-state redefine their identity. Using the distinction between the ways of being and the ways of belonging, transnationally minded anthropologists define simultaneous conditions in which transnational people engage. The study will explore how post-memory discourses emerging from returnees and the diaspora challenge and change the national identity mainly by reintroducing discourses about national history that have been removed or exiled outside the society. Applying the semiotics of culture and the semiotics of space in transnational studies, its subject matter is reconstructing the identity issue through post-memory discourses about, e.g., Chile's dictatorship operating across national boundaries.

KEYWORDS: Boundary, Culture, Identity, Semiotics, Space

[PA] Semiotics of Religion (convened by JENNY PONZO and MASSIMO LEONE)

Christmas Carols in the Space of Religious Culture: The Construction of Semiosic Foundations for the Interpretation (submitted by NADIIA ANDREICHUK)

ABSTRACT: The present paper seeks to outline a theoretical framework for the study of Christmas carols exploring the potential of Peirce's and Morris's ideas on

semiosis. Christmas carols are viewed as signs that 'act' in the space of religious culture. Entering into a dispute with Morris, the paper singles out three dimensions of semiosis: code (refers to the study of the nature of sign vehicles), informational (the affiliation to knowledge as a set of relatively stable collective interpretants), and cultural (the relationship with the system of evaluations and values in the mind of the interpreter). Proceeding from the suggested dimensions three methodological approaches to the semiosic interpretation are substantiated: formal or codosemiosic approach, cognitive or infosemiosic approach, and communicative or sociosemiosic approach. The discussion is focused on the following arguments: (1) two aspects are relevant for the codosemiosic approach: (a) the stock of perceivable items from which expressions in Christmas carols are selected; (b) sets of rules that govern the selection of expressions and their assignment to contents; (2) the action of carols 'becoming informative' occurs through establishing correspondences between the components of the basic semiotic triad: reality, knowledge, signs. At this stage of the analysis the issue of the Nativity story and its position on the triad is discussed; (3) the context of religious culture when treated from the standpoint of Juri Lotman's idea of culture, correlates with a space of mind for the production of semiosis. The arguments are substantiated by the reference to the most popular Anglophone, Polish, and Ukrainian carols.

KEYWORDS: Dimensions of Semiosis, Interpretation, Culture, Christmas Carols, Narrative Stories

Torah with the Way of the Land: Lotman's Semiosphere as an Integrative Model of Diverse Conceptions of Judaism (submitted by JASON VAN BOOM)

ABSTRACT: This paper builds on the suggestion of selected authors stating that humans analyze the functioning of religious texts in terms of religion modeled as a semiosphere. Whereas that study dealt with Orthodox Christianity, this paper applies semiospheric analysis to three differing accounts of Judaism. Reference will be made to Saadia ben Yosef Gaon (882/892–942), a prominent rabbi, exegete, jurist, and philosopher, who claimed that the nation of Israel was governed by its laws stated in the Torah constituting the Jewish ways of life. Among other Orthodox theoreticians, special attention will be paid to Samson Raphael Hirsch

(1808–1888), who argued that Judaism exists through *Torah im derech eretz*. He claimed that for the nation to survive important was the interaction of the Torah rules with the way people live in conformity with secular modernity. In contrast, worth mentioning is Mordecai Kaplan (1881–1983), the founder of Reconstructionist Judaism, who held that Judaism is a civilization encompassing all spheres of life, with religion being an important but not sole element. Influenced by classical American pragmatism, he emphasized the historically dynamic nature of Judaism. One can see all three accounts as describing aspects of Judaism as a semiosphere. The Torah (Bible and Talmud) occupies the center. *Torah im derech eretz* designates interactions between the center and periphery, given the latter's function of translating between Jewish and non-Jewish systems. The full extent of the Jewish semiosphere, covering meaning-making in all areas of life, correlates with Kaplan's idea of Judaism as a civilization. Furthermore, the periphery's creative functions and the relations between linear and explosive motion provide a semiotic model of Kaplan's understanding of religious dynamism.

KEYWORDS: Center and Periphery, Judaism, Juri Lotman, Semiosphere, Pragmatism

"Squaring the Circle": Between Greimas and Lotman, a Semiotics of the Firmament (submitted by MARILIA JARDIM)

ABSTRACT: The paper starts from the mystical and mathematical axiom of "squaring the circle", exploring both geometric and sacred forms—the square and the sphere—and the epistemological vocabulary deriving from and permitted by them, appropriated by two distinct semiotic theories. More than theoretical or cognitive solutions, the form and vocabulary adopted by a theory are fundamental pieces in reconstructing what world visions are enabled in its application: a semiotic theory in the image of the square and planes facilitates an understanding of reality radically diverse to a semiotic of spheres. This paper will aim to explore and analyze this distinction of the theoretical vision imprinted in the image and vocabulary utilized by those theories, reflecting on the traces of cosmologies, mystical, hermetic, and religious principles they carry. Rather than a guise of comparison, the paper intends to contrast the theories in search of a third sacred form that manifests the squared circle: the firmament. Exploring particularly Algridas

Julien Greimas' work *De L'imperfection* and Juri Lotman's image of the explosion, the work aims to argue for holistic approaches in semiotic studies, searching for spaces of overlap where Greimas and Lotman approximate the image of the firmament from Abrahamic cosmology: a domed plane reuniting both square and sphere. Beyond the goal of falsifying competing theories, this proposition aims to reflect on the union of forms, striving to weave in connections that permit analyses contemplating both the planar and spherical aspects of researchers' discourses and other meaning-making manifestations.

KEYWORDS: Generative Semiotics, Religious Studies, Semiotics of Culture, Semiotic Square, Semiosphere

Imagining Religion:
Artificial Intelligence, Eye-Tracking, and Exploring Reality
(submitted by MARKÉTA MUCZKOVÁ)

ABSTRACT: Presenting a new methodology, this paper combines artificial intelligence (AI) with eye-tracking to explore the complex realm of religious imagination. This approach not only sheds light on how participants visualize spiritual ideas through AI-generated images but also aims to identify the religious concepts that have significant influence over individuals. In a study involving 22 compositions, Czech participants were asked questions such as "How do you imagine God?" and were tasked with choosing from 12 AI-generated images presented in random order. These images were evaluated for each concept on a weighted scale. To address AI's inherent cultural biases, scores were normalized based on the minimum and maximum achievable points for each concept. Using eye-tracking technology, researchers carefully examined participants' choices, interests, and return patterns to images, using Area of Interest (AOI)-based metrics. Through descriptive and inferential statistical analyses, the research aimed to reveal how each concept influences the imagination of diverse ideas across specific demographic and religious groups. In addition to its implications for religious studies, this research held promise for the field of semiotics. By uncovering the complex interplay between religious imagery and individual perception, this paper's methodology offers valuable insights into the semiotic processes underlying the interpretation of religious symbols and signs. The graphical representation of participants' choices using generated radar charts facilitates a comparative assessment

of the influence of various concepts, opening avenues for the application of AI and eye-tracking technology in cultural studies fields beyond religious contexts.

KEYWORDS: Artificial intelligence, Culture Eye-Tracking, Imagination, Religion

Discourse Reconstruction of the Word and Ritual: Circumcision, Barber-Surgeon, and Modern-Day Interpretations (submitted by RAHILYA GEYBULLAYEVA)

ABSTRACT: In various cultures, the practice of self-infliction on one's body of an ascetic type (cf. old Greek ἄσκησις 'askesis') or body marking, including activities such as fasting, seclusion, offering sacrifices, or simply marking the forehead with sacrificial blood or symbolic signs of marital status (bindi) or during Ash Wednesday; circumcision, and more, exists as a prevalent tradition. During Shia Muslims' Aşura, some commemorate by chaining themselves and drawing blood, reminiscent of certain Catholics who practice self-flagellation in remembrance of Jesus' crucifixion. In this discourse, proposed research discovers semiotics of religion through circumcision, an ancient practice framed in Judaism and Islam religious rituals, involves the surgical removal of the foreskin from the male baby and deals with the intersections of the barber and surgeon professions. Concurrently, it offers an understanding of the dual dates that underlie the New Year's tradition, illuminating nuances of cultural practices and their historical evolution: human inclination to associate this tradition with the discourse of Islamic identity stems, perhaps surprisingly, from the question of 'When should one mark the new year: 25 December or 1 January?' Circumcision, interpreted as part of contemporary national identifications, assumes a journey to the past for related religious discourse reconnections and 'idea-unit' searches. Last, this investigation involves interest from the perspective of a barber (as a) surgeon phrase/ profession coexisting (cultural history of profession).

KEYWORDS: Circumcision, Islamic Identity, National Identification, Religious Discourse, Semiotics of Rituals

The Border Between the Christian Sacrament and the Miracle – a Sign Border? (submitted by ANASTASIIA BONDARENKO)

ABSTRACT: A sacrament for Thomas Aquinas (1224/6–1274) is not merely a preparation for God's action (dispositional causality) but an instrument, which acts (instrumental causality). This instrument that the sacrament is, has a quality of visibility, not only in the optic sense, but as being presentable and accessible by the senses and the being as a sign. The dimension of signs not only perfuses the line of distinction between the miracle and the sacrament – it creates it. The paper proposes to investigate the role of the signs as intermediaries of instrumental causality and obediential potency (Latin *potentia oboedientialis*) with a primary focus not on the way change of nature laws, but the laws of signs instead. While, for Aquinas, the logic of non-contradiction holds for every miraculous and sacramental event, so does the reality of signs remain key to the sensible part of the experience that allows for the revelation to happen in miraculous and non-miraculous ways depending on how people interpret it. When making this distinction, the focus will not lie, per se, on the nature of things and how it is affected by the sacrament or a miracle. Instead, the focus falls on the interpretive, and, in that sense, semiotic part of the experience, which the sacraments and miracles represent. That interpretative power revolves around the senses (internal and external), a semiotic web to which the experience itself belongs, and a curious phenomenon of semiotic awareness.

KEYWORDS: Instrumental Causality, Thomas Aquinas, Signs of Obediential Potency, Sacraments and Miracles, Semiotic Awareness

What Did Social Networks Change? Papal Discourse on Sexual Abuse of Minors by Priests (submitted BY RENATA SEDLAKOVA)

ABSTRACT: This paper describes the transformations in the crisis-related discourse and its evolution within more than 4000 texts of the Vatican signed by the Popes spanning from the mid-1990s, published on the official webpage Vatican in English. Text mining methodology reveals a shift in language and tone employed within these texts. The increased occurrence of the term 'crisis' and the emergent prevalence of inclusive pronouns were identified. The study focuses on the topics

that, despite predominantly being labeled as crises in public and media discourse, have not been labeled as such by the popes. This article deals with the communication strategies of the popes in response to cases of sexual abuse of minors by priests. How this sensitive topic is discussed in the official documents of the last three popes and how the discourse of the Holy See regarding sexual abuse is developing? The authors focus on the communication strategies used and on the naming of the situation and the expression of relationships with victims, representatives of the church, believers, and the public. They point out how the heads of the Catholic Church applied elements of crisis communication in response to these controversial events. The analysis shows that the communication of the Popes of the Catholic Church regarding sexual abuse has been different. While John Paul II. avoided the topic in official communication, Benedict XVI linked it to the overall decline of faith, and Francis linked sexual abuse to clericalism and abuse of power in the Church in general.

KEYWORDS: Crisis in Public and Media Discourse, Communication Strategies of the Popes; Sexual Abuse of Children in the Church

Representations of the Souls in Purgatory and Sensoriality in the Alumbrado Rite, in the Mompox Cemetery, Colombia (submitted by JULIETH SANDRY MEZA ROMERO)

ABSTRACT: This communication is part of an investigation into collective rituals that commemorate the deceased in Mompox, Colombia. Specifically, it seeks to establish the ethos that unites the community in the so-called ritual of Alumbrado. The objective of this specific work is to expose how the representations of the souls in purgatory, located in the Mompox cemetery, are constructed as figures that correspond to a being with some type of sensitive and discursive presence in the space and time of the rite. The analysis is carried out with resources from the semiotics of practices and tense semiotics based on photographic records of two Alumbrado rites from the year 2023 (that of Holy Wednesday and the one that occurs on November 2, the day of the faithful dead). The exhibition includes iconoplastic representations of the cemetery chapel; These are part of an ostentation of the belief during the ritual. With topological categories and the consideration of the relationship between the iconoplastic elaboration with the sensitive body of the participants, actantial aspects are considered in the representation of the souls in

purgatory. In the cemetery chapel, the souls in purgatory participate in the narrative construction of a corporeality that welcomes and assimilates the suffering and immerses themselves in it. From an external view of the suffering subject, the body does not appear in suffering, but serene, and delimits spaces of encounter between the sacred and the earthly.

KEYWORDS: Cemetery, Earthly, Ritual, Sacred, Photography

Semio-Ethics for the Semiotics of Religion (submitted by JENNY PONZO)

ABSTRACT: In recent years, semiotics of religion has become an established current in the broader field of semiotic studies (cf. research by Francesco Galofaro, Massimo Leone, Thomas-Andreas Põder, Jenny Ponzo, Fabio Rambelli, Robert Yelle, and many others). In the meantime, another relevant – albeit perhaps less diffused and structured – branch of studies has been developed under the label of "semio-ethics". The latter tackles the relationship between sense, value, and action, exploring fundamental issues concerning for instance the role of axiologies and ideologies in the determination of sense, and thus in shaping cultures and social practices. Important insights in this field have been first proposed by Charles Peirce, Charles Morris, and other exponents of the American and European semiotics, and have been further elaborated, particularly in Italy, by Susan Petrilli, Augusto Ponzio, Ferruccio Rossi-Landi, Ugo Volli, and other semioticians who have brought a relevant contribution to the development of a multifaceted research line that crosses the borders between (post-)structuralism and pragmaticism. This talk intends to explore the existing and the perspective relationships between semio-ethics and the semiotics of religion. On one hand, it focuses on the main theoretical and methodological suggestions deriving from semio-ethics that can serve as useful resources for further developments of the field of the semiotics of religion. On the other hand, it shows how the confrontation with religious and spiritual cultures has proved fruitful for the formulation of some aspects of the semio-ethical perspective.

KEYWORDS: Action, Axiology, Ethics, Religion, Semiotics

Observables and Ethnosemiotics: The Orthodox Liturgy of Vespers (submitted by FRANCESCO GALOFARO)

ABSTRACT: The aim of ethnosemiotics is not so much to make ethnography with methods born for other purposes, but to question the conditions of the possibility of ethnographic practices from a semiotic point of view. In this approach, participant observation is not a method; it's a scientific problem. How and within what limits does participation in a given practice allow the researcher to grasp its emerging effects of meaning resulting from its description? If the practice belongs to a culture that is not familiar to the observer, how can the discrepancies between the respective codes be remedied? To what extent do the interpretations provided by the other with whom people interact help understanding? When is it necessary to detach from it to provide a structural explanation? These questions will be addressed starting from a case study: the participant observation of the Orthodox liturgy of small vespers in the Cathedral of St. Mary Magdalene in Warsaw. Originally, the observation was intended to identify and describe structures of religious discourse that partly allowed communication between Ukrainian refugees and the local population. The presentation will focus mainly on methodological problems and the difficulties that observation encounters. At the same time, given the observable nature of conflicts and frictions between codes, ethnosemiotic reflection is proposed as unavoidable in the broader framework of semiotic research on culture.

KEYWORDS: Culture, Ethnography, Participant Observation, Refugees, Religion

Biblical Figures and Imaginary of Sanctity: Stigmata as a Case of Thematic Recategorization (submitted by PAOLO BERTETTI)

ABSTRACT: This paper aims to show how the analysis of the figurative component of texts can contribute to the study of religious discourse. In particular, extending the more traditional iconographic analysis, it will use the concept of thematic recategorization (proposed by Louis Panier and Algirdas J. Greimas) to study how the stigmata have been reinterpreted over time, in the transition from the biblical figure to the bodily wounds of stigmatics. As is known, the stigmata are the five wounds on the hands, feet, and side of Jesus Christ, caused by the traumas

suffered during the Passion and reproduced on the bodies of some mystics. From medieval ascetics to Saint Francis of Assisi, and more recently Padre Pio, the phenomena of stigmatization have occurred, as regards the relation of the figures with their thematic basis, to double thematic recategorization: from a physical sign which, in the Gospels, makes figurative the theme of the 'suffering' that Christ had to undergo during the Passion for the salvation of humanity, the stigmata first become a figure of the imitation of Christ which thematize the 'participation' of the mystic in this suffering, and finally a figurative representation of the 'identification' of the Saint with Jesus Christ.

KEYWORDS: Figurativity, Sanctity, Semiotics of Religion, Stigmata, Thematic Recategorization

Nakir and Munkar, Angels or Demons?
(submitted by MOHAMED BERNOUSSI)

ABSTRACT: In Muslim eschatology, death is considered a transition to the afterlife, more precisely to paradise or hell. But the grave can already be one or the other. It can be transformed into a place of terrible punishments just as it can be a pleasant place close in many aspects to paradise. It depends on the behavior of the believer, but above all on the two angels who play a capital role in determining the outcome of his life. Indeed, Nakir and Munkar are two angels (or two demons?) responsible for collecting the benefits and misdeeds of the believer, one on his right collects positive behavior and the other on his left collects negative actions. This study focuses on these two key figures in Muslim eschatology and the narrative questions that this raises. It will be divided into two parts, the first diachronic will attempt to reconstruct the genealogy of the discourse on these two angels in the sacred texts, the Koran and the sayings of the prophet, as well as among the exegetes who subsequently took up the subject; the second part aims to determine their place in Muslim eschatology and the role they play in the narrative economy of afterlife's stories.

KEYWORDS: Afterlife Experience, Muslim Eschatology, Nakir and Munkar, Semiotics of the Tomb

The Semiotics of Sacrifice in the Digital Era
(submitted by MASSIMO LEONE)

ABSTRACT: The paper semiotically explores the nuanced relationship between technology, religion, and the concept of sacrifice, providing a thought-provoking examination of how modern technological advancements, particularly artificial intelligence (AI), are reshaping traditional religious practices and ethical considerations. The paper scrutinizes the dual semiotic nature of technology as both a catalyst for progress and a source of ethical dilemmas, emphasizing the role of sacrifice as a metaphor for the inherent losses and ethical quandaries engendered by technological innovation. The analysis extends across various cultural and religious frameworks, highlighting how AI challenges established norms and rituals, thereby prompting a semiotic reevaluation of the sacred and the profane in the digital age. By drawing on historical and contemporary case studies, the paper semiotically illuminates the paradoxical role of sacrifice in technology's evolution, suggesting that understanding this role is key to navigating the ethical landscape that technology, especially AI, constructs. The semiotic study calls for a critical engagement with technology within religious spheres, advocating for a dialogue that balances innovation with an awareness of its profound implications for faith, practice, and ethical decision-making. Through this lens, the paper contributes significantly to the semiotic discourse on the intersections of technology, religion, and sacrifice, offering insights into how societies might reconcile the benefits of technological advancements with the ethical and spiritual questions they provoke.

KEYWORDS: Technology and Sacrifice, Religious Practices in the Digital Age, Artificial Intelligence Ethics, Technological Progress and Spirituality, Cultural Impact of Innovation

Thomas Hobbes's Semiotics of Religion
(submitted by ROBERT YELLE)

ABSTRACT: Some of the developments in contemporary semiotics were anticipated in the early modern period. For example, historiographers demonstrated, that the English philosopher John Locke not only was one of the first to predict a *Semeiotike* or science of signs but also represented already the turn toward a critical perspective in which the relation between sign and referent was called into question, as Ferdinand de Saussure was later to do in making the arbitrariness of

the sign an axiom of his theory of language. As is recognized, both Locke and his predecessor Thomas Hobbes were influenced by late medieval nominalism. A less well-known source for Hobbes's and Locke's critique of signs was classical skepticism, which impacted the development of early modern philosophy, including the philosophies of Pierre Gassendi and René Descartes, with whom Hobbes corresponded. This presentation will trace the influence of skepticism on Hobbes's critique of religion as a "phantasm" or false appearance of political phenomena. In his main work, *Leviathan* of 1651, Hobbes attempted to demythologize the biblical tradition through a deconstruction of theological language. He also deployed concepts and arguments from classical skepticism to call into question the human ability to distinguish between religious and political authority. Reconstructing Hobbes's argument furthers the human understanding of the contribution of skepticism to secularization and disenchantment.

KEYWORDS: Classical Skepticism, Demythologization of Biblical Tradition, Deconstruction of Theological Language, Secularization and Disenchantment

Selective Connectivity: The Amish Model of Digital Detoxification from a Semiotic Point of View (submitted by PIERO POLIDORO)

ABSTRACT: The rising interest in digital detoxification highlights a crucial contemporary issue: the complexity of the human relationship with technology, balancing its opportunities against inherent risks. This theme, when approached with academic rigor, unveils a fascinating array of interdisciplinary inquiry, especially within the field of semiotics. At the core of this discussion lies a profound reflection on how digital technologies, while offering unprecedented connectivity and access to information, also pose significant challenges to the researchers' focus, social values, and overall well-being. The Amish community in the United States presents a unique case study in this realm. Contrary to popular belief, the Amish do not outright reject technology, including digital forms. Their approach is characterized by selective adoption based on communal values— a nuanced negotiation between technology and tradition. Rather than viewing technology as inherently negative, the Amish perspective perceives it as an Opponent only when it

hinders essential values such as family cohesion and spiritual focus. For instance, they employ strategies to use technology responsibly, such as using it without owning it, to avoid the pitfalls of constant availability and the temptations of 'worldly' distractions. This model reframes the narrative roles technology plays in society, prioritizing individual agency and self-regulation (an Opponent of the Opponent) over outright prohibition. It offers a compelling viewpoint for semiotic analysis, challenging prevalent narratives and inviting a reevaluation of cultural scripts that govern human interaction with the digital world.

KEYWORDS: Interdisciplinarity of Semiotics, Interest in Digital Detoxification, Reevaluation of Cultural Scripts, Responsibility in the use of Technology, Temptations of 'Worldly' Distractions

Ayahuasca as an Artifact with Heterogeneous Interpretations and Uses
(submitted by LUCA BRUNET)

ABSTRACT: Ayahuasca (a compound obtained from the combination of two plants) can be considered as an artifact, and more precisely as a medial one. Ayahuasca has its roots in Amazonian indigenous cultures, where it is used in shamanic rituals, it's believed to have healing powers and to trigger a spiritual awareness of transcendence. There is a mediating function of the artifact, typical of religious practices, which in this case enacts a particular experience with visual hallucinations and dysphoric and euphoric features. Recent neurological researches show that Ayahuasca interacts with serotonin receptors and that this is the cause of the consciousness alteration. This experience receives a spiritual interpretation in the Amazonian rituals, but it's also an object of attention for medical researchers, especially concerning psychiatric issues. Nowadays the use of Ayahuasca has spread worldwide, in some cases as an attempt to reproduce the original ritual, in others as a way to explore an altered state of consciousness, similar to the hippie's culture, eventually recording and sharing the experience on the internet. These different contexts approach Ayahuasca's agency differently, but they are all efforts to explore a sort of black-box of human-nature interactions, whereby the concept of black-box is used for something that produces effects, but whose operational logic is unknown. This metaphor is also used to describe recent AI technologies, which sometimes can generate hallucinations, whose emergence is not always

known. As in the case of hallucinations induced by Ayahuasca, their interpretations change in different discursive fields, and semiotics can help understand these changes.

KEYWORDS: Ayahuasca, Black-Box, Interpretation, Transcendence, Translation

Religious Conspiracy Theories in the Process of Radicalization into Extremism and Fundamentalism
(submitted by HEIDI CAMPANA PIVA)

ABSTRACT: Although religious conspiracy theories are not a novel problem confined to social media, the accelerated evolution of digital technology has undoubtedly altered the way information is produced, distributed, and interpreted. From this context, the present paper aims to investigate meaning-making in case studies where the digital propagation of religious conspiracy theories plays a central role in the spurring of extreme fundamentalism. For that, a qualitative approach supplied by semiotic philosophy of communication (textual analysis) is combined with a quantitative approach based on Natural Language Processing (NLP) to study the digital propagation of Islamophobic conspiracy theory on the messaging application Telegram. This study seeks to identify language patterns (signs, texts, and/or codes) that can potentially assist in the religious codification of cultural meanings and in the formation of ideological clusters of conspiracy theorists on social media, pointing to how these patterns fit inside the wider process of radicalization, here understood as a communicative practice. It is possible to argue that there is a structural tendency for fundamentalists to uphold conspiracy theories, which is reflected in their dichotomic thinking style aimed at making sense of societal events by providing oversimplified explanations, following the notion that any other ways of interpretation are always evil or wrong. Generally, both radicalization and religious conspiracy theories are fundamentally related to meaning-making processes that provide cognitive closure by introducing a narrative from which one may drive purpose and, thus, organize a cohesive and meaningful way to interpret this very complex and conflicting reality.

KEYWORDS: Conspiracy Theories, Religion, Fundamentalism, Radicalization, Social Media

The Heritage of Russian Cosmism as a Source of a New Ideological Paradigm (submitted by GIUSTINA BARON)

ABSTRACT: The emergence of the Russian Transhumanist movement has sparked substantial debates on inquiries into the immortal body, particularly within biomedical frameworks where technological advancements challenge conventional assumptions about death, a concept that has undergone significant evolution from esoteric movements to the Soviet-Cosmist emphasis on immanence. As the analysis reveals, several controversial aspects of religious concepts have ancient Christian Orthodox roots but have assumed a peculiar ideological character in light of Dimitry Itskov's 2045 Initiative, which finds validation from the Cosmism-oriented theoretical perspective. This exploration gains significance when placed within a semiotic framework, which encompasses concepts such as intertextual translation. By drawing on Lotmanian semiotics theories that define culture as an "archive" encompassing social dimensions, material components, and affective configurations, this study will scrutinize two notable texts: namely, the embalmed body of Vladimir Lenin and a cryo-patient preserved body within Krio-Rus company. The analysis will be conducted based on enunciative model regarding covering and unveiling mechanisms (referring to a selection of philosophical frameworks and bibliographical sources).

KEYWORDS: Cosmism, Ideology, Immortality, Russian Transhumanism, Semiotics of Religion

Thinking the Care: A Case of the Semiotics of Safety: The Visual Production Connected to the Cult of Saints Cosmas and Damian (submitted by ANTONIO PIO DI COSMO)

ABSTRACT: The present research starts from the visual products connected to the cult of Saint Cosmas and Damian, which represents the two brothers who flaunt the instrument of the sanitary profession. As is well known, the cult of the two brothers had great success under the reign of Justinian. The emperor suffered leg pain, perhaps edema or gums. According to Procopio of Caesarea, the disturbance at the legs was cured by the intercession of Saints Cosmas and Damian. The cult is galvanized for political reasons but achieves success in the popular environment because is focused on the curative attitude of the saints. So, it will be shown that

the representation of the two saints incorporates the presence of scalpel, phlebotomy, spatulas, and relative cassettes for medical equipment. Instead, the hagiographic stories receive the locus that represents the two saints, who perform a normal medical examination, formulate a diagnosis, and then operate the wonderful. Paraphrasing Micheal McCormick, not even an inventive hagiographer or iconographer manage to invent some practices that are too far from everyday life, but both have to reflect the normal praxis and the common uses of health workers of their time. In this particular research, the subject matter of a thorough analysis will be the semiotic of the Christianism of the things, that are interested in receiving and metabolizing the objects of every day and using them for edifying purposes.

KEYWORDS: Christian Marvelous, Medical Tools, Mystical Care, Saint Cosmas and Damian, Semiotic of Religion

[PA] Semiotics of Guilt: Reconstructing Collective Shame and False Confessions in Digital Media and Beyond (convened by CRISTINA GRECO)

Blame on the Internet: The problem of the right to be forgotten (submitted by ANNA MARIA LORUSSO)

ABSTRACT: One of the problems that the digitization of information (and more generally of human lives) has produced concerns the erasability of information about a person's past. This paper takes into consideration the inconvenient pasts – those linked to crimes committed in the past and served in terms of sentences, those linked to defamation not confirmed by investigations, or those linked to illnesses that have greatly endangered the life of a person who is now out of danger, but whose access to certain careers or insurance is restricted because of that illness). These pasts are marked by a recurring semantic trait: guilt, even when dealing with unintentional events (the illness). And by a narrative trait that is never said, but implied clearly: the indelibility of that imprint. Semiotically, the idea of indelibility, of not erasability, is very ambivalent: semiotically speaking, can meanings be erased?? How does one erase 'blame' on the Internet? The problem is technical-informatic, legal, but in the opinion of this author's paper also and

above all semiotic: how to 'rescue' the past from the scarlet letter of guilt? Is there a particular tendency in contemporary media to construct guilt? And in the present media economy, how long is the guilt of interest? When does a fault or a pang of guilt erase itself?

KEYWORDS: Memory, Forgetting, Blame, Digital Semiosphere

Mirrors of Ego: Conceptual Metaphors of Narcissism in Social Media Discourse (submitted by SAULĖ JUZELĖNIENĖ)

ABSTRACT: This paper explores the role of conceptual metaphors in framing narcissism within social media discourse, investigating how these metaphors not only reflect but also shape societal perceptions of self-centric behavior in the digital age. Social media platforms conceptualized as contemporary mirrors of ego, offer a ground for the expression and reinforcement of narcissistic tendencies, mediated through language and symbolic interaction. The methodology of the research is based on the conceptual metaphor theory, multimodal and visual metaphor theories procedures were applied for the identification and construction of the metaphors related to the concept of NARCISSISM, as a target domain. For the semiotic analysis, Greimassian semiotic theory has been used: in the context of social media discourse, the posts, tweets, and interactions were regarded as narratives where users (subjects) aim to achieve certain impressions (objects) with the help of various tools (helpers) like images, hashtags, and language, potentially facing opposition (opponents) from critics or competing narratives. The findings reveal a complex network of metaphors, including but not limited to NARCISSISM AS REFLECTION/MIROR, (NARCISISTIC) SELF AS BRAND, and ATTENTION AS CURRENCY. These metaphors not only facilitate the commodification of self in the digital space but also entrench a cultural ethos that normalizes narcissistic exhibitionism as a mode of social engagement. The analysis also considers how the collective adoption of these metaphors in social media discourse influences broader cultural narratives about narcissism, selfhood, and authenticity.

KEYWORDS: Conceptual metaphor, Narcissism, Social media, Discourse

Scapegoating and Forms of Ambiguous Weaponized Language: The Post-Communist Discourse Involving Minoritized Categories (submitted by RALUCA VARLAN-BONDOR)

ABSTRACT: Scapegoating is at the core of the totalitarian regimes' discourse, having as a result the dissolution of the civic spirit, a phenomenon that has been repurposed in the post-communist rhetoric concerning minorities in Eastern European countries. The attribution of guilt is a mechanism whose contagion potential has dramatically increased owing to social media. The presentation is an analysis of participatory digital forms of scapegoating of minoritized categories, as well as of the mechanisms that lead to the creation and reinterpretation of the Other. The context is the current post-communist Eastern Europe space, with a corpus of digital interactions that correspond to what Raquel Recuero calls the platformization of violence. The weaponization of language involves layers of implicit meanings that carry perduring semantic references to behavioral constructs of the communist propaganda. This linguistic dynamics also dwells at a large extent on the rapid socialization of conflict specific to the digital environment. It has as a result forms of self-censorship and the articulation of crippled discourse habits in the public sphere. There is undoubtedly a complex relationship between ambiguity and language aggression, that has already been studied in participatory contexts. Applied to this particular situation, it reveals patterns of ambiguity corresponding to situations of exclusion and marginalization.

KEYWORDS: Scapegoating, Post-Communism, Language Weaponization, Ambiguity, Minority

Representations of Gender Stereotypes and Gender-Based Violence in Social Media Advertising (submitted by MARIANNA BOERO)

ABSTRACT: This paper offers an exploration of gender portrayals in social media advertising adopting a sociosemiotic perspective. The representation of women in advertising has become a topic of extensive debate, primarily due to the objectification and commodification of the female body in both television and politics. Expanding upon these premises, the initial section of the paper delves into the examination of gender stereotypes in advertising and social media. Over the years,

there has been a noticeable transformation in how women are depicted in advertising, moving away from traditional domestic roles. However, subtle stereotypes persist, with women often assuming passive roles in advertising narratives. Simultaneously, depictions of men have evolved to encompass a broader spectrum of roles, moving beyond traditional masculinity to include family-oriented roles. The latter part of the paper delves into the semiotic portrayal of gender-based violence in commercial advertising, exploring their educative and social roles. The aim is to highlight the mechanisms through which these texts contribute to the communication of societal roles and identities, identifying the critical aspects of social communication and proposing operational solutions to restore communication to its educational purpose. The research findings are rooted in the examination of a textual corpus consisting of 50 advertisements and commercials from a diachronic perspective.

KEYWORDS: Sociosemiotics, Gender Stereotypes, Gender Representation, Social Advertising, Social Advertising

Unveiling Collective Shame and False Confessions: A Semiotic Analysis of Gender-Based Violence Discourses in Social Media (submitted by CRISTINA GRECO)

ABSTRACT: The present study deals with gender-based violence discourses in social media, highlighting semiotic mechanisms of shame, fear, and honor. As an analytical instrument, this model is intended to be used to investigate ways in which digital media are shaping the narratives of collective shame and false confessions, affecting public opinion on women's abuse and gender-based violence. In this perspective, the narrative continues to deal with how media representations legitimate court sphere, and ideological conceptions and perpetuate the normalization of violence against women and marginalized groups. By deepening human understanding of how guilt is manipulated and the collective shame is built, the study aims at identifying the subtle and hidden link between the media discourse and the actual events as they take place, translated into mediated interpretations that shape the public understandings of the relationship between the guilty and the victim, and worsen the feeling of collective shame. Thus, the question is about the role of the media in the formation of dominant ideologies and the

reproduction of gender-based violence through their modes of representation. Through the semiotic analysis of critical cases, the study will contribute to the comprehension of the mechanisms that social media deploys to shape public opinion on gender violence, roles, and dynamics, and in turn, will unveil the path to finding potential solutions toward a social revolution.

KEYWORDS: Semiotics, Semiotics of Culture, Gender-Based Violence Discourses, Social Media

[PA] Pluriverses of Latin American Semiotics (convened by GERMÁN GARCÍA, MÓNICA CATAÑO, and ANDRÉS CASTIBLANCO)

Negotiating Power through Aesthetics: Explorations in the Semiotics of Resistance (submitted by SEBASTIÁN NABÓN HERNÁNDEZ)

ABSTRACT: This proposal explores the "Aesthetics of Resistance" within the framework of the theory of the Semiotics of Resistance proposed by Eero Tarasti, situating it in the context of postcolonial semiosis. The research delves into Gramsci's concept of hegemony as a key component in understanding the dynamics of power and resistance in cultural practices. Furthermore, it examines the crucial role played by intellectuals in the construction and perpetuation of cultural hegemonies, as well as in the articulation of alternative forms of resistance. Eero Tarasti's Semiotics of Resistance offers a fruitful theoretical framework for analyzing how aesthetic practices can be understood as forms of resistance in the face of dominant power structures. Through the analysis of musical examples within Música Pobre and specifically within Latin American Minimism, the semiotic strategies used by subaltern groups to challenge and subvert hegemonic narratives imposed by colonialism and other forms of oppression are examined. This study seeks to deepen the understanding of the relationships between power, culture, and resistance, highlighting the importance of considering the aesthetic dimensions in the analysis of cultural resistance. It also stresses the need to reflect on the role of intellectuals in the promotion of cultural diversity and social justice.

KEYWORDS: Aesthetics of Resistance, Poor Music, Semiotics of Culture, Hegemony, Post-Colonial Semiosis

Synesthetic Semiosis: Pluriverses of Being and Beingness in Latin America (submitted by JORGE EDUARDO URUENA LÓPEZ)

ABSTRACT: The relationship between being and being challenges the theoretical approaches of semiotics, insofar as it is assumed as a body that explains the sign and signification, in the light of the semiosis provided by Latin American indigenous communities. In this space, the aim is to contribute to an ontological, gnoseological, and epistemological reflection on the semiotics of culture and its strong links with the configuration of indigenous and popular knowledge in Latin America. Under this reflection, the study seeks to defend the conception of the sign-semiosis, from the vital metaphor of the seed and the relation of life with the organic and visceral manifestations that configure the place of Latin American cultures. Under a parallel with Western semiotics, the aim is to question the unrestricted and systematic character of the semiotic universe and its postulates, to assimilate the mechanisms of semiotic translation between the Western world and indigenous cosmogonies as explicit ways of conceiving knowledge and knowledge today. The degree of systematicity of the semiotic universe is questioned, insofar as semiosis proceeds from a sensitive and perceptible exercise, with which indigenous communities have elaborated their cosmogony of being. To this end, the theory of phagocytosis (*fagocitación*) is proposed as a form of Latin American semiosis around the indigenous cosmogonies that have populated the Colombian and Latin American territory, long before Western colonization.

KEYWORDS: Seed, Sign-Semiosis, Universe, Earth, Water and Latin American Thinking

Passions of Exile in Semiotic Landscapes in the Narrative of José Martí (submitted by ANDRÉS CASTIBLANCO ROLDÁN)

ABSTRACT: The semiotics of landscape is one of the tendencies that have been dealt with by the studies of the sign in a particular and interdisciplinary way, especially in the last mode to the extent that the semiotic tools have been placed at the service of social sciences such as human sciences. The present text is a product of the analysis processes carried out within the Representation, Discourse and Power group of the Universidad Distrital Francisco José de Caldas, which for more

than 25 years has proposed to critically develop social studies of language, discourse, and image in their contexts as an exercise of interdisciplinary interaction with respective theoretically inclined authors, who in this case specifically put in contact the disciplines in key of modulation of the semiotic landscape that is built from a latent voice and at the time in Latin America as is that of migration. For this reason, starting from "exile" as an opening category, this paper proposes to develop hermeneutics and semiotics of the literary text of José Martí as a classic exponent of this literature of exile. The exploration of a corpus of some of his works seeks to account for the role of exile as a semiotic and territorial category latent in the creations and aesthetic conceptions of banished body/territorial creations and to propose a line of work in the semiotics of exile and migration.

KEYWORDS: Exile, Migrations, Narratives, Passions, Semiotics

Sign Systems Modelling Reality
(submitted by CLAUDIO GUERRI)

ABSTRACT: In a very synthetic and concise way, this paper argues that reality is a direct consequence of the agentive capacity of each system of signs to construct it. In this sense, it agrees with Jacques Lacan what is real is that which never ceases in not inscribing itself into the symbolic realm. Although by the real, Lacan does not refer to reality, the semiotic effect of metonymy is valid. However, it is worth clarifying that Lacan was able to add the concept of the real only after having learned in a seminar that, employing the Peircean logical triad, he could overcome his dyadic-structuralist explanation related only to the imaginary and the symbolic. Anyway, seeing that Charles Sanders Peirce himself, father of logic-based triadic semiotics, never used his semiotic proposal for the classification of signs to analyze any concrete concept or object in its three or nine aspects, the author of this paper proposes, based on his numerous works, the Semiotic Nonagon as an operative tool for qualitative semiotic analysis, even though it is not exactly Peircean in character in the view of James Liszka. With the concept of logic recursivity of the sign, the semiotic nonagon is presented as a double-entry table that allows the construction of an explanation that interrelates the nine or twenty-seven aspects of any subject under analysis. During the presentation, case analyses of how the semiotic nonagon constructs an explanation of reality will be

shown with examples applied to verbal languages, graphic languages, and market research.

KEYWORDS: Logic Recursivity of the Sign, Peircean Logical Triad, Semiotic Nonagon, Sign Systems

[PA] Facing Multiple-Realities: Semio-Anthropology and Cultural Worlds (convened by LUDOVIC CHÂTENET and ANGELO DI CATERINO)

Semiotics and Perspectives: Cultural Subjectivity in Semio-Anthropology (submitted by LUDOVIC CHÂTENET)

ABSTRACT: Can semiotics account for "cultural perspectives"? Since the foundations established by Greimas in the 1970s, semiotics has gradually developed a toolkit that allows dealing with subjectivity. From this point there has been an analytical evolution of its conceptual - and analytical - framework, resulting in an approach of "cultures" centered on enunciation and experience In this context, the question of "perspectives" was nurtured by the encounter with respective authors from anthropology whose works based on cognition, perception, and experience (ontological turn), relocated "indigenous" points of view and categories to the center of their field. In dialogue with these reflections, the current "culture-oriented" semiotics began criticizing its proper models, in particular Algirdas Greimas' narrativity, Juri Lotman's semiosphere, and even Claude Levi-Strauss' structural anthropology, which were judged to be insufficient to account for the multiple and different perspectives that inhabit the world, especially the "modern" world. In the context of this panel, the presentation aims to re-examine these old models, considered foundations of a semioanthropology to discuss how they are still relevant to analyze and describe cultures, considered as singular "semiotic worlds", along with their points of view or (multi)perspectives expressed through their discourses.

KEYWORDS: Perspectives, Semiotics of Culture, Semio-Anthropology, Cultural Viewpoint, Social Discourses

Social Ontology and Multi-Perspectivism: A Challenge for Semiotics? (submitted by ANTONINO BONDÌ)

ABSTRACT: The ontological turn in anthropology has altered how to interrogate the question of meaning, and has helped to call into question the presuppositions of anthropology and semiotics. In particular, it has systematically challenged the major epistemological oppositions that underpinned human relationship to experience. In this context, a heterogeneous set of authors and theoretical proposals has emerged, self-defined as 'new realism' or 'neo-materialism'. These theories share the idea that 'things in themselves' should recover an ontological dignity as irreducible to language and to the subjects. Faced with this social ontology, semiotic anthropology can, on the contrary, question itself and sketch out a different route. To do this, one should combine two different perspectives: on the one hand, the 'semio-phobia' of the phenomenological anthropologist Ingold, and on the other, a revival of the attitude of perspectivism. For some scholars, anthropology should be understood as a network of significant 'correspondences' contributing to the construction of a common world and a plurality of coexisting niches. For De Castro, on the other hand, 'perspectivism' provides a critique of Western ontological dualism, which persists in the realist ontology of Ferraris. The notion of perspectivism allows us to understand that ontology does not begin with things but "with points of view": in other words, in a plurality of positions, none of which has a privileged position. This is a challenge for semiotics because it means going beyond cultural relativism and instead rethinking the common ontology of points of view in their radically different meanings.

KEYWORDS: Social Ontology, Multinaturalism, Perspectivism, New Realism, Semiotic Anthropology

Biosemiotic and Cultural Dimensions of Emotions in the Narrative Discourse (submitted by INNA LIVYTSKA)

ABSTRACT: This paper highlights a lingua-bio-semiotic methodology of analyzing emotions. It addresses the necessity of underrepresented research on the lingo-semiotic nature of subjectivity as an emergent phenomenon. Thus, the paper disclosed the semiotic essence of subjectivity in the narrative discourse and

articulated adequate means and ways of its materialization. Applying the methodology of narrative poetics, the definition of cognitive levels of knowledge acquisition by cognitive linguistics, and recognition of the dialogical nature of the personality in analytical philosophy, an autopoietic model of emotions in narrative discourse has been suggested. The results of the research have prompted the efficiency of the analysis of emotions. The integrated approach unites the application of the methods of the modeling system with the complex sign systems, including narrative discourse. The key agency in the meaning creation in the intersubjective interaction is ascribed to the subject-observer. The model of the subject-observer is represented in a form of double interpretation. On the one hand, it incorporates the relation of the sign vehicle and the representamen, and, on the other, its relation to the sign itself outside the level of interpretation. The dynamic character of the subject as a certain type of narrative construct has been observed, which emerges in the process of narrative unfolding, counts on the "languaging" (in Humberto Maturana's terms), and holistic or discrete quality of the object.

KEYWORDS: Subject-Observer, Narrative, Anthropocentric, Bio-Cyber-Semiotics, Culture

The Semiotic World of Lithuanian Traditional Sash Patterns as Apotropaic Signs of Crisis (submitted by VYTAUTAS TUMĖNAS)

ABSTRACT: This presentation analyses the sign system and semiosphere of apotropaic signs, characteristic of the decorations of Lithuanian folk sashes whose tradition goes back to pre-Christian times. These sashes were used during weddings, a critical stage in the human life circle. The relationship between reality interpretation and representation is determined in a magic-symbolic way, by the mythic-poetical tradition. The signs' connection with the cosmological concept of the world and the context of folkloric worldview is explored based on structural semantics and ethnosemiotics, examining the images of Lithuanian folklore as an element of a codified symbolic, mythic-poetical signs system. The ethnological research enabled me to trace the authentic folk weaver's classification of signs, which comprehensively includes the form of signs and their folk names into inseparable complexes. The examination of these signs' types and subtypes, variants and invariants, synonyms and analogs reveal this system's variability,

multimodality, complexity, and creativity. Systemic analysis uncovers the existence of complex semantic chains of associations between the poetic images of these signs and their folk cultural context as a specific mythic-folkloric reality. The similarities of these sign complexes in the neighboring cultures indicate the cross-cultural universality and archaism of this system. On the other hand, the actualization of investigated signs in contemporary local, folk-cultural, heritage, artistic, and subcultural communities shows a very complicated relation between the ancient and modern semiotic realities and their intertextuality. This requires to search for more complex multivocal and multimodal explanations of the semiotic world of contemporary culture.

KEYWORDS: Apotropaic Signs, Semiosphere, Semiotics of Textiles, Mythology, Lithuanian Folk Culture

Colombian-Caribbean Sociocultural Representations in the Short Film *La langosta azul* of 1954 (submitted by JUAN SEBASTIÁN VARGAS TRUJILLO)

ABSTRACT: This work presents some results of a semiotic research based on the selected film text of *La langosta azul*'s directed in 1954, in which Gabriel Garcia Marquez, a Colombian novelist was involved, along with other great names of Colombian literature. This communication aims to explain how this short piece of film art enunciates a possible world that persuades about the Colombian Caribbean's ethos. The researchers are interested in establishing how the movie's visual discourse, focusing on those narrative moments that work as positioning and repositioning shots, proposes a representation that mediates between the past and the present, with critical humor and even ethnographic-enunciation elements, to create an axiological complex that enriches the understanding of Colombian-Caribbean society. The visual device is, then, an identity feature's mediator of this society, typical of the time of production of the cinematographic object, but also of the current circumstances in which this national cinema's cardinal work is preserved, disseminated, and interpreted. The analysis is based on narrative semiotics and cultural practices. Thus, the intrinsic configuration of the representative film's shots is examined, but also practical elements constituents of the ethos that manifests forms of life. It is established that this filming representation corresponds to an example of survival tactics' implementation, even opportunistic, of

the sociocultural universe represented, but also as a condensation of the way cultural (pre) discourses survive, persist, and persuade, even in the present the researchers interpret this film text.

KEYWORDS: Forms of Life, Identity, Colombian Caribbean, Short Film, Persuasion

Cultural Meanings and the Appropriation of Virtual Worlds (submitted by AUDREY MOUTAT)

ABSTRACT: Based on Levi Straussian considerations, according to which culture is a complex system incorporating the knowledge, beliefs, and habits acquired by the human being who is part of it, this paper proposes to consider virtual worlds as cultural objects. Indeed, the paper assumes following Juri Lotman that all texts and statements are manifestations of the culture from which they emerge. More precisely, the latter presents itself as a set of norms for the production of these texts, but also as values in perpetual motion due to possible cultural hybridizations, linked to the contributions of other cultures. Consequently, virtual worlds are cultural products of an enunciative praxis, the object of projections and transfers made by subjects according to their given culture(s). Better still, they present themselves as semiospheres, in other words, as signifying and structured totalities. In this context, the present project aims to study the role of culture in the creation of these worlds, and more specifically in the strategies implemented to facilitate their learning by users. After demonstrating the influence of culture on perception, the paper will question its influence on the operationality of the "Imported Behavioral Scheme" developed by Malika Auvray, and Philippe Fuchs and the understanding of metaphors proposed to users in the symbolization of actions to be performed. In short, the aim is to measure the role of culture in the perception, understanding, and appropriation of virtual worlds.

KEYWORDS: Semiotics of Perception, Virtual Worlds, Appropriation, Semiospheres, Cultural Hybridizations

The Social Media Museum: A Semio-Ethnographic Approach of the Multispatial and Multimedia Museum Experience (submitted by ALUMINÉ ROSSO)

ABSTRACT: Since the second decade of the 2000s, the museum experience has expanded into the virtual space of social networks and digital platforms, which became the proper space for new visiting practices and even a museum space itself. In the last four years, strategies have increased, proposing a physical-virtual visit mediatized through social networks and mediated in the museum through mobile applications (hashtags and QR codes are the most common access modes). Contemporary museum visits imply multimedia and multispatial experiences, and their study must consider the behavior of people who visit the institutions' buildings and those who have contact with them through (or only through) social networks. This intervention presents some results from a) fieldwork carried out between 2021 and 2023, in which visitors' behaviors, especially the use of their mobile phones, were studied from a semio-ethnographic approach; 2) the analysis of the contents posted on institutional Instagram profiles as well as the contents posted by users who reuse hashtags proposed by museums or who mention (tag) the official profiles. The relationship between these two instances of analysis aims to understand how the incorporation of the mobile phone as a mediating and mediatizing device of the museum visit allows the emergence of new practices that are born as possible agreements with the institution, end up stabilizing and becoming part of the contracts provided by the organization of the physical space, and then promoted in the virtual space (social networks).

KEYWORDS: Semiotics of Space, Ethnosemiotics, Semio-Anthropology, Museum Experience

(In)conscious Exotopias (submitted by STEFANO CARLUCCI)

ABSTRACT: To leave a bounded region designated as ‘home’, to come in contact with a cultural other, and to return with some sign of gain (or loss), reflecting the experience. With these words, Michael Bakhtin considers the essence of a journey, a movement that always leaves its mark on those who have undertaken it, regardless of its type, motivation, or duration. From that point on, the paper will consider

how different actors experience and characterize a journey thus producing singular perspectives. If some researchers already described different types of 'travelers', from the explorer, crusader, missionary, and trader and finally including and comparing tourists and anthropologists, this paper proposes to analyze another type of traveler: the migrant. Chronologically before all the others, the migrant also follows a path that leads him to come into contact with others, even if the mirage of the prize (reaching another land) often obscures the price paid in the process (There, in this experience of otherness, not always wanted or pleasant, this paper will aim to semioethically delve into the theme of coexistence/interaction between these subjects. Some European islands (Lampedusa, Lesbos, Gran Canaria) will be chosen as "living settings" for this primordial drama, in whose last "rerun" the actors move behind the backstage (the African coasts), waiting to make their entrance on stage (the Mediterranean Sea), observed by an audience arranged inside a huge auditorium (the European countries).

KEYWORDS: Semioethics, Exotopy, Shift, Otherness, Mediterranean Sea

[PA] Semiotics of Political and Strategic Communication: Unpacking Semiotic Processes, Conflict, and Security in Modern Society (convened by ANDREAS VENTSEL and OTT PUUMEISTER)

Semiotic Guerrilla in Buenos Aires: When Walls Discuss Politics

(submitted by SEBASTIÁN MORENO BARRENECHE)

ABSTRACT: This paper will deal with discursivity related to the Argentinean national election of 2023, particularly during its last phase (November 2023). The national election confronted candidates Javier Milei (far right) and Sergio Massa (left) against each other, in a head-to-head competition that gave rise to interesting phenomena of a discursive nature and hence, of interest for semioticians. The presentation will analyze a set of texts of visual nature and political content dealing with these two candidates, which the author found in the streets of Buenos Aires, Argentina, in November 2023. To begin with, the paper will address the meaning of the confrontation between these two specific candidates in the context of Argentine politics (specifically, what it means in terms of the polarization and the gap that are characteristic of the country's politics). Then, it will study how

this adversative discursive dynamic could be seen in action in the specific texts that constitute the proposed corpus. For that purpose, this presentation will work with visual interventions found on the public walls of Buenos Aires, to elucidate some of the mechanisms of sense- and meaning-making in this form of anonymous and unofficial communication, which could be approached using the concept of semiotic guerrilla.

KEYWORDS: Political Semiotics, Semiotic Guerrilla, Political Discourse, Argentina, Electoral Campaign

The Doomsday Clock & The Collapse of the Arena of Rational Discourse: Semiotic Stances of Rationality and Reasonableness in Politics (submitted by NICOLAE SORIN DRAGAN)

ABSTRACT: The following paper starts with the assumption regarding Noam Avram Chomsky's opinion that the collapse of the arena of rational discourse is one of the biggest existential threats today, that drives the Doomsday Clock toward midnight. The outbursts in social media, conspiracy theories, artificial-intelligence-generated misinformation and disinformation, societal and/or political polarization, but especially ideological biases of intellectuals and media, in general, and a growing distrust of information, all are signs of this phenomenon. The paper will argue in favor of the idea that these signs can be interpreted as somewhat more subtle semiotic phenomena, effects of the displacement of rational discourse from the area of communicative action, which involves interpretative cooperation and social action oriented towards understanding, to the area of strategic action-oriented rather towards success. In this sense, the paper presents an interdisciplinary research framework that integrates facial expression analysis, the theory of emotional arcs, and moral psychology theory, which allows us to investigate the moral-emotional foundations of the discursive behavior of political actors. The results indicate a more pronounced dynamic of emotional engagement and moral content of the discourse of political actors who show dialogical openness and are oriented towards communicative rationality and reasonableness, compared to those who claim interpretative cooperation but engage in the negotiation of meaning strategically. Semiotic approaches have found that balance between the apparent contradictory models of guaranteeing the rationality of interpretation with

those of intersubjective, reasonable interpretation of social reality. In this way, it offers a chance to deal appropriately with major crises and to prevent a global catastrophe, or 'doomsday'.

KEYWORDS: Rational Discourse, Reasonableness of Interpretation, Moral-Emotional Aspects of Cognition, Political Semiotics

Can Conspiracy Theories be Counter-Hegemonic?
(submitted by MICHELE CERUTTI)

ABSTRACT: While conspiracy theories have been studied extensively in semiotics, philosophy, and the social sciences, there remains an open question: can conspiracy theories be counter-hegemonic? For many, the tendency is noticeable that although conspiracy theories constitute a danger to society, at the same time they can be an example of critical thinking, if aberrant. That's why, this paper will refer to those selected authors who have argued that conspiracy theories can be judged according to their usefulness while distinguishing between conspiracy theories in a broader or narrower sense (notified, for example, with majuscules 'CT' as opposed to minuscules 'ct'). Contrary to real theories of a conspiracy, there are such CTs that are labeled as speculative or that act with contrarian meanings, that are either esoteric, amateurish, or premodern. The question is raised here, Is it possible to find semiotic traits to distinguish between 'CT' and 'ct'? The latter question is closely related to the semiotic problem of distinguishing between the ideological from the non-ideological discourse, or hermetic from non-hermetic style. What has been recently proposed is that the ideological discourse is best defined as reducing singularities to a single, always the same, interpretive schema. Drawing from the notion of semiotic hegemony and the distinction between discrete and non-discrete texts, proposed by representatives of leading semiotic schools, this paper will submit a proposal of a new pair of semiotic concepts, those of indifference and non-indifference toward reality. Moreover, it will then argue that CTs cannot be counter-hegemonic. That is not only because they reduce singularities, but also because they show indifference toward reality.

KEYWORDS: Conspiracy Theories, Political Semiotics, Semiotics of Truth, Veridiction

Premediation of War and Affective Semiosis: Kremlin's Strategic Narrative about Ukrainians as Nazis and Brethren

(submitted by ANDREAS VENTSEL)

ABSTRACT: Vladimir Putin's characterization of the Soviet Union's collapse as the "greatest geopolitical catastrophe of the 20th century" prompts critical examination. Was this statement merely an assessment of a historical event, or did it serve as a directive for shaping political agendas? This inquiry underscores the significance of historical narratives in the realm of statecraft, where governments frequently employ them to rationalize (geo)political objectives, foster international partnerships, and sway public opinion at home and abroad. Governments wield interpretive frameworks laden with provocative textual strategies, often framing historical events through the prisms of morality and cultural memory to resonate with their audiences. Within this context, the crafting of emotionally charged strategic historical narratives assumes paramount importance. Semiotic cultural psychology emerges as a vital tool in dissecting how the Kremlin propagates divergent narratives concerning Ukrainians, oscillating between portraying them as Nazis and brethren. This dichotomy serves a unified strategic communicative aim: to condition the populace for impending conflicts. The object of analysis in this paper delves deeper into the mechanics of this phenomenon, exploring how the persistent portrayal of threats and instability lays fertile ground for the activation of affective semiosis. This mechanism simplifies and polarizes solutions to perceived instability accompanying conflicts, thereby influencing public perception and shaping geopolitical discourse. Through a multidisciplinary lens, the paper aims to illuminate the intricate interplay between historical narratives, psychological manipulation, and geopolitical agendas, shedding light on the complex dynamics shaping contemporary international relations

KEYWORDS: Affective Semiosis, Strategic Narratives, Russian-Ukrainian war, Semiotic Cultural Psychology

"Glory to Ukraine!" and the Semiotics of Conflict and Contention

(submitted by KATARINA DAMČEVIĆ)

ABSTRACT: During times of crises like protests or the war in Ukraine, controversial symbols and slogans play a significant role in mobilizing people and

promoting unity for parties involved in the conflict. It is therefore not surprising that historically significant symbols gain prominence during conflicts, and they continue to be present long after wars have ended. One example is the slogan Glory to Ukraine!, which resurfaced in Ukrainian society following Ukrainian independence in the 1990s. It became more prominent during the 2013-2014 Euromaidan protests, which on a symbolic level contributed to its legitimization. After Russia´s full-scale invasion of Ukraine on 24 February 2022, the slogan became associated with expressions of unity and solidarity with Ukraine. For instance, it is common for Ukrainian top officials to end their speeches with the slogan, while globally it is often used or advocated for by international actors to position themselves with the ongoing conflict. By stepping into dialogue with Abram´s and Gardner´s work on symbolic objects in contentious politics (2023), The object of analysis constitutes the slogan 'Glory to Ukraine! in different communicative events since the escalation of the war in February 2022. This paper will specifically observe its use as a tool of symbolic politics, and a means of identification and positioning in the context of the ongoing war. To illustrate the meaning-making dynamics, it aims to rely on the semiotics of culture and the importance of cultural memory in evoking socially significant narratives and topics associated with the slogan, which in turn influence the audience´s interpretation of conflict-related events.

KEYWORDS: Controversial Symbols, Semiotics of Culture, Glory to Ukraine!, Contentious Politics, Cultural Memory

Asignifying Semiotics and Politics: Ritornellos, Territories, Affects (submitted by OTT PUUMEISTER)

ABSTRACT: Perhaps more than any other domain or form of communication, political discourse slips away from questions of meaning. That is, the success and/or failure of a way of speaking in politics cannot be explained by what it says. Consequently, it is necessary to turn to the asignifying logic underlying and grounding discursive meaning. To do this, the paper will use Gilles Deleuze and Félix Guattari's conceptual framework, especially the concepts of 'ritornello' and 'territory', which are fleshed out in their book *A Thousand Plateaus*. Ritornello (sometimes also translated as 'refrain') can be defined as a repeating or returning formula,

mark, sign, etc., which marks a territory. Through marking a territory, ritornellos also construct the beings inhabiting this territory (they create territorial creatures) and movements, rhythms, temporalities, etc., which are "proper" to it (specific dynamics between reterritorialization and deterritorialization). Ritornello marking territory is an asignifying semiotic process that grounds discursive meaning through repetition that will ultimately mark a certain kind of boundary between the possible and the impossible. In this presentation, the object of interpretation will constitute the cases that appear to be important for the application of concepts in the domain of political semiotics while arguing that they will grant practicing semioticians a better understanding of the elusive phenomenon of affect.

KEYWORDS: Affect, Ritornello, Territory, Asignifying Semiotics, Gilles Deleuze and Félix Guattari

Signs, Meanings, and Grammars:
Justification and Denunciation of Public and Police Action
During the October 2017 Catalan Referendum Crisis
(submitted by CRISTIAN MONFORTE RUBIA)

ABSTRACT: On October 1, 2017, Catalonia held a self-determination referendum despite strong opposition from state authorities. The central government deployed over 10,000 police officers and organized extensive and controversial operations to close polling stations, despite significant opposition from many citizens, the regional police, and Catalan firefighters. A few weeks later, on October 27, 2017, the Catalan Parliament proclaimed a Unilateral Declaration of Independence. This paper focuses on the digital communication strategies on Twitter of the Spanish police forces (Policia Nacional, Guardia Civil) and the Spanish Interior's Ministry during the 2017 Catalan referendum crisis. More specifically, it aims to analyze this controversial "image work" intended to legitimize various degrees of police action within a highly disturbed public space and amid the blurring of collective identities in Catalonia. To this end, the paper will employ a semio-discursive approach in dialogue with Benedict Anderson's concept of the national imaginary. The goal is to understand the impact of the identity issue on the configuration of operations for justifying and denouncing public action. Through its linguistic component, these operations will be analyzed as speech acts constituting 'grammars' of justification and denunciation that contribute to the meaning of

the events and referendum period. Thus, the questions arise here, how did these forms of digital communication influence the interpretation of the events? What signs were shaped by these speech acts? Which regimes of belonging were emphasized? What role did national identities play in these grammars? These are some of the questions the paper aims to answer.

KEYWORDS: Police, Communication, Independence, Crisis, Catalonia

Crises Embodied: Modeling the Discourse of the Populist Radical Right (submitted by DANIEL TAMM)

ABSTRACT: The populist radical right (as defined by nativism, authoritarianism, and populism) often appeals to crises to push policy and/or gain legitimacy but is in no way alone in doing so. In this presentation, referring to respective theorists and researchers, the subject matter of a detailed argumentation will be the claim that their construction of crisis is noteworthy in form rather than content. This idea is supported by the paradigm of political semiotics, in which describing ideological content is secondary to explaining the meaning-making mechanisms (or translation strategies) behind it. Also incorporating different methods from cognitive linguistics, the presentation seeks to model how the internal structures of populist radical right discourse on a given topic remain relatively stable, even when its content is subject to change. Source material for brief case studies comes from the discourse of the Conservative People's Party of Estonia (EKRE), the flagship populist radical right party of the region. Qualitative analysis of data from parliamentary debates and EKRE's news media is mainly focused on their construal of police violence and COVID-19 countermeasures as forms of crisis.

KEYWORDS: Political Semiotics, Embodiment, Modelling Systems, Populist Radical Right Parties, Crisis communication

[PA] Signs and Realities in the Semiotics Discourse of Space and Time (convened by DRAGANA VASILSKI)

Smart Cities Made Smart: Integrating Urban Semiotics into Technological Discourse (submitted by FEDERICO BELLENTANI)

ABSTRACT: In recent decades, the concept of smart cities has permeated global discourse, promising transformative advancements in urban living through technological integration. However, amidst the fervor for innovation, there exists a significant gap between technological rhetoric and human-centric outcomes. This paper proposes a shift towards human-centered smart cities, integrating an urban semiotic approach into the discourse surrounding urban development. Smart cities, often characterized by their emphasis on technological infrastructure and efficiency, frequently overlook the nuanced socio-cultural fabric of urban environments and fail to prioritize the well-being and agency of their inhabitants. By foregrounding the principles of urban semiotics, this paper advocates for a holistic approach to smart city initiatives. Central to this approach is the recognition that technology should serve as a tool for enhancing human experiences and fostering inclusive and sustainable communities. Rather than imposing preconceived technological solutions onto urban landscapes, the integration of urban semiotics encourages a nuanced understanding of local contexts, values, and practices. Through this lens, technological innovations can be tailored to address the needs and aspirations of diverse cultural communities, thereby fostering greater acceptance and engagement. By integrating urban semiotics into the discourse surrounding smart city development, this paper envisions a future where technological progress is harmonized with human flourishing, resulting in more equitable, resilient, and inclusive urban environments.

KEYWORDS: Digital, Semiotics of Culture, Smart City, Technology, Urban Semiotics

Ephemeral-Perpetual Semiotic Signs of Time-Space in Reality and Imagination: Yi Sun-shin's Hyeonchungsa Shrine in the Sacred Landscape, Korea

(submitted by HEE SOOK LEE-NIINIOJA)

ABSTRACT: Korean shrines are characterized by their spatial arrangement and individual structures and objects. They have sustained a sanctuary of belief and religious practice. As pilgrims perform spiritual exercises, shrines should be located amidst nature, where water and trees are intermingled, surrounded by sacred landscapes. Physically, the site rises higher from the gate to the main shrine, broadening its visibility in its architectural complex along the way. Cognitively, pilgrims follow the same spatial direction from a profane to a spiritual world. Hyeonchungsa Shrine in Asan (1706) is the shrine to Admiral Yi Sun-shin (1545-1598), who saved the country from Japanese invasion in the Imjin War. In 1932, during the Japanese occupation of Korea, a treasure preservation committee was formed to protect the shrine. Later, it was rebuilt and developed into a sacred place. A modern exhibition hall with various types of materials facilitates a further understanding of Yi's achievements. While passing through the whole site, one senses the ephemeral-perpetual paradigm of time-space. This liminality lends substance to the sign system in semiotic spaces and serves both structural and functional purposes, separating or joining one semiosphere from another. A border negotiates with invading alien elements into the language of the semiosphere. Accordingly, a sacred space emerges from the atmospheric quality of a specific landscape: (i) emotional, (ii) cognitive, (iii) behavioral, and (iv) social. Place identity is explained through human experiences and reflective memories of these social structures. This paper discusses time-space through the signs of Yi's sacred landscape in reality and imagination.

KEYWORDS: Hyeonchungsa Shrine, Sacred Landscape, Semiotic Discourse, Time-Space, Yi Sun-sin

Signs and Realities – Window as the Element of Communication

(submitted by DRAGANA VASILSKI)

ABSTRACT: A boundary is not the end where something stops, but as the Greeks recognized, the boundary is that from which something begins its presentation.

From windows, as part of a boundary, the process of building layered spatial volumes begins. The study of relations from inside to outside is necessary to complete the intent of the element of communication. As architecture is exposed to life, the experience of the boundary between two edges, which is significant for the architectural design process, leads into another space. The boundary has a double meaning – at the same time, the conjunction becomes disjunctions, and vice versa, the disjunction becomes conjunction. Window as an opening is associated with the notion of breaking the limit for moving from one semantic field to another. As for the imaginary hole is richer in meaning than mere gaps: full of all possibilities of what will be met or that which will pass through its opening, it was full of waiting, or the sudden presence of certain kinds of knowledge. Phenomenology has changed the relationship between body and mind, thus eliminating the boundary between the observed structure and us. It forms a connection between objective reality and subjective associations. Windows plays a vital role in expressing that connection. Window, as the fundamental element of architecture, expresses the scale, the rhythm, and the atmosphere. As a sign and reality, it presents a significant part of the building's identity and essence.

KEYWORDS: Border, Communication, Sign, Reality, Window

Iconic and Visual Signs as Objects of Encoding and Decoding Cultural and Historical Memory (by Example of Sergei Parajanov and His Films) (submitted by TIGRAN SIMYAN)

ABSTRACT: The analysis of empirical material will be carried out based on the semiotic approaches of Charles Sanders Pierce, Juri Lotman, Christian Metz, and Gilles Deleuze. The empirical material of the presentation will be based on the example of portraits of Sergei Parajanov by photographer Yuri Mechitov and on the film *Arabesques on the Pirosmani Theme*. The present paper primarily highlights the following relations: the image of Parajanov and Tiflis as expressed in Yuri Mechetov's photographs, and the representation of Old Tiflis and Soviet Tbilisi in photography. The presentation will be based also on Sergei Parajanov's film *Arabesques on the Pirosmani Theme*. The film will be analyzed as a semiotic translation of Niko Pirosmani's work into Parajanov's language of cinema. The following subject of concern will be tacked upon in detail within the context of the

movie, namely the 'world of things' (hats, photographer's studio, etc.), which will be analysed as sign-indexes reflecting the changes in the particular epoch. Based on visual focalizations of Pirosmani's paintings, the subject of reconstruction will constitute Georgian and Tsarist Russian history and social problems of the historical times in question. Taken as an exemplary semiotic object, Pirosmani's painting *Childless Millionaire and the Poor with Children* will be analyzed in terms of the opposition between the 'wealth' of the poor (=family rich with children) and. the 'poverty' of the wealthy (=childless family).

KEYWORDS: Cultural Memory, Historical Memory, Semiosis, Sergei Parajanov. Urban Space

Visualizing the World Signs Map and the Discourse Meaning (submitted by HAMID EL IDRISSI)

ABSTRACT: Semiotically this research approaches the modern cartographic discourse, based on significance and value (global geographical, cartographic system). This stimulates an accounting and analysis of the specific genre models; televised climate maps, digital monitoring maps, guiding web maps, engineering design maps, military strategy maps… etc. In general, cartographies represent a pictorial act of cognitive symmetries of objects and subjects, indicating the composition of complex mental visions. It is associated with the multiplicity and diversity of sign positions within the cartographic systemic structure. The cognition elements are available in sign representation and discourse perspective. Those maps include the facts of the formative signs, presenting a cognitive version of realistic geography in coherence with an accurate world description as advanced by modern photographic technologies. There researchers need to recognize the elements represented as independent functional signs, and those limited to the synthetic, compact, or expansionist coding function. It is true to question structured elements which are ordinary signs, and whose are indicative or symbol signs, which are created digital knowledge and imbued with the specificity of science, and even with the charging of beauty and feelings. The study approaches how the discipline of semiotics operates a coding rules system that interacts with cognition. This entails ideas and themes specific to semiotic contextualization, where cartographic discourse calls for not only the idea but a series of technical incentives, that insist on linking a particular idea to a particular situation, within the cartographic

semiosis production where sign positions refer between sign and subject, sign and reference, due to functional configurations and semiotic purposes.

KEYWORDS: Cartographic Discourse, Cartographic Semiosis, Functional Configurations, Photographic Technologies, Realistic Geography

Diegetic Spatialization of the Architectonic Sacred Centre in Narratology (submitted by DAMIEN TOMASELLI)

ABSTRACT: Lily Alexander's discussions of architectonics are explained as thematic explication through, the spatial organization of dramatic semiotic materials which organize a narrative unfolding of beginning, middle, and end. In this sense, architectonics form a particular type of chronotope, which synthesizes space and time in a narratological setting. Architecture becomes an actor in the expression of the plot through a thematic diegetic synthesis, interpolating spatial design into mimesis. Traversing narrative instances of order and decay are syntagmatic to dramaturgical strategy. Drawing on Alexander's synopsis of the narratological unfolding of the transformation of architectural and other topologies, this paper will discuss the relation of shifting spatial designs to their rhetorical expression, citing case studies from several narrative titles. Accordingly, it will launch off of architectonics as a framework and apply this analysis to several forms of multi-modal expressions, including video games, film, and subgenres of audio-visual narration. In particular, the focus of investigation will be placed on key turning points of these narratives which tend to be associated with clear thematic explication. These charged plot points in turn index what Alexander refers to as the 'sacred center' which intersects with a thematic exposition, which balances two halves of a diegetic reality, separating the known and familiar with the unknown and feared.

KEYWORDS: Diegetic Reality, Multi-Modal Expressions, Sacred Center, Spatial Design, Subgenres of Audio-visual Narration

Developing and Exploring Critical Thinking with Maps: Towards a Critical Cartosemiotic Pedagogy (submitted by SHIBBOLETH SHECHTER)

ABSTRACT: This paper presents practice-based action research that develops and explores critical cartosemiotic pedagogy. The research builds on Lackovic's (2020)

'Inquiry Graphics', hybrid signs that place graphic data at the center of learning exploration and inquiry, linking a multimodality approach and a theory of educational semiotics. The research addresses a gap in edusemiotics and higher education scholarship regarding applying maps to engage with complex spatial issues among spatial design students critically; to support students' exploration of space and place concerning identity and climate justice. Students are invited to creatively reinvent mapping an area as a personal composition of various geospheres - their cultural semiosphere, noösphere, and natural biosphere. The project builds on the work of the map semiotician Denis Wood to evolve a semiotic framework to decode the position politics of these maps. Wood proposes a theory of map signs grounded in Barthes's two-tiered semiological system, the language, and the myth, and presents ten codes to unravel the complex text of maps (Wood, 2010). Wood's codes were used in map elicitation interviews to interpret students' maps. The paper will be presented as an emerging Atlas. This multimodal document will bring together affective maps crafted by student cartographers, their reflections, and an evolving cartosemiotic framework to decode the maps.

KEYWORDS: Cartosemiotic, Edusemiotics, Mapping, Pedagogy, Spatial Design

Ambient Intelligences, Metaverses, and Spatial Computing: A Morphology of Media Futures (submitted by MATTIA THIBAULT)

ABSTRACT: Metaphors are often used to describe media: based on time (news, *giornale*), on materials (paper, film), and, of course, space. Spatial metaphors are central in descriptions of digital technologies, that are made of "webs" and "nets" are crossed by "information highways", are populated by "homepages" and "sites" and often host virtual "worlds". In today's discussions about the future of digital technologies, corporate efforts attempt to propose concepts that are equally inspiring and bent to their unique interests. It is the case of the 'metaverse' (an all-encompassing virtual world proposed by Meta), of 'ambient intelligence' (an integration of artificial intelligence in real living environments, proposed by Amazon), or of 'spatial computing' (a spatial extension of computer interfaces, proposed by Amazon). This presentation will focus on these metaphors. It will engage with the ideologies hidden within them, in terms of control of technological infrastructure and monopolistic aims. The paper will also analyze those different elements of

human-technology interaction that are valorized and the actor-networks that they bring forward. This approach will help the conduct of research on a sort of morphology of the future mediatic spaces brought forward by these metaphors. These corporate imaginations will then be understood as ideological speculations, in opposition to which the paper will offer a more critical perspective on media futures rooted in the semiotic affordances and cultural dynamics that surround extended reality technologies.

KEYWORDS: Extended Reality, Spatial Metaphors, Media Ideology, Human-Technology Interaction, Semiotic Affordances

Borders and Demarcation Code in Spatial Semiosis
(submitted by LEONID TCHERTOV)

ABSTRACT: The topic of this paper constitutes the concept of the border as one of the main categories of spatial semiotics together with concepts of form, place, space, etc. A border is a part of semiotized space that separates larger places with different meanings and at the same time connects their edges. The paper starts with the assumption that Borders fulfill their semiotic functions and participate in acts of inter-subject communication being included in the plane of expression of various spatial codes. At the same time, the borders themselves can be indicated by employing a particular semiotic system – a demarcation code. This code contains in its expression plane the indexes that help distinguish the borders for whoever moves among them. Therefore, they serve also as signals of the possibility or impossibility of movements into different places. The sundry cultural versions of the demarcation code can include indexes of diverse kinds: pillars, barriers, fences, graphic means, etc. Together with these direct markers of borders, the demarcation code contains also derivative categories, such as obstacle, aperture, passage, path, and others. They can form diverse syntactic combinations with distinct meanings: 'obstacles-on-passage,', 'aperture-in-obstacles,' 'passage-between-walls,' 'path-between-places, etc. The content plane of the demarcation code comprises different schemas of possible locomotion and manipulations in the bordered space. These schemata are important for planning external behavior as well as for the internal activities of imagination, spatial metaphors in verbal language, and even logical thinking. So, the means of the architectonic code are

involved in various areas of human activity. Accordingly, they have a primary significance for architecture, design, and other spatial arts.

KEYWORDS: Indication of Diverse Places, Internal Activities of Imagination Signalization of Movements, Spatial Codes

[PA] On Aboutness / The Sign We Missed: Semiotics of the Artefact (convened by BAREND VAN HEUSDEN)

Introduction to the Topics of the Panel (submitted by BAREND VAN HEUSDEN)

ABSTRACT: What humans experience as aboutness is the result of, and emerges with the decoupling of stable memories from an always unstable here-and-now. Perceptual stimuli are processed simultaneously, and in parallel, by two (sub)systems. While the first allows us to recognize reality in terms of more or less stable memory systems, the second system makes us experience reality as an always novel combination of the memories available. Insofar as reality does not coincide with it, memory cannot but be about reality. Noticeably, it is not reality itself, yet it allows humans to recognize, to know it. Which is what the concept of aboutness… is about. The fact that humans do not only 'think reality', but can also think about it, makes human cultural cognition intentional. It is argued that the artifact is a basic sign type. It aligns logically with the three better-known sign types: the iconic, the symbolic, and the graphic (indexical). Specific attention will be devoted to the artistic semiosis. Art can be considered a test case for a cognitive semiotic approach that strives to take into account all the relevant dimensions of the human sense-making process. Semiotics has not been able to deal adequately with the artistic, as it lacked insight into the sign-as-artefact – the sign type that is constitutive of the artistic semiosis. Revaluating the artefact as a sign will eventually lead to a critical revision of the triadic and dyadic models that have been dominating the semiotic scene for a long time.

KEYWORDS: Semiosis, Aboutness, Artifact(s), Abduction, Imagination

Approaching Aboutness by Signs – Studies on Children's Semiotic Development (submitted by SARA LENNINGER)

ABSTRACT: When a young child uses a picture to identify the location of a desired object, the image not only provides a perception of familiar objects but also provides information about those objects (e.g., location), and something about the picture as a thing. This is a semiotic process of meaning-making through signs. In the realms of cognitive science and child development, this ability marks the child's transition to being 'sign-minded' or achieving 'sign function.' In studies of 'children's semiotic development', a confluence of two research traditions emerges semiotics as influenced by psychology and psychology enriched by semiotic principles. The seminal works of Piaget and Vygotsky have fundamentally anchored the study of semiotic development in children, marrying the concepts of cognitive development and the genesis of meaning-making within the youthful mind. Scholars such as Martin Krampen, Göran Sonesson, and others, have paved the way for this interdisciplinary dialogue, illustrating the profound interplay between signs, aboutness, and human cognitive development throughout ontogeny. Interestingly, however, this also invites the criticism of psychologism; i.e. the mistake of identifying non-psychological (i.e., logical) with psychological entities. Moreover, anti-psychologism is fundamental for semiotics, a general science of signs, being unmarked by any particular kind of mind. On the other hand, 'aboutness' is a relation in phenomenology investigating the dimensions of givenness of objectivity to subjectivity. Theoretical implications of studies on semiotic development at Cognitive Semiotics in Lund will be discussed.

KEYWORDS: Aboutness, Phenomenology, Picture, Semiotic Development, Sign

Tracing the Development of Meaning in Lexicon Network Topologies (submitted by BORYS JASTRZĘBSKI)

ABSTRACT: This paper proposes to make the connection between network-based semantics analysis and the semiotic notion of aboutness. It refers to Stevan Harnad who famously challenged the behavioral approach to symbolic artificial intelligence presented by John Searle's Chinese Room puzzle, which countered the validity of the Turing test. Harnad redirected Searle's doubts towards humans, posited by many to be symbolic machines. This begs the question, how do people

inject meaning into language, and whether the process leaves traces in the latent structure of natural language lexicons? Moreover, the paper will also refer to studies that analyzed the definition graphs for English to show that such minimal fundamental sets may be identified in real-world data. Aboutness is a highlighted subject matter whose role isn't explained by syntax, grammar, or truth-conditional factors. If sentences can have aboutness as a separate factor of their meaning not dependent on satisfaction conditions, then aboutness could function on its own and even predate the propositional, truth-conditional relations with which philosophers of language and semioticians are concerned most often. Elsewhere, the author of this paper performed a comparative analysis of the structure of the subgraph of the definition graph for several languages induced by the set of semantic primes' exponents having found that they significantly differ from the lexicons' bootstrapped representative sets. This paper will also present how the results from that work may be applied to sentence-level analyses and, in particular, whether one can make inferences about overlap in aboutness from latent lexicon structures and their topology.

KEYWORDS: Aboutness, Leon Koj, Network Science, Universal Semantics

On the Agency of Knots and Threads: Making as a Semiotic Process (submitted by ARTHUR CRUCQ)

ABSTRACT: In the nineteenth century designers, artists, and art historians became increasingly interested in the history of visual motifs and repertoires of form as a development analogous to how forms in nature would have gradually developed. German architect and architectural historian Gottfried Semper explicitly linked this history to manufacturing processes and as such emphasized the relationship between the maker (a body), material (as found in nature), technology (manufacturing), and culture (meaning making) as what initiated and kept this evolution of forms and motifs going. Semper reasoned back to early forms of civilization in which the braiding of natural fibers had led to the first space dividers (the simple fence as a precursor of later walls) in which due to color differences of the branches and fibers the first visual patterns would have emerged naturally. Semper could not have been aware of all the archaeological knowledge about early forms of making and decorating that exist today. Therefore, this paper will make a start re-examining Semper's theory in the light of that knowledge. Inspired by

Paul Kockelman, it explicitly aims to approach the relationship between body, material, and technology from a notion of both making and the use of instruments as semiotic processes. The concern of this paper is not whether Semper was right, but whether his insights, against the context of present-day archaeological, anthropological, and art historical knowledge, can be enriched by semiotics to better understand the relationship between maker, making, and meaning and through that arrive at a better understanding of the artifact's agency.

KEYWORDS: Agency, Artefact, Instrument, Pattern, Technology

Situated Affectivity in the Age of Emotional Artificial Intelligence: A Semiotic Approach to Affective Artifacts
(submitted by PETER MANTELLO)

ABSTRACT: This paper addresses emotionalized artificial intelligence (EAI) in a semiotic interrogation, by reflecting on how emerging types of human-computer interaction are changing human environments. The author of the paper means to lay the foundations for a semiotic approach to artificial intelligence (AI), which so far lacks, in his opinion, despite the semiotic interest in cognition and interaction. Affective states are not just embodied and embedded, but also extended and enacted by way of extra-psycho/corporeal processes and (im)material artifacts. Fine art, film, music, books, drugs, computers, and photographs enable emotional-cognitive responses. Proponents of situated affectivity contend that some artifacts can be experienced as an integral part of the self to the point where they shape subjectivity. While generative AI and Large Language Models have catapulted intelligent machines to the forefront of public attention, EAI remains little known. This technology involves computer vision, deep learning algorithms, big data, natural word processing, voice tone analytics, advanced biometric sensors, and actuators. EAI can adapt its behavior and tailor responses to suit emotional interactions. Still, affect-recognition algorithms have many uses, from healthcare to entertainment, advertising, and surveillance. Referring to the subject matter of this paper, the question arises, what happens when an affective artifact transforms into an intelligent machine capable of inventorying, inferring, simulating, and regulating a person's affective life? How does the discourse on situated affectivity change when artifacts become a mirror, and humans delegate emotional life experience to

machines? These ponderings call into question not just the role of algorithms in human thought and feeling but of semiotic agency, broadly.

KEYWORDS: Affective Artifact, Artificial Intelligence, Semiotic Agency, Situated Cognition

Artistic Interpretation of Spatial Design: Secondary Iconicity as a Methodological Approach (submitted by GUNNAR SANDIN)

ABSTRACT: Spatial design is here approached through semiotic investigations into artistic interpretations of space, by questioning the oft-presumed sequential order of semiotic meaning-making as (1) initial recognition of something through similarity, followed by contextualizing (2) proximity to something else, and grasped as (3) a meaningful sign or message via convention. By questioning the absoluteness of Peircean schemes of succession through Göran Sonesson's notion of secondary iconicity, this paper comes closer to how artists often give artworks their meaning by seeing similarity not until they are given added information. In this presentation, architectural and environmental problems are addressed by focusing on artistic interpretations where such 'reverse' sequences create meaning. Meaning is here not restricted to logically precise meaning but also the vaguely felt meaning that relates to a variety of questions: How do built environments affect the human individuals when the thought of, when approached, when eradicated, and when repaired? Such existential questions are here addressed through artistic and speculative spatial design, in works regarded not only as consequences of the methods chosen (facture) but as staying in direct relation to the condition of the world (consequence). These 'semiotic-artistic' works can apart from open-ended experiential interpretation also generate abductive stepping stones to the elaboration of future worlds or world views, hence having elements of design. A specific finding that relates both to the reverse semiosic order as mentioned above, but also reflects the mundane problem of the absence of recognition of the current human-geological condition, is here labeled consequential aesthetics.

KEYWORDS: Art, Consequence, Design, Iconicity, Reversibility

[PA] Enunciation and Pragmatics: Sociosemiotics and Culture in Digital Times (convened by ELISEO COLON-ZAYAS)

Enunciation, Pragmatics, and Political Discourse in Digital Communication

(submitted by TERESA VELÁZQUEZ GARCÍA-TALAVERA)

ABSTRACT: Political discourse enunciates and pragmatically realizes itself through various manifestations. Of interest is to consider the polyphonies present in the act of saying, the intertextualities to which it refers, and those other aspects linked to argumentation in general and to persuasion and manipulation, as well as the interaction situations that arise. They occur in verbal and non-verbal communication, linked to conversational practices in the production process of enunciative activity so that the meaning of the utterance present in said discourses can be verified. This contribution and the methodology to be applied responds to research on political discourse in parliamentary and pre-campaign contexts and Spanish electoral campaigns, in this case, focused on the European elections of June 2024 and the discourses produced by political and media actors, for example, declarations, debates, press conferences, electoral propaganda posters, etc., linked to this process. To do this, and from the perspective of semiotic and discourse theory, the aim is to identify in these discourses the polyphonic aspects between enunciation, utterance, speaker, and enunciators also determine the conditions of production of political discourse and, finally, check the reflection and treatment of said campaign in the leading Spanish digital media. To achieve these objectives, among other categories, it is of interest to analyze the actantial functions and their modalities, the functions of language, illocutionary action, and perlocutionary intention, as well as the argumentative rhetoric already mentioned, and the practices derived from communication in interaction.

KEYWORDS: Enunciation, Polyphony, political and electoral discourse, rhetoric, utterance

Enunciating Identities and Cultures: Bad Bunny's Sociosemiotics in Digital Remediation (submitted by ELISEO COLÓN-ZAYAS)

ABSTRACT: This presentation focuses on Bad Bunny's strategic use of remediation as a form of enunciation, highlighting the interplay between identity, culture, and sociosemiotics within the digital landscape. It analyzes how Bad Bunny's music and visual performances recontextualize various media elements to articulate his socio-political stances and cultural identity, serving as a dynamic platform for enunciation in digital times. The focus will be on how these remediated forms—drawing from music, video, social media, and live performances—create a multilayered discourse that resonates with and mobilizes a global audience. The analysis highlights how Bad Bunny's approach reflects broader trends in digital culture, where remediation becomes a vital tool for artists to engage with audiences, critique societal issues, and assert cultural narratives, thereby offering new insights into the function of enunciation in the digital age. The analysis focuses on the singer Bad Bunny's engagement with digital culture through his performance in *Un Verano Sin Ti*, highlighting the dual aesthetic of excess and nostalgia in Bad Bunny's performance. It explores how Bad Bunny's remediated political discourse and aesthetic strategies construct an active civil society within digital realms, emphasizing the performativity and immediacy inherent in digital media interactions. By analyzing the singer's provocative performance that challenges Puerto Rican politics and societal norms, the analysis will delve into the digital remediation of societal engagement, illustrating how Bad Bunny's work exemplifies the dynamics of digital culture and communication and its implications for cultural identity and societal change.

KEYWORDS: Bad Bunny, Remediation, Performances, Sociosemiotics

The Formation of Enunciation Collectives in Hypermediatized Environments: The Networked Editorial Board (submitted by CRISTINA PEÑAMARIN)

ABSTRACT: The formation of enunciation collectives in hypermediatized environments. The networked editorial board. Socio-semiotic research that wants to study the production of meaning in today's common hypermediatized

environments must necessarily tackle some work with the concepts, starting with those of enunciation and enunciator. In studies on the circulation of meaning that today crosses from interpersonal networks to mass media and vice versa, concepts such as the actor-enunciator are used, which hybridize the semiotic theory of enunciation with the observation of social interactions from what one would say more socio-anthropological perspectives. Researchers need hybrid concepts that allow us to analyze processes of enunciation that cross both the body and the social image of the people who enunciate, beings of the textual or discursive world and of the extra-discursive world, who produce enunciations that define their place in the world and affect their relationships and links with others. This reflection on the concept of enunciator will be developed in a study on the formation of an enunciation collective in a digital journalistic medium. The paper will analyze the messages exchanged in a WhatsApp group that performs the tasks of the editorial board of this medium, particularly the work of the joint writing of an editorial article, the piece that defines the position of the medium, in politically critical days in Spain (due to the conflict caused by the Referendum of Self-Determination held in Catalonia in 2017).

KEYWORDS: Enunciation, Enunciator, Hipermediatization, Digital Journalism, Networked Editorial Board

Rethinking the Concept of Enunciation in Digital Studies
(submitted by LUCRECIA ESCUDERO CHAUVEL)

ABSTRACT: Socio-semiotics analyses the communicative processes of the public sphere from a discursive perspective which implies a revision of the concept of text as a signifying unit where the starting point is not the content or the iteration frequency of a term or an image but the processes of interpretation and interpellation present as enunciative strategies. Mediatization is a process of interwoven integration of the media at all levels of social structures, redesigning how people relate to the world in which they live. The historical dynamics of mediatization in interpersonal communication systems, traversed by data and algorithms, closer to a permanent relay relationship, makes the concept of semiosis functional as a non-referential relay relationship. The semiotic-discursive paradigm is developed within the framework of post-structural semiotics, which incorporates the baggage of the linguistic tradition in a theory of non-linear social discursivity that

would correspond historically to the transformation from broadcasting to networking, the passage to the fiber-optic revolution and the irruption of Web 2.0. The general hypothesis is that the discursive is at the basis of socio-cultural processes, or as Umberto Eco would say, culture is said as human practice. From an empirical and methodological perspective, socio-semiotics is already an interactive hybrid between linguistics, sociology, and cultural studies. Neither inside language nor outside discourse, the device of enunciation - the fetish subject of much of the semiotic reflection of the last fifty years - must be rethought in the vast world of the interfaces in digital culture.

KEYWORDS: Enunciative Strategies, Mediatization, Semiosis, Semiotic-Discursive Paradigm, Socio semiotics

Mediatization, Enunciation, and Screens: Towards a Metadiscursive and Relational Conception of Enunciation (submitted by GUILLERMO OLIVERA)

ABSTRACT: The vast majority of the discourses of today's mediatized world reach us through screens and frames: screens are the devices of circulation and reception of almost all the media encompassing the three communication systems that make up contemporary mediatization, as discussed by a group of Argentine scholars, underground, social media and traditional mass media. Taking as a starting point this increasingly 'becoming-screen' of the present mediatized environment, researchers observe that the enunciative materiality of screens is what, in their current digital culture, confers visibility and 'autonomy' to the 'media circulation of meaning'. Based on this inseparability between such screen media proliferation and deeply mediatized worlds, this paper proposes to explore the emergence and trajectory of the topological and relational concept of 'non-anthropoid enunciation'. By following the historical legacy of selected semioticians the paper seeks to understand the complex processes of enunciation in today's 'hypermediatized' societies. The underlying hypothesis is that the historical meta-process of mediatization ('scale ruptures') is rendering evident that enunciation is not simply a deictic expression of a prior identity or subject, but a 'meta-discursive' activity present in any discourse, which only other discourses can set in motion (in recognition/reading/reception). With examples taken from a corpus of films, the paper

will try to illustrate that enunciation constitutes these infoldings of (audio-visual) utterances back on themselves, without any person-oriented guarantees, since any enunciation whose 'source' ('foyer') is a screen renders visible the non-anthropoid character of enunciation tout court.

KEYWORDS: Enunciation, Mediatization, Metadiscursive Orientation of an Utterance, Screens, Sociosemiotics

History, Memory, and Self-Fiction: The Literary Representation of the Spanish Democratic System of 1978 (submitted by FÉLIX J. RÍOS)

ABSTRACT: Artistic text is an essential element in the construction of symbolic meaning and in the processes of social exchange that human beings have been involved in since the beginning of history. This work will present discussions about contemporary Spanish democracy, a political-social system determined by historical circumstances, which is considered an exemplary model for coexistence among Spaniards. In the explanation of its past and present, in its narrative, literature plays a central role because it contributes to the consolidation of a fictional world, to a greater or lesser extent depending on the case, which is sold as historical reality and which ends up becoming firmly embedded in the collective imagination. This paper will present for perusal and commentary some examples of chronicles and autobiographical texts by various Spanish writers who recount, from different and sometimes opposing perspectives, historical events of the Spanish democratic period that began in 1978. The paper will proceed to analyze these events, the dominant semiotic systems that explain them, as well as the presence of peripheral elements that propose other meanings, and other interpretations. In this way, the paper will show the inadequacy of closed monolithic systemic approaches, in the face of a polyphonic reality that does not understand absolute and irrefutable truths. Finally, the paper will analyze the insertion of these authors in the new digital space, their presence in social networks, and their influence on the social collective.

KEYWORDS: Autobiographical Texts, Consolidation of a Fictional World, Construction of Symbolic Meaning. Polyphonic Reality, Social Networks

Doing Things with Oneself on Digital Social Media: The Editorialization of the Self
(submitted by SEBASTIÁN MORENO BARRENECHE)

ABSTRACT: The purpose of this paper is to reflect on the pragmatics of the self on digital social media platforms, with a particular focus on those that have a salient visual nature like Instagram and TikTok. Over the past couple of years, the role of influencers has become extremely popular around the world. As a result, not only do researchers encounter social media accounts that work following the logic of marketing, but also find users who take these accounts as role models to perform their lives online. Therefore, the paper will argue that the enunciation of this type of content is mediated by a stylization that evidences a logic of editorialization, where users choose what to show to produce specific effects of sense. As a result, online social media platforms are spaces for the construction of the self, and not for a mere representation of the real self in the virtual world. During the presentation of the paper's topic, the basic semiotic mechanisms involved in the online presentation of the self will be addressed. Moreover, the domain of study will incorporate examples that evidence how the texts that users enunciate on platforms like Instagram and TikTok are strongly mediated by codes and trends that convey a specific value, that of the "cool lifestyle", independently of the contents that are being put forward.

KEYWORDS: Digital Culture, Digital Social Media, Instagram, Stylization, TikTok

Modeling Social Reality Through Counterfactuality - Semiotic Aspects of Alternate History Narratives in Social Media
(submitted by DANIEL NAGY)

ABSTRACT: This paper starts with the statement that alternate history narratives are virtually the same age as the concept of history itself since musing about what-ifs, i.e., constructing counterfactual narratives have always been part of human effort to understand history. Although the theoretical implications of counterfactuality as a vehicle of conceptualizing history have long been subject to lively debates in the philosophy of history and the theory of historiography, and the ontological and epistemological status of counterfactuals have earned scholarly attention recently, the semiotic aspects of counterfactual history as modeling activity

have so far not been systematically studied. Neither scholarly accounts reviewing the narratological problems concerning historiographical narratives, nor analyses of counterfactuality from the perspective of fictionality and truth-valuation in fiction have paid any particular attention to the specific semantic problems raised by counterfactual histories and their consequences on the status of these narratives as semiotic models of historical processes. Examining statements of counterfactual history (and therefore also the possible worlds of these narratives) as sign vehicles referring to their counterparts in the world perceived as reality by the audiences of alternate history narratives makes it possible to explain their semiotic function of making sense of historical processes through modeling activity. Such an approach is especially vital in understanding the modeling process of counterfactual history narratives emerging in specific social media communities as acts of narrative co-creation.

KEYWORDS: Acts of Narrative Co-Creation, Alternate History Narratives, Counterfactual Histories, Modeling Process of Counterfactual History, Theory of Historiography

[PA] Transference between Realities: Semiotic Relativity and Umwelt Building (convened by HONGBING YU)

The Role of Logical Sentiments in Moral Creativity Towards Narrative Reality: A Peircean Semiotic-Pragmatic Approach (submitted by YUNHEE LEE)

ABSTRACT: This paper aims to investigate the ethical implications in narrative to bridge the gap between theory and practice, drawing attention to religious ethics as a poetics of possibility. Based on Peirce's account of truth and reality, a pragmatic method of narrative inquiry has two dimensions: narrative reading as 'attention' and narrative writing as 'co-authoring' and 'co-remembering' by way of mutual recognition. First, narrative as reading is investigated through the idea of the Universe as 'God's great poem' in Peirce's terms, in which narrative imagination is geared to figure things out in themselves, being detected by way of the moral sentiments of empathy and sympathy. These sentiments comply with the concept of self-assertion as a semiotic subject, being capable of experiencing

otherness. Second, narrative as writing is considered as reminiscing by remediation of the past, representing the world by way of the logical sentiments of love, belief, and hope. These sentiments are tied to self-control, leading to altruism by co-authoring. This hypothesis on narrative reality combines reading narrative through subjectivity with writing narrative through agency where moral sentiment is combined with logical sentiments as a method of narrative truth. Thus, this paper demonstrates the transference from narrative reality, associated with a vague indeterminate sense of narrative meaning, to narrative truth, which is determined by way of narrative argument, generating narrative meaning-truth. In this regard, verification of this hypothesis will be confirmed in narrative meaning-truth in life, which emerges actually as the narrative therapeutic effect through practice.

KEYWORDS: Logical Sentiments, Self-Control, Narrative Reality, Morality

Narrating Towards a Semiotic Vision of Freedom
(submitted by HONGBING YU)

ABSTRACT: The past decades have witnessed a significant growth of interest in the matter of "storytelling", so much so that it would not be much of an exaggeration to argue that the word "storytelling" might have already become a hype, especially in a world where commercialization has been underwriting almost everything that can be commercialized. A debate has naturally followed. Some authors have cautioned against hyping storytelling, whereas countless more seem to have contributed to its popularization. In the same vein as semiotician Thomas Sebeok, who once commented that 'a sign is just a sign', the author of this paper would simply like to point out (remind) that 'a story is just a story,' in which light it is the human being, as a storying animal, that ultimately and truly matters. This might promise to be a key to solving the above-mentioned debate. To take the argument one step further, one may as well highlight a point that the storying animal is but a catchier name than the narrating animal, in the same way as 'storytelling' is indeed just another name for 'narrating.' To narrate means to semiotize, and to semiotize (whether through semiosis or modeling) inevitably creates what is called the 'double semiotic paradoxes of humanity,' shackling and liberating human existence at the same time. Yet still, narrating, as an instance of semiotizing, is as

close to true freedom as the human being can ever get. It is a life-affirming and self-affirming action that brings us an opportunity for freedom.

KEYWORDS: Anti-Semiosis, Freedom, Narrative, Zhuangzi, Semiotic Agent

Semiotic Mind Looking into Itself in Chan Meditation (submitted by ELLI MARIE TRAGEL)

ABSTRACT: Buddhist methods aim to understand the very ground from which all the projections such as thoughts and emotions arise. The meditator must first unlearn the ordinary course of semiosis, in which the meaning of a sign is its interpretant, which is itself a sign for another interpretant – the trajectory is virtually infinite. Instead of translating signs, e.g., thoughts into further signs, meditation aims to fix the type of internal polyphony of voices continually being sent in the human mind by 'flipping' semiotic consciousness. In these 'non-ordinary' states of mind, the analysis of sign as a sign is gradually dropped, relations are disregarded as irrelevant and ideally, at this moment, becoming free from any significance – giving way to a different way of feeling into the world. Researching meditation has revealed how awareness of the demolishing rather than the fixating functions of signs presents semiotic selves with constructive doubt and flexibility of meaning-making. This metacognitive focus on "meaning-breaking" counteracts the mental proliferation of signs, preserving the deep hierarchy of sign construction for crucial rather than trivial moments in human lives. The analysis is supported by descriptions of first-person experiences of Estonian Chan retreat participants (collected between 2022 and 2024). The aim is twofold: To emphasize the theoretical relevance of "exemption from meaning"; and to propose a semiotic framework for analyzing Chan meditation. Investigating meditative experiences, and vice versa – using meditation as a method of contemplative research, may prove helpful for semiotics because meditation gives access to the semiotic mind per se.

KEYWORDS: Chan meditation, Desemiosis, Meaning-Breaking, Contemplative Research

Umwelt Building in Creative Education: Exploring Interdisciplinary Semiotic Pedagogies in the Module AcrossRCA
(submitted by MARILIA JARDIM)

ABSTRACT: AcrossRCA is an interdisciplinary module offered to all postgraduate students at the Royal College of Art (London), inviting learners across all specialisms in the College to collaborate with peers from different professions and academic interests in responses to urgent contemporary issues. As a tutor leading six interdisciplinary and multicultural teams in responding to the theme of "Justice, Equality, and Misinformation,", this paper aims to present the semiotic pedagogical model emerging from the author of this paper's experience with the cohort, exploring a transposition of Jakob von Uexküll's theory of the umwelt to the cultural spheres and its significant dimensions. The work draws from the author's previously published research on the construction of critical and creative pedagogies through the intersection of traditional education theories with semiotic and philosophical postulates, as well as the works on identity and culture, which aimed to deconstruct superficial differences that justify arguments of cultural difference. Approaching professional and creative practice, as well as cultural backgrounds through the lenses of umwelten, the article makes a case for a pedagogical theory grounded in translation and the importance of building skills enabling subjects to mediate the encounter of umwelten as an engine for collaborative interdisciplinarity at the core of mitigating contemporary challenges. The successes from the author's 2023-24 AcrossRCA cohorts offer a case study for effective dialogue between the Arts and STEM disciplines, utilizing postulates from Biosemiotics, Semiotics of Culture, and Generative Semiotics to respond to urgent crises of fragmentation of academic specialisms both at university and in industries.

KEYWORDS: Umwelt, Semiosphere, Generative Semiotics, Creative Education, Interdisciplinary Pedagogy

Body Narratives and Body Anxiety: Analysis of Semi-Symbolic Signs in Social Media
(submitted by MENGYI LI)

ABSTRACT: Within the semiotic framework proposed by Algirdas Julien Greimas, a distinction is made between symbolic, semi-symbolic, and semiotic, with the semi-symbolic system embodying the homologation between the planes of

expression and content. In the context of contemporary social media, semi-symbolic signs, manifested through gestures, images, emoticons, and filters, construct a complex system of meaning exchange. This manifestation of enunciative praxis, grounded in a value system, not only signifies the coherence of discourse but also illustrates the equilibrium between the planes of expression and content. Introduced by Jakob von Uexküll, the concept of Umwelt has further enriched the human understanding of social media environments as integral parts of individuals' life worlds, where these sign systems frame human perception and interpretation of the world. This paper aims to delineate and explore the definition and functionality of the semi-symbolic system within social media, analyzing how signs contribute to the construction of body narratives—from idealized body images in advertisements to selfie photos enhanced by filters. It examines how social media, as a cultural sphere, employs signs to build and disseminate aesthetic standards, thereby generating mechanisms of body anxiety. Consequently, it is deduced that semi-symbolic signs serve as perceptible objects and semiotic modeling that sculpts the subjective *Innewelt*, influencing human cognition and emotional experiences.

KEYWORDS: Semi-Symbolic Signs, Body Narratives, Body Anxiety, Social Media, Umwelt

Cultural Semantics in a Chinese as a Second-Language Text (submitted by BIN ZHANG)

ABSTRACT: Culture plays a vital role in shaping semantic variations. Different cultures have different values, beliefs, and practices that can give rise to differences in semantic meanings. For example, in many Western cultures, the word "success" is often associated with wealth and achievement. In contrast, in many Eastern cultures, success is more closely linked to the idea of social harmony and balance. This paper attempts to understand the relationship between language and culture in second-language texts as it relates word meaning to social and cultural models. Second-language writing in English may use the same linguistic structures as first-language texts, but the significance of individual words often depends greatly on the underlying cultural understanding of cultural frameworks. Several examples of a second-language text, used by non-Chinese, will be analyzed to demonstrate how prototypical meanings can be evoked and how they contribute

to narrative significance. The analysis of this Chinese, second-language text reveals that a prototypical meaning based on a specific cultural model can serve as the basis for culturally significant meanings in the text. Semantic prototype theory draws attention to the models underlying the meaning of words to remind researchers that one must look beyond dictionary definitions to see how different cultures apply linguistic labels to descriptions of reality. It also suggests that semantic prototypes are some of the forms that cultural meanings may take.

KEYWORDS: Cultural Semiotic, Chinese as a Second Language, Dictionary Definitions, Relationships between Language and Culture, Semantic Prototypes

The Dual Levels of Reality: A Semiotic Approach to *ens reales*, ens *rationes*, and the Quantum Nature of Perception (submitted by BARANNA BAKER)

ABSTRACT: The dual nature of reality (*ens reales versus ens rationes*) is something that has been observed and studied both from the early ascent of quantum physics and, more recently, from the perspective of semiotics, especially as found in the works of Werner Heisenberg and John Deely. Semiotically, the human rational perspective—that of the thinking mind and observing gaze—*ens rationes per se*—involves a collapse of quantum reality or *ens reales* to facilitate the creation of human Umwelts. This collapse occurs because the eye of the observer changes what are quantum waves into particles, thereby creating what people see and experience of this world (Umwelt) as "real". This paper aims to explore one of the most favorite topics today, even further, illustrating its premises by utilizing Heisenberg and Deely's research and incorporating the research and thought games conducted by various other physicists and semioticians. The following paper will thus be an exploration, a thought game in and in-and-of itself, of the different trails of theory that Heisenberg's principles and Deely's musings on the Latins have led philosophical semioticians to explore.

KEYWORDS: Semiotics vs Quantum Physics, *ens reales vs ens rationes*, Umwelt, Reality, Particle-and- Wave Duality

Episodic Memory and Its Universes of Reality: An Application of Peirce's Hexadic Multimodal Semiosis (submitted by OSCAR MIYAMOTO)

ABSTRACT: Episodic Memory (EM), or 'autobiographical memory', is a prelinguistic neurocognitive system that allows the human 'mind's eye' to sequentially elicit a what-where-when binding of images, intentions, and actions. Much is known about its neurobiological underpinnings, but its temporal phenomenology is still being debated. This has led to incompatible accounts of EM's 'content', either as being a 'simulation', or the causal result of a 'real' experience. This presentation will examine examples of EM under the logic of Peirce's late definition of semiosis, in which there is a temporal influence involving six correlates. This approach may solve ontological dilemmas about the modal reality of episodic experience, or how (1) the formal qualities of a lived present may stand for (2) the actual existents of an enacted past and (3) the virtual possibilities of a future. It will be explained how mental imagery works as a cognizable medium communicating three modalities of being: the universes of 'Possibles' (e.g. ideas), 'Existents' (e.g., things and facts), and 'Necessitants' (e.g., habits and laws). Differently from Charles Sanders Peirce's account of Phaneroscopy, as the study of lived experience irrespective of whether it corresponds to any real object in reality, the hexadic system affords the possibility to test semiosis concerning reality. This move not only outclasses the materialistic dichotomy between 'reality' and 'fiction', but it connects EM studies with the more nuanced notion of virtuality and virtual cognition.

KEYWORDS: Episodic Memory, Peircean Semiotics, Phenomenology of Time, Multimodality

Heuristics of Play: A Visual Assessment for a Semiotic Approach (submitted by MARCO D'ALESSANDRO)

ABSTRACT: Few objects of study are so oblique and multifaceted as play and games, activities so variegated, structural, and embedded in human existence as human beings and as societies that one might even take them for granted. In all the different traditions and domains that tackled play and games from psychology to sociology, from ethology to semiotics, the only common trait is a vague idea of "oscillation" among presence and absence concerning play, which opens the vast potential field in which play finds space. Far from seeing play as something that

needs order and categorization, the author of this ABSTRACT would rather consider it as a process, in which different actors, human and non-human, create new forms of enunciation, defining a passage between modes of existence (Paolucci 2020). A process not to be considered mental, but as a form of perceptual intersubjective semiosis in which are merged materiality, culture, and rules. Following the obliquity of the subject, this poster as a contribution to the panel will draw on the experience of "comics-based research" as a field of practice to concretely show the entanglements and relations between the domains that tackled play as a topic, and the focal role of semiotics in future investigations. Perhaps, it is in the oscillation between images and words, between sequential and simultaneous that lies the key to a better, transdisciplinary understanding.

KEYWORDS: Enunciation, Games, Materiality, Play Semiotics

Immersive Media Concept Communication (submitted by René Gritzka)

ABSTRACT: This paper attempts to infer how semiotic models may be used to structure a direct observation of abstract concepts in a horizonless immersive environment. It departs from the conjecture that interactive media are located at the burgeoning periphery of making ideas more accessible. Moving beyond the classical precept-concept-precept chain, immersive media yield a sensuous concept-precept-concept umwelt experience. It is assumed that culture when it is realized in communication, explicates interactively the notions which constitute elements of the chain while synchronically broadening its perspective. By allowing the meaning-generating process to be dynamically intentional, understandings are shown to be categorically relative and continuous. The proliferation of sign system modalities is explored as a method to transdifferentiate semiosis instantiations as an abductive 'language'. Immersive media contextualized by data byte streams encode concepts as clear and tangible mirages. Visceral perceptions of this data-gestured abstraction make the observable scaffolding necessary for a continuum of abductive referent amplitudes possible. Culture is thus viewed as an abstraction limited by conventional attitudes by boundary texts, which are self-cultivating. Culture *säumen* is here reimagined as an interactive axiological model for relational concept inferences. By mixing immersive media with transient data, the

model-making process as a type of relational postulate of aesthetic systems forefronts intentions for real-time data-derived concept model communication.

KEYWORDS: Abstraction, Culture, Concept Inferences, Immersive Media, Sign System Modalities

[PA] Sign of Disaster, Disaster of Sign (convened by Mohamed Bernoussi)

Horror Pleni – Escaping Noise and Embracing Semiophobia (submitted by MATTIA THIBAULT)

ABSTRACT: To begin with, this paper will start with the famous argument about a world filled with suffocation, where humans have placed their tokens on every stone. Subsequently, the paper will allude to respective authors who claim that the world has only gotten fuller, so much that the deafening noise permeates contemporary mediascapes. It is worth noting that social media had existed only for a few years, and the first iPhone was just launched. Since then, the multiplication of texts people are bombarded with daily has increased steeply. Textual production is at an all-time high, encompassing the continuous snapping of images and shooting of video reels that feed social media and, nowadays, the endless stream of written texts and images created by generative artificial intelligence applications. Under the pressure of "publish or perish" models, academics are sadly not immune from this tendency. While textual production has a positive effect on culture, multiplying its ability to create new information, it would seem that the current proliferation of texts entails a multiplication of noise rather than meaning. An increase in noise can also be a form of censorship, as it becomes harder to find the information researchers are looking for. To contrast the horror plane, then, scientists might have to embrace a semiophobic approach and explore new virtues such as cyberneticism (the ability to be a good steersman) and agraphicism (the refusal to produce new texts).

KEYWORDS: Agraphicism, Culture Cyberneticism, Multiplication of Noise, Textual Production

Telling the Story of the Fall of Adam and Eve (submitted by MOHAMED BERNOUSSI)

ABSTRACT: The story of the fall of Adam and Eve in the three monotheistic religions presents the same fabula which explains the fall, but expressed in three different ways. Judaism, Christianity, and Islam have each reserved numerous passages for the story of the fall which raises numerous strictly semiotic questions. Besides the communication problem that the story implies the gravity of the divine prohibition, there is a patent semiotic interest in the story of the crisis that each of these texts of the three religions treat it in its unique way by specifying how the three religions conceive the enemy, responsibility, and sanction. The study therefore focuses on the stages of the story of the misunderstanding between God and the first human couple, as well as on the problems of communication and meaning posed by the divine prohibition and its interpretation. Thus the plan adopted in this paper: after having recalled the thematic specificities of the story of the fall according to the texts of the three religions, the paper will look at how they each construct the subject, the anti-subject, and the enemy, as well as their distinctive conception of the enemy, of responsibility and fault or forgiveness.

KEYWORDS: Adam and Eve, Enemy, God, Misunderstanding, Religion

Forms of the Apocalypse: The Contemporary Climate Fiction (submitted by PAOLO BERTETTI)

ABSTRACT: Scholars usually define ‘post-apocalyptic fiction’ as a subset of apocalyptic fiction that brings together texts that allude to or describe the catastrophe in detail, but whose focus is on what happens in the aftermath, and in particular on the construction of a new society. Contemporary post-apocalyptic visions are delimited by peculiarly pervasive thematic narratives. The peculiar structure of their forms underlies any theme responsible for taking charge of the figurative elements to endow them with meaning. Built around a series of oppositions that support the construction of the text, it refers to the clash between two universes of values: the restoration of the former pre-apocalyptic world or the foundation of a new, more just society, sometimes egalitarian and libertarian. Although these thematic narratives can be traced back to the 19th century, their origins are rooted in antiquity, and interweave two different forms of apocalyptic narration: the

palingenetic one, first described by Zeno of Citium, is based on a circular conception of time and history; the eschatological, linear one instead is typical of Judeo-Christian apocalyptic narratives. After having structurally defined the thematic-narrative forms while investigating their origins, this paper will analyze how contemporary fiction dealing with climate change is figuratively expressed.

KEYWORDS: Apocalyptic Fiction, Climate Fiction, Post-Apocalypse, Thematic-Narratives, Utopia

Dystopian Anticipation of the Apocalypse in *Vivre. Le compte à rebours* by Boualem Sansal (submitted by TARIQ OUKHADDA)

ABSTRACT: This paper looks at a catastrophic narrative, which declared religion obsolete in a completely disenchanted world and established science as the guarantor of humanity's future. After his novels *2084. La fin du monde,* of 2015, and *Abraham ou la cinquième Alliance* of 2020, Boualem Sansal once again reinvests the theme of prophecy and religious belief in the contemporary world against a background of dystopian anticipation of the catastrophe. *Vivre. Le compte à rebours* of 2024 features Paolo, a French university professor who has received a revelation that the earth will disappear within 780 days. Armed with this belief, he claims to be the first or at least one of the "Appelés" tasked with warning and convincing elected representatives to follow him in a fanciful project: to embark on an alien spacecraft to change Planet or Galaxy before the final deadline. This approach is reminiscent of the biblical myth of the flood that Boualem Sansal is updating by combining the cosmic catastrophe with the computer and technological drifts and obsessions of the contemporary world. First, this paper analyzes the narrative of the impending disaster and looks at the narrative and semiotic mechanisms underlying the construction of the disaster. Next, it analyzes and demonstrates the difficulty/impossibility of saying the apocalyptic concern because according to the author "saying things well makes them dangerous". Finally, it analyzes the manifestations of a new doctrine (New Prophets, New Revelation, New Belief) as a denunciation of totalitarianism and more particularly of religion's hold on the spirits.

KEYWORDS: Apocalypse, Disaster, Myth, New Doctrine, Religion

[PA] Semiotic Wars: A Study of Semiotic Weaponisation (convened by Robert Boroch)

Operational Area 6: Culture – Insights into Semiotics Anthropology (submitted by ROBERT BOROCH)

ABSTRACT: The Term Operational Area 6: Culture was coined by Anna Korzeniowska-Bihun in 2023. It refers to NATO's five areas of military operations: maritime, land, air, space, and cyberspace. Operational Area 6 executes military and military-like operations in a social environment. Thus, language and language-like systems are essential for information spreading among society members. Mechanisms for creating, disseminating, or destroying information represented by sign systems have become a tool of warfare in the 21st century. Therefore, understanding the importance of using semiotics as a social weapon is essential in the age of information warfare, hybrid threats, and populist political activities. Considering the above-mentioned, this contribution will explore anthropocentric sign systems as a tool for anthropological aggression. Cultural entities are powerful in awakening or creating human emotions, triggering individuals to take kinetic action. Therefore, cultural entities are significant elements in cognitive warfare. The mechanism of anthropological aggression will be discussed using material collected during fieldwork in Warmia (northern Poland). The Russian Federation uses an anthropological aggression strategy by exploiting places of memory and symbols firmly established in the collective consciousness. This strategy also allows for the extraction of emotion, empathy, etc.; in other words, empathy, in this case, becomes a tool of struggle, a tool for constructing one-sided and distorted historical narratives.

KEYWORDS: Semiotic Weaponisation, Anthroposemiotics, Military Anthropology, Operational Area 6: Culture

Delving into Lawfare: Semiotic Perspectives on the Intersection of Law, Politics, and Conflict (submitted by HELOISA AKABANE)

ABSTRACT: The semiotic inquiry within legal realms aims to challenge the perceived neutrality of the rule of law, revealing its function as a mythological

construct saturated with connotative values crafted by hegemonic groups. This system perpetuates the belief that these values are inherent and natural, conflating the selection of moral and just content with deliberate connotation choices. Consequently, the crystallization of meaning as a right emerges from a struggle among social values, legitimizing the victor's value as just. However, meaning is never given; it must always be constructed or rather conquered. The law dictates which forms of life are normalized, imposing them as rules. This process blurs the distinction between legality and politics, revealing a symbiotic relationship between the two. In this context, the concept of lawfare, surfacing in 1975 and gaining traction in recent years, emerges as a pertinent term. It denotes the weaponization of law, notably seen in the persecution of political adversaries. Lawfare underscores the blurred influence between politics and law, revealing a complex interplay of power dynamics and strategic manipulation within legal systems. Semiotic analysis offers a nuanced understanding of lawfare, uncovering how culture, meanings, and power dynamics intersect within legal and political arenas. It prompts critical examination of the adequacy of legal mechanisms in addressing multifaceted conflicts, urging interdisciplinary approaches to navigate the complexities of contemporary warfare and peacebuilding efforts.

KEYWORDS: Intersection, Lawfare, Legal Semiotics, Political Semiotics, Weaponization

Hycler, the Turtle, and the Anchor: Semiotic Weapons of the Polish Resistance (submitted by RANDALL LEWIS JOHNSON)

ABSTRACT: The Nazi occupation of Poland (1939-1945) provided a long-term proving ground for the use of unconventional and asymmetric information warfare techniques by partisan forces. The Union of Armed Struggle (Związku Walki Zbrojnej) and its more well-known successor the Home Army (Armia Krajowa) carried out a variety of innovative sabotage and propaganda operations on behalf of the Polish Underground State and the London-based government-in-exile. One of the most important fronts of these activities was resisting the harshly imposed hegemony of Nazi symbology and cultural texts within the semiosphere of occupied Poland: the ubiquitous presence of the swastika, the appropriation and Germanization of sites of memory, and the prohibition against usage of the Polish flag

and other traditional national symbols. Many of these resistance actions were carried out by the Wawer unit, a youth brigade tasked with overt propaganda activities designed to boost public morale and frustrate the occupiers. Wawer countered the texts of the occupiers with new, semiotically-honed symbols delivered to the populace in the form of graffiti and other novel methods. This paper examines these texts of the Polish resistance, which the author posits were utilized as highly effective semiotic weapons in the disruption of Nazi authority. Juri Lotman's conception of the semiosphere is used as a framework to model this very tangible war of texts within a concrete space: the organized efforts of the Polish underground to inject new disruptive texts into the semiotic space of occupied Poland, and the attempts to systematically purge these texts by the Nazi occupiers.

KEYWORDS: Juri Lotman, Polish Resistance, Semiosphere, Semiotic Weapons, Symbols

The Strategies of Cultural Conquest Used by the Russian Empire and the Soviet Union: The Cases of Warsaw and Königsberg/Kaliningrad (submitted by ROMAN BOBRYK)

ABSTRACT: This paper starts with the assumption that beyond the military dimension, almost every war extends into the sphere of culture. This extension manifests in various forms of domination, at both the individual and collective levels. One of its elements includes various ways of exerting power over space: from appropriating it at the linguistic level (renaming cities, streets, and even entire regions and countries), to filling it with elements of one's own culture (monuments, etc.) to changes in the urban layout or landscape. All these methods belong to the constant repertoire of the Russian state – both during the times of the Russian Empire and the period of the USSR's existence. This presentation will discuss the actions that were part of what befell Königsberg, seized by the USSR after World War II, and Warsaw (a city that found itself within its sphere of influence as the capital of a dependent state, though it did not come under the direct control of the USSR). The contemporary perception of Königsberg is largely influenced by its 20th-century history. The city's historic buildings were almost in totality destroyed as a result of the British bombing in August 1944. After the war, the city

was incorporated into the Soviet Union, which was not interested in rebuilding culturally alien monuments

KEYWORDS: 20th-Century History, Cultural Conquests, Russian Empire and Soviet Union, Semiotics of Power and Domination

[PA] Communicology: Reality Convergence of Semiology and Phenomenology (convened by RICHARD L. LANIGAN and JACQUELINE MARTINEZ)

Building Communication Theory from Cybersemiotics: Towards a Transdisciplinary Integration of Sign-Systemic Research Domains (submitted by CARLOS VIDALES)

ABSTRACT: After Thomas Sebeok's global semiotics proposal in the 1970s, an attempt was made to move beyond anthroposemiotics to zoosemiotics and phytosemiotics under the umbrella of all-encompassing biosemiotics. Subsequently, semiotics became a candidate for a transdisciplinary base of science and humanities. However, the efforts of semioticians to explain the nature of living systems from the standpoint of sign-production/reproduction have demonstrated that a systemic, biological, cybernetic, and informational approach was needed for explaining the meaning-making process inside organisms. The integrative visions revealed similarities among various perspectives and complementarities among investigative domains. Accordingly, these variations identified at the very bottom of each approach resulted in a complex task of theoretical integration. In uncovering these commonalities, this paper will place its focus on communication processes that associate cybernetics with semiotics in a unified discipline of cybersemiotics while considering some aspects of biosemiotics, first and second-order cybernetics, Charles S. Peirce's pragmaticist semiotics, and information theory. This paper aims to overcome the problem of defining the limits and boundaries of communication studies as an academic discipline by including physical, biological, and social phenomena into the research domains of cybersemiotics, a transdisciplinary theory of communication, signification, information, and cognition proposed by Søren Brier some decades ago.

KEYWORDS: Semiosis, Communication, Cybersemiotics, Cybernetics, Communication Theory

The Phenomenology of Dimensionality in Spatializing Volumetric Narrative (submitted by DAMIEN TOMASELLI)

ABSTRACT: Early seeds of virtual reality, sprung in the 1970s, have seen continuous development as technologies of 'spatial computing', in augmented, virtual, and mixed realities (AR, MR, VR) or (XR as an umbrella term). The link between the camera and methods of audio-visual framing of space and time is in constant flux. As technology develops, the semiotic relations of space and time continue to recalibrate, necessitating variance in creative approaches to the framing of space and time in narrative instances. The creative domino effect of these production pipelines necessitates the redistribution of rhetorical space when seeking immersive qualities of narrative, as immersion can only be achieved through synthesis of its codes which are necessitated through forming a harmony between narrative and its physical accessibility. The dimensionality of XR as a story space requires a conceptual remodeling of semiotic codes. The resulting establishment of engineered signs is diegetic, auteurist. The nature of an engaging experience indicates that the story space needs to be both accessible and inviting to the user to excite the plot. This paper will consider specific spaces of volumetric renderings such as those evident in the rhetoric of AR, MR, and VR in utilizing Birgit Pelzer's philosophy of space and time semiotics to illustrate the relationship between volumetric narrative spaces (AR, MR, VR) and the dilation of space-time relations they rhetorically inform.

KEYWORDS: Spacetime, Chronotope, Augmented, Virtual, and Mixed Reality

Onto-Ethological Becoming of the Semiotic Self through Transmedial, Transcultural, and Transgenerational Communication (submitted by ELŻBIETA MAGDALENA WĄSIK)

ABSTRACT: This paper will merge studies of the communicative behavior of humans as biological organisms in environmental settings with transmedia research and the semiotics of language and culture. Relevant will be here patterns and practices of interactions among interspecies, interpersonal, and intersubjective communication across times and spaces. Separate attention will be devoted to the

duality of body and mind in the exchange of messages and in the formation of messages in thought before being expressed in speech or writing other forms of surrogate codes depending on technology. Hereto belong, the ability to read with associative interpretations involving nomadic thoughts that link various domains known from the history of mankind, the mental ability of readers to recall subjectively cognized facts according to the principle of lector in fabula. This paper postulates the idea of a panchronous phenomenology maintaining that the experience of an individual human being is shaped transhistorically from the beginning until the present time. Such a claim supports the conception of a helical model of communication, according to which the communication process starts from the bottom with a small curve and then gradually moves upward in a back-and-forth cyclical motion forming the bigger cycle in the top where it still moves further. The helical model provides an example of human development in communicational skills from a child to an adult learning throughout their whole life cycle. The progression of communicational activity is characterized by circular movements in an advancing direction from a narrow start to an open end.

KEYWORDS: Duality of Body of Mind, Helical Model of Communication, Lector in Fabula, Onto-Ethology, Panchronous Phenomenology

Body, Language, Metacommunication: Semiotic Reality of Human Multimodal Communication in Context
(submitted by TAKESHI ENOMOTO)

ABSTRACT: This presentation aims to investigate the semiotic workings of human multimodal communication in a context, where body movements, use of language, and metacommunicative knowledge play pivotal roles. To delve into their details, this paper will apply some of the perspectives relevant to communicology, including "body as sign" (Catt), shifters (Jakobson), relevance (Schütz), and frame (Bateson), as well as the Peircean triadic semiosis of "object-sign-interpretant". Drawing on the perspectives above, the presentation analyzes a part of the interaction at the National Museum of Emerging Science and Innovation in Tokyo, Japan. The pointed part is only five seconds long, but its semiotic phenomenological affluence should never be dismissed. Right before this five-second scene, a science communicator (SC) was explaining ways to study the universe to two visitors (V) at one particular spot. Then, V starts walking toward the exhibited model of a

telescope without SC's explicit directions. This presentation articulates that such comportment is possible based on a series of the following semiotic phenomenological experiences; (1) SC's different body movements, such as pointing, taking a step, and turning the head, point to the relevant physical communicative environments, (2) SC's indexical use of language evokes both spatial and social contexts beyond such physical environments, (3) presupposed metacommunicative knowledge (frame) mediates between (1) and (2) thereby creating a "push" for a certain action. A communicological theme (re-)emphasized, in the end, is the problem of inference and Gestalt anchored onto contextualized "practical bearings", which seems to lie at the heart of thinking in terms of pragmati(ci)sm and phenomenology.

KEYWORDS: Multimodality, Indexicality, Shifters, Interpretants, Metacommunication

Communicology and Creolization: Reality Convergences Across Cultural Difference (submitted by JACQUELINE MARTINEZ)

ABSTRACT: Communicology articulates the semiotic conditions in which communicative experience creates lived reality at the level of the person. This articulation incorporates the reversible relation of diachrony and synchrony as lived in communicative experience. Creolization, typically understood as a diachronic phenomenon, can also be posed as a theoretical project that moves beyond the limits of strict diachronic analyses and engages a study of the complex interdependencies through which mutual indelibility and sociality emerge as existential realities of persons communicating (i.e., in synchronicity). The embodied reality of persons communicating across linguistic codes provides the pragmatic ground upon which investigations of chiasmatic logic can be pursued following Peirce's schematization of (1) Signs are the embodied Relations [Thirdness] of (2) Icons, (3) Indices, and (4) Symbols linking Content [Firstness] to Form [Secondness]. Posed in this way, creolization moves beyond the strictly linguistic codifications of meaning and into the semiotic structuring of perception and expression. Creolization thus offers a theoretical orientation that articulates the semiotic conditions in which culture creates lived reality at the level of the person. Lanigan's explication of the "semiotic structures of West and East," provides additional

theoretical explication of for this re-development of creolization that extends linguistically based analyses to the culturally based conditions from which human perception and expression become possible as such.

KEYWORDS: Creolization, Chiasmatic Logic, Communicative Experience, Diachronic-Synchronic Reversibility

Chiasm Tropology as a Peircean Model of Communicology (submitted by RICHARD LANIGAN)

ABSTRACT: Charles Peirce is credited as the first thinker to articulate a semiology, i.e., to formulate reasonable reasoning as semiotic theory and communicological practice. The evidence of reasoning is manifest (presence) in human speech or song as a first judgment of consciousness (story) and recorded (absence) as a second judgment of experience in human language (history). The combination [Aitia]* of such temporal moments constitutes a third moment (Intentionality)** that is fixed in memory as spatial (embodied mind; "internal time consciousness"). Such a conscious experience for a human being is the phenomenological communication of an embodied Symbol (combined time/space), but shared (divided), in dialogue—the speaking sound (trope) of a language gesture (figure) that is remembered as a symptom. The constituted relations [Aitia] are Firstness (Singularity), Secondness (Particularity), and Thirdness (Universality). The three relations [Trivium] bind four spatial Categories of Memory [Quadrivium]: (A) Substance and (a) Attribute (Quality, Hierarchy [Self or Same]), together with (B) Whole and (b) Part (Quantity, Heterarchy [Other or Different]). This complex system of quadrature displays the reversibility, reflexivity, and reflectivity of all three relations. The summary name for this model of relations and categories is Chiasm. Historically speaking, it's a synergism structure [AB *is* ba] of the Aristotelian "Logic Square" and the Greimasian "Semiotic Square", both derived from the Thales "Mathematic Square" or Intersect Theorem of {Golden Ratio of 1.6 }. The chiasm symbol is ⋉ (Peirce's and Lévi-Strauss' "Twist"). *Aitia = "Causality of Question and Answer [Aition]; **Intentionality = Brentano's term."

KEYWORDS: Chiasm, Dialog, Intentionality, Memory, Synergism

Cyphers of Perfection: A Semiotic Phenomenology of Technological Media as a Contest Between Avatar and Embodiment

(submitted by THADDEUS MARTIN)

ABSTRACT: To begin with, Pierre Guiraud has described various technological media as extensions of embodied senses and functions, noting that even 'electronic circuits' become extensions of the central nervous system. How do people comport themselves using technologies such as social media, video conferencing, smart artifacts, and the more recent emergence of artificial intelligence (AI), which threatens to obscure or replace embodiment behind a misunderstood transparency of tools creating a psychosis, where the presence is made the absence (repression). AI voices replace human voices; glances in video conferencing become the gaze, the body is replaced by dysmorphia; the mind is replaced by the brain; electronic stimuli replace human experience; and AI content replaces human discourse. Karl Jaspers might have characterized this obfuscation as morbidity. For him, the technologies themselves were mostly neutral, but human comportment to them is not. This paper constitutes a semiotic phenomenology, in which the semiotic reverses of encoding and decoding and the phenomenological inverses of message and code reveal the problem of these technologies as ciphers of perfection (ideality), and the obfuscation or replacement of embodiment as the rise of (and failure to recognize) the human individuals' mediation as constituting an avatar (surreality). The recovery of embodiment (reality) re-values and re-integrates disparate technological media as signs (actuality, embodied relations) wherein absence is made present linking content to discourse as shared conscious experience. Thus, media are valued and re-integrated, not as transparent tools, but as cybernetic mechanisms, extensions of senses, and functions beyond the tools themselves through an unending historical expression of truth as communicability.

KEYWORDS: Communicology, Artificial Intelligence, Morbidity, Cypher, Cybernetic

Communication, Communication Theory, and Communicology: Three Steps Toward the Academic Institutionalization of the Systematic Study of Communication Structures

(submitted by ZDZISŁAW WĄSIK)

ABSTRACT: In this paper, the following three questions will be posed concerning the constituents announced in the title. First, what is communication accounting for its role in society, second, since when did the theory of communication appear on the stage of academic fields, and third, at what time the communication studies have been modeled following criteria of scientific disciplines such as communicology? In the answer to the first question, the main emphasis will be on social networks created by communicative interactions among individuals placed on various levels of interindividual understanding forms. Hereto, belong also research works on the essence and listings of numerous definitions of communication. Providing the answer to the second question, the paper will pay attention to the origin of theory communication as a separate subject of education taught and learned at colleges and universities. Most of all, the principal attention will be devoted to supplying an answer to the third question. This answer will include contextual data about the first occurrence of the term communicology, its definitions and application potentials, and subsequently about the publications, in which the communicological criteria have been employed for the institutional establishment of the discipline dealing with the systematic studies of communication structures. With time, as soon as new concurrent exploration areas entered the stage of academic fields, the definition of communicology has been extended in the descriptive plane by semiotics, phenomenology, embodied consciousness, human science research, critical discourse studies, cultural signs & codes, or helix models of communication.

KEYWORDS: Communication Structures, History of Communication, Interdisciplinarity of Communicology, Meta-Communicology

CONVENED SESSIONS

Accepted Proposals for Panel Presentations

֍ [PA] The Nature of Iconicity (convened by NASTAZJA STOCH, ALEKSANDRA HORECKA, and PIOTR KOZAK)

Icons for the Historical Narrative: Twelve Metaphors (submitted by JUAN LUIS FERNANDEZ VEGA)

ABSTRACT: The millenary effort at understanding the semiotic status of historical narratives has been prolific in providing many icons or images of the stories that historians write. This paper will identify twelve icons recorded in the history and theory of historiography, which present humans with corresponding metaphors, all of them adding something of interest to the semiotics of the signs constituting historical knowledge of humanity. What will be revisited against the backroad of respective literature constitute (1) sculpture; (2) picture; (3) mapmaking; (4) a well-adjusted machine; (5) a pageant; (6) military planning; (7) tapestry and threads; (8) reduction from orchestra to solo instrument arrangement; (9) a trial at the court of justice; (10) a novel; (11) medical diagnosis; and (12) puff pastry (*pâte feuilletée*) in the structuralist semiotic approach. The subject matter of the study will constitute the reasons why all these icons differ from a supposedly 'true' definition of historical narratives. As such it will aim to shed new light on the semiotic peculiarities of such grand signs, devoted to communicating complex interpretations (intended to be true) about the temporal trajectory of human communities. At the same time, the paper faces a study, within historical epistemology, on the ways through which icons work as modes of scientific self-understanding and philosophical reflection.

KEYWORDS: Epistemic Metaphor, Epistemology, Historiography, Iconicity

The Measurement-Theory Semantics for Iconic Signs (submitted by PIOTR KOZAK)

ABSTRACT: According to the traditional view of the iconic signs semantics, icons represent their objects by resembling them. Although such a view does not seem to be wrong, it is not right either. According to the most common objection, resemblance relation does not possess enough explanatory power to explain how icons represent. On the one hand, the resemblance relation does not possess the

same logical properties as the representation relation. On the other, the resemblance relation is too liberal and needs something that fixes the icons' meaning. However, it does not follow that resemblance is not necessary either. If a semantic theory of iconic signs could not explain the role of resemblance, it would be considered unsatisfactory. Hence, this paper will aim to demonstrate how to reconcile these two requirements: how to explain the role of the resemblance relation in icons without taking for granted the explanatory role of resemblance. It will also show that it is fruitful to think of iconic signs in terms of measurement devices. Based on the measurement theory, the paper intends to propose a semantic model of iconic signs. Finally, its main purpose will be to show that the resemblance of iconic signs is necessary and unexplanatory from the measurement-theory perspective.

KEYWORDS: Iconicity, Iconic Signs, Measurement Theory, Resemblance, Semantics

Troubles with Resemblance (submitted by NASTAZJA STOCH, ALEXANDRA HORECKA, and PIOTR KOZAK)

ABSTRACT: Icons are defined as signs which refer to their object by resemblance. However, the nature of the resemblance relation is controversial. In semiotics, the resemblance relation faces several problems, e.g. the problem of regression and the issue of symmetry, which constitute a problem for iconic signs, putting into doubt the necessity of their existence as a separate class of signs There is no agreement on how to understand the concept of resemblance, either. Commonly, it is understood as a symmetric and reflexive relation. However, there are good reasons to consider it asymmetric and non-reflexive Clarifying the nature of resemblance relation is not a definitional matter only. Understanding the nature of resemblance is crucial for understanding such fundamental mental capacities as categorization and pattern recognition. Many theories and solutions to philosophical problems are based on the concept of similarity. For example, in the psychology of perception, the 'principle of similarity' in the Gestalt tradition aims to explain how items sharing more features are more likely to be grouped. Such theories are not complete without a solid foundation of a theory of resemblance. This paper will briefly discuss some main approaches to definitions of the concept of resemblance in 20th-century philosophy and cognitive psychology. It will show that

human individuals as cognizers lack a uniform understanding of the nature of resemblance and discuss possible solutions to this problem.

KEYWORDS: 20th-Century Philosophy, Cognitive Psychology, Iconicity, Resemblance

[PA] Semiotics of Industrial Art: Between Technology, Politics, and Senses (convened by JIA PENG, ALIN OLTEANU, and JORGE URUEÑA LOPEZ)

Paradoxes of the Body Transfigured into Image in Contemporary Art Genders and Commercial Audiovisual Productions (submitted by EDGAR VITE)

ABSTRACT: In contemporary times the proliferation of images has invaded all ambits of life, affecting the ways of production, diffusion, and consumption of new media and audiovisual productions. This phenomenon has influenced the art field, generating paradoxes related to the creative processes, the experiences of perception, and the reception of the audience. This paper will focus on the convergences between dance, video, and new media, contrasting differences between creative possibilities of image in artistic and commercial fields. The "poetics of the body transfigured into image" have altered the perception of time, space, and movement, amplifying human senses and denying their bodies, while generating crucial paradoxes between physical and virtual worlds. Somehow, the audiovisual industry has democratized the access and proliferation of image production and has determined the ways to create and consume it, as occurs in video formats in platforms like TikTok, Instagram, YouTube, and X, where the demand for views and the publicity restrict content-expressive possibilities. All these paradoxes of 'the body transfigured into image' are directly connected to the ephemeral aesthetic experiences of the market, the obsession with effectiveness in the economy, and the obsolescence of technological improvements, bringing relevant questions about the place of audiovisual arts nowadays, the meaning of its creative processes, its differences with other similar industries and its political implications.

KEYWORDS: Art, Audiovisual, Commercial Industry, Semiotics of Image

Borders of Reconciliation and Synesthetic Semiosis: The Principles of Latin American Semiotics in Relation to the Corporeal Memory of the Colombian Armed Conflict (submitted by JORGE EDUARDO URUENA LÓPEZ)

ABSTRACT: Memory is configured as an ideal scenario for reconciliation and the healing of what has been experienced in Latin America and Colombia. The question of the construction of signs as spaces for the processing of grief becomes a commitment to artistic creation whose ultimate purpose is to heal the other. Reconciling is a semiosis that constitutes 'the politics of the real in a country that has been ravaged by war: Colombia. This oral presentation aims to approach the semiotics of the memory of the sensitive body in contexts of conflict based on the concept of synaesthetic semiosis. This concept is based on the approach of the 'semiotic continuum' as a mechanism that constructs the sensitive memory of the victim who has experienced the act of violence, especially when the victim's story is configured as a synaesthetic phenomenon to be defined as a 'sign' or 'sign vehicle': the object that acts as a stimulus for the functioning of the sign itself. Therefore, the discussion between two concepts becomes necessary: sensory stimulation and the configuration of the political subject, where physiological sensations construct corporeal metaphors with emotional features that are condensed into oral, visual, audiovisual, and plastic signs. These signs are mobilized by the semiotic frontiers of reconciliation and healing. This oral presentation concludes with a brief reflection on the memory of the sensitive body in guerrilla contexts in Colombia.

KEYWORDS: Corporeal Memory, Political Subject, Reconciliation, Semiotic Continuum, Synaesthetic Semiosis

The Curatorship of Art and Science, Creation of Realities between Colombians and Spain (submitted by CATALINA ROJAS CASALLAS)

ABSTRACT: Commonly the curatorship in art is known as the disciplinary field that is responsible for caring for, selecting, and putting into dialogue the works of art with a view to the construction of an exhibition. However, this term is much more complex to address and its processes have different scopes in terms of the area of knowledge that addresses it. It is the case of the hard sciences that, despite

not calling it that, in the daily life of scientists and their activities, is identified as it is as thematic content or experiences, where the link between the object and the experiment to be tested, corresponds to the common thread provided by the science museum. It is worth emphasizing that the perception of the subject, in this case of the visitor, depends on the language he uses. In other words, it is mediated by language, which allows the subject to give meaning to the world and imagine other possible worlds. In the case of the transformation of space and the ways of creating the contents (creations), it becomes a great challenge and learning between the parties: scientist, museologist, and communicator. This trend has evolved over the years, with its presence (along with that of exhibition techniques) increasingly recurrent in the social, scientific, and cultural spheres of today's society being prevailing. The exhibition techniques, then transcend the vision of the Peircean sign, which is then the way to create realities validated by the subject in the space of both art and science.

KEYWORDS: Art and Science, Construction of Exhibitions, Curatorship in Art, Exhibition Techniques, Transformation of Space

A Transdisciplinar Research and Creation: Between Design, Art, and Science in Cali, Colombia (submitted BY GERMAN GARCÍA OROZCO)

ABSTRACT: UNESCO proposes, as a challenge for 2030, that higher education worldwide should foster environments where arts and science can generate knowledge both inter and transdisciplinarily, with the firm purpose of addressing emerging global issues. Research Creation is a paradigm for generating new knowledge that can occur with disciplinary, or transdisciplinary frameworks. Within the context of the doctoral research that the author of this paper is currently undertaking, a transdisciplinary Research Creation is proposed that integrates design, art, and science, exploring ways to construct a research object. This proposal aims to investigate transdisciplinary research-creation methodologies to identify significant patterns in the research process, enabling a better understanding and enriching the discussion around the transdisciplinary research framework in Cali, Colombia. Methodologically, a performative model is proposed to facilitate the connection between design, art, and science for construing a research object, understanding that within the semiotic continuum of interactions, the sign

evolves as part of an abductive process between design, art, and science. This approach is phenomenological, recognizing the significance of the observer´s viewpoint in the experience of cognition. Considering that it accepts a phenomenological view, this paper proposes to find in 'post-normal' science an openness to the approach. Being an exploratory work in progress, it aims to contribute to semiotics and other ways of conducting transdisciplinary research.

KEYWORDS: Observer´s Perspective, Performative Model, Research-Creation Methodologies, Semiotic Continuum of Interactions, Transdisciplinary Frameworks

The Sensitivity of the Signs: Roots in the Advertising and the Brand in the Automotive Offer of the 1980s in Colombia (submitted by ANDRÉS CASTIBLANCO ROLDÁN)

ABSTRACT: The semiotics of landscape is one of the tendencies that have been dealt with by the studies of the sign in a particular and interdisciplinary way, especially in the last mode to the extent that the semiotic tools have been placed at the service of social sciences such as human sciences. The present text is a product of the analysis processes carried out within the Representation, Discourse, and Power group of the Universidad Distrital Francisco José de Caldas, which for more than 25 years has proposed to critically develop social studies of language, discourse, and image in their contexts as an exercise of interdisciplinary interaction with reference, among others, to selected academically forwarded scholars, who in this case specifically put in contact the disciplines in the key of modulation of the semiotic landscape that is built from a latent voice and at the time in Latin America as is that of migration. For this reason, starting from 'exile' as an opening category, this text proposes to develop hermeneutics and semiotics of the literary text of José Martí as a classic exponent of this literature of exile. With the exploration of a corpus of some of his works, this paper will seek to account for the role of exile as a semiotic and territorial category latent in the creations and aesthetic conceptions of banished body or territorial creations and to propose a line of work in the semiotics of exile and migration.

KEYWORDS: Automotive Advertising, Hermeneutic Analysis, Literary Texts, Semiotic Landscape, Social Sciences

Authenticity and Accessibility of the Storyworld Transmedia Storytelling of Chinese Contemporary National Animation Films (submitted by JIA PENG)

ABSTRACT: Most studies of transmedia storytelling focus on the similarities and differences in the narrative strategies of specific film and television texts, on the structure of each text, and the way it contributes to the construction of a commercial empire as a whole. There hasn't been any discussion yet on how to stimulate the receivers' sense of participation at the narrative level, especially how to coalesce interactive identity in national narratives. This paper takes contemporary Chinese national animation films as its specific object trying to explore how they achieve veridiction and accessibility in a story world of transmedia narratives and summon the mythological and historical imagination shared by the Chinese national community in its national narratives. In participatory textual exploration and intertextual meaning production of the story world, intertextual meaning production of the story world. In this sense, transmedia storytelling is a summoning technique of community memory where the story world becomes a background mnemonic device. On the one hand, the accessibility of the story setting promotes the development of the plot while on the other hand, it summons the symbol receivers to construct real emotional memories and push for the realization of group identity. In this regard, transmedia storytelling of Chinese traditional culture in Chinese contemporary national animated films can provide a narrative path for the construction of a sense of community for the Chinese nation.

KEYWORDS: Animation Films, Film and Television Texts, Narrative Strategies, Participatory Textual Exploration, Story World

[PA] (Re)Designing Realities (convened by RODRIGO MORAIS, ROBERTO CHIACHIRI, CAMILA NASCIMENTO, SAMUEL RODEIA, and GONÇALO FIGUEIREDO)

(Re)Designing Realities: Design as a Promoter of Collective Cognition (submitted by RODRIGO MORAIS, ROBERTO CHIACHIRI, and CARLOS ROSA)

ABSTRACT: Since the mid-19th century, philosophy has delved into languages emerging from demographic shifts, with recurring themes from utilitarianism to

pragmatism. This investigation spans from Jeremy Bentham to Charles Sanders Peirce and William James, highlighting the proliferation of languages shaping human life across domains. Amidst the plethora of signs shaping human interaction with ecosystems, these philosophical ideas resonate in diverse currents seeking to understand internal and external relations. In this context, the study explores language interpretation and production, emphasizing the symbiotic relationship between design and language across various contexts. Although the interpretation of design practices since the 19th century remains controversial, design's pervasive influence within this system is undeniable, institutionalized or not. This research thus investigates design as a language, examining its potential as a medium for collective cognition. Drawing on a literature review, the study posits that design embodies a language, necessitating a cognitive process for manifestation. Through this lens, considering the affective processes of signs on cognition, the study suggests that interpreting signs contributes to collective cognition and knowledge acquisition through design. Emphasizing a theoretical exploration rooted in specific philosophical currents, the study does not seek to establish a singular understanding of design and its actions but rather to delve into the potential for shared meanings within the design, its production, and interpretation.

KEYWORDS: Design, Language, Collective Cognition, Meaning-Making

Techno-Bias: Are We (Re)Designing Ourselves? (submitted by MIRKO GENTILE)

ABSTRACT: From the early 20th century, flying cars have become the symbol of a certain idea of the future, stimulating both science-fiction and technological experimentation. Despite its symbolic value, fueled by fiction, futurism, or cinematography, it has never become part of people's lives, not because its technology is too advanced for their current knowledge, but because its costs (in terms of production, consumption, and adaptability) would not outweigh the benefits it would bring to us. The flying car serves as a reason to reflect on how symbolic imagination conditions the way people attempt to construct and imagine their future, often in a dysfunctional, naive, or unproductive manner. The technological flop of flying cars seems to resurface today in the stubborn attempts to reproduce robots with anthropomorphic features. Cyborgs, equipped with legs and arms, are not as functional as mechanical and hydraulic pumps, and the human's physical

structure is certainly not considered by scientists to be the most functional one existing. So why do people persist in trying to build them? Are they driven by the need for the post-human to resemble us? Do people have an unconscious fear of being replaced and therefore objectify themselves? The concept of blending, philosophical reflections, and the semiotic perspective on technology contribute to a critical attitude toward the efficiency and meaningfulness of these technologies.

KEYWORDS: Cyborg, Human, Bias, Objectification; Anthropocentrism, Reality

Linguistic Representations: Exploring Chromatic Symbolism, Color Blindness, and Advertising Reality

(submitted by GONÇALO FIGUEIREDO, SARA GANCHO, and RODRIGO MORAIS)

ABSTRACT: Exploring the convergence between advertising and design reveals the profound influence that colors exert in creating environments that evoke perceptual reactions. However, the scenario of approximately 350 million people worldwide dealing with some degree of color vision deficiency instigates an opportunity to explore how reality is perceived and interpreted within a system of signs, especially among individuals with such deficiencies. To unravel these dynamics, this study adopted a comprehensive methodology: (1) Artificial intelligence was used to generate and analyze information about symbolic processes, encompassing textual, visual, and chromatic elements; (2) Detailed interviews were conducted to gain insights directly from participants; (3) A comparative analysis, based on Charles Sanders Peirce's semiotic framework, was elaborated. This methodological triad facilitated a nuanced understanding of how individuals perceive advertising content. By identifying points of convergence and divergence in their perceptions, the study contributes to a richer understanding of diverse perspectives. It becomes evident that considerations of color vision deficiencies are imperative in designing effective advertising campaigns. Finally, this research highlights the importance of inclusivity in advertising design, advocating for strategies that accommodate varying perceptual capacities. Such insights not only enrich the human individuals' understanding of advertising dynamics but also advocate for a more equitable and effective communication landscape.

KEYWORDS: Symbolic Chromatic Language, Advertising Communication, Color Blindness, Generative Design, Speculative Design

Symbolic Realities: Fantasy World-Building and Speculative Design (submitted by SAMUEL RODEIA, RODRIGO MORAIS, and ANA MARQUES)

ABSTRACT: The objective of this paper is to elucidate the symbiotic relationship between critical design methodologies and the creative development of fantasy-themed virtual worlds. Employing Peircean semiotics as its theoretical framework, it examines the concepts of the imaginary, the real, and the symbolic within these methodologies. The imaginary domain functions as a dynamic playground for synthesizing intricate information into interactive realities, with both critical design and fantasy world-building employing metaphor and exaggeration to engage critically with contemporary issues while maintaining a resemblance to reality. Speculative design extrapolates towards projections of distant future realities, thereby offering reflections on people's present shared reality, while fantasy world-building delves into parallel realms echoing elements of human existence. The proliferation of video games, virtual reality, and the metaverse represents tangible manifestations of speculative design's dedication to immersive, intricately detailed environments, which synergistically complement the world-building process. Additionally, the online dimensions of virtual realms introduce novel avenues for social interaction, further enhancing the immersive experience. The principal objective of this study is to discern the shared conceptual tools employed by these methodologies and to acknowledge criticism as a fundamental element in the crafting of elaborate virtual worlds that transcend conventional perspectives, thus facilitating a comprehensive understanding.

KEYWORDS: Speculative Design, Virtual Worlds, World-Building, Semiotics, Design Criticism

The Brazilian Presidency of 2022: A Semiotic Analysis of the Graphic Design and Visual Culture in Social Media (submitted by CAMILA J. R. NASCIMENTO)

ABSTRACT: The 2022 Brazilian presidential elections marked a pivotal moment in national democracy, characterized by controversy and significant shifts in public perception of visual culture. These elections not only served as a platform for

political discourse but also intensified existing polarization within society. This paper endeavors to conduct a semiotic analysis of the impact of graphic design and visual culture on shaping political narratives, focusing on the visual elements employed by Lula da Silva's campaigns and supporters in comparison to those of Jair Bolsonaro. The analysis delves into the aesthetic, semiotic, and sociocultural dimensions of design, elucidating its intricate relationship with politics and highlighting the crucial role of social media in constructing political discourses and shaping public opinion. Moreover, this article seeks to deepen the understanding of the nuanced messages conveyed through graphic design and visual culture, unraveling their underlying meanings and persuasive strategies. By examining how social media platforms influence political culture and contribute to the aesthetic divide between the right and left, the study provides concrete case studies illustrating how graphic design serves as a potent tool for political communication. Ultimately, this research contributes to a more comprehensive comprehension of the intricate interplay between political communication, graphic design, and visual culture in the context of contemporary democracies, shedding light on the complex dynamics that shape public discourse and political engagement.

KEYWORDS: 2022 Brazilian Presidential Elections, Graphic Design, Semiotics, Social Media, Visual Culture,

Communication and Environmental Education. Analysis of Education Signs in Reports on Extreme Weather Events in Brazil in September 2023 Published in Folha de S. Paulo (submitted by Louis Marie Ndomo Edoa and Pierrette Marylene Ndjoa Nga)

ABSTRACT: September 2023, in Brazil, was marked by records of above-average rainfall, extreme heat, and low relative humidity. The media highlighted several sources of flooding, landslides, fires, and cyclones. Such events demonstrate how urgent the issue of climate change is and the need for mobilization to face the consequences and damage. Research also points to the possibilities of mitigating the causes through interdisciplinary educational practices focused on the environment and sustainability. If media researchers have always believed in the efficiency of education as a factor of social transformation, it is time to invest in it to face climate change, and bring about changes in behavior and human activities.

However, this possibility is incipient and little applied in the world, and its effectiveness depends on the real collaboration of all areas of knowledge such as communication, which plays an important role in shaping public opinion and social awareness. It is not enough to inform, people need to avoid information pollution, thinking about educational environmental communication policies that allow everyone to understand the seriousness of the problem. This paper will reflect on the importance of applying educational practices to journalistic articles about climate change in an interdisciplinary way. Starting from French semiotics, the authors of this paper analyzed reports from Folha de S. Paulo from September 2023 to understand how the media can escape the media saturation that causes more damage than repair. As a result, one can see in the educational environmental communication policy an alternation in the formation of public opinion in the face of climate change.

KEYWORDS: Education, Environment, Climate Change,
Disaster Risk Communication, Semiotics

Engineering Concepts through Thought Experiments, and its Limits, (submitted by KRZYSZTOF SĘKOWSKI)

ABSTRACT: The paper takes part in the wider conceptual engineering project that calls for conducting normative, and not merely descriptive research on representational devices, called concepts, irrespective of whether understood in a linguistic or psychological sense. It will discuss a novel, conceptual-engineering-friendly interpretation of the counterexample use of thought experiments. According to this interpretation, this method justifies revising a certain concept following people's expectations of its function. The paper will show why this approach avoids the empirical-based critique aimed at demonstrating the unreliability of using thought experiments based on cultural and other demographic differences in verdicts on thought experiments, and how it can enrich the methodological toolkit of those interested in conducting normative work on concepts. Moreover, the paper will show that within a theory of reference, the discussed method cannot be used to revise the concept of reference. The reason for this is that intuitions of extension in a theory of reference constitute a set of data that needs to be explained, whereas, in most other philosophical theories, they could either be abandoned in favor of people's expectations towards the scrutinized concept's function or serve as a

criterion for the adequacy of the proposed definition of the target concept. In sum, this paper will demonstrate how, for many fields, thought experiments may serve to revise people's representational devices. The paper will argue that, at least concerning the phenomenon of the reference relation, even conceptual engineering requires descriptively aimed research.

KEYWORDS: Concept, Conceptual Engineering, Reference, Thought Experiments

Food Culture and Production of Meanings: A Study on Bricelets Cookies at the Monte Olinda Monastery (PE), from the Perspective of Folk Communication (submitted by Lêda Litwak de Andrade Cezar and Camila Escudero)

ABSTRACT: It is known that food culture has a significant influence on the subjective and social consumption choices of certain populations and subjects due to habits, customs, traditions, preferences, affections, needs, types of access to certain products, relationship with the environment, with their peers, among other factors. Thus, in all social strata, food culture is present with a preponderant role among human beings and forms of social organization. Among so many aspects – especially related to sociability, it is observed that. Food culture, from ancient times until today, has witnessed a significant movement of appreciation, conservation, rupture, and gastronomic cultural hybridism. It involves culinary recipes scattered all over the world, located in physical and symbolic spaces, in such a way, receiving special attention among researchers. In this context, this article aims – using Folk-communication theory and within the context of the history of confectionery and sweets in Brazil – to investigate the making and knowledge of *bricelets*, traditional Swiss and German waffle biscuits produced by Benedictine nuns at the Monastery of the Church of Monte in Olinda, a tourist-gastronomic place in the State of Pernambuco. With a qualitative approach and exploratory nature, this paper proposes to understand how recipes and ways of producing food constitute a cultural and economic contribution to the maintenance of habits, customs, and traditions involved in new processes of meaning-making.

KEYWORDS: Folk-Communication Theory, Meaning-Making, Food Culture, Bricelets

[PA] Semiotics and the Elderly: Embracing a Semiotic Approach to Understanding an Ageing Society (convened by FEDERICO BELLENTANI, and MASSIMO LEONE)

The Semiotics of Withdrawal in the Digital Era (submitted by MASSIMO LEONE)

ABSTRACT: Traditionally, old age has been seen as a time for introspective retreat and transcendence, where individuals step back from societal engagement to focus inwardly, embodying and imparting the wisdom of detachment. This age-old perspective revered elders for their ability to demonstrate the virtues of withdrawal from the world's demands, fostering spiritual growth and a balance between being and the cosmos. Today's fast-paced society valorizes productivity, especially advancements in healthcare and technology, encouraging a hyperactive portrayal of the elderly. This modern paradigm equates constant activity with empowerment, sidelining the traditional ethos of withdrawal as disempowerment. This shift invites a critical semiotic reevaluation of what constitutes empowerment and the value attributed to life's phases. It challenges the association of worth with visible productivity, advocating for a recognition of the empowerment in choosing to withdraw. This paper argues for a more inclusive understanding of empowerment, that appreciates the depth of engagement in life's existential dimensions through deliberate withdrawal. It suggests that in the quest for engagement, society may neglect the profound wisdom and autonomy expressed by stepping back, thus overlooking the significant, underappreciated, values of traditional old age.

KEYWORDS: Contemporary Empowerment, Introspective Retreat, Old Age Wisdom, Semiotic Detachment, Societal Engagement

"I'm as old as I am, I suppose:" Interpretative Cooperation in Palliative Care Communication with the Elderly (submitted by NICOLAE SORIN DRAGAN)

ABSTRACT: Patients have less than 20 seconds to first explain the reason for their visit before they are interrupted by their doctors. Moreover, medical jargon, and/or docs-plaining conversational practices, are all indices that show the tendency of doctors to take control of the clinical dialogue prematurely. In the case of

elderly patients, things are even more sensitive. The integration of Umberto Eco's theory of interpretation and Julia Kristeva's model of patient interpretation is an opportunity for a better understanding of healthcare professionals' (as patient interpreters) patient (as active interpreters) relationship in palliative care in the elderly, in the interdisciplinary field of medical humanities. From this perspective, the idea of interpretative cooperation and the model of benevolent listening to vulnerability allows the doctor to engage in a process of negotiation of meaning based on freedom and fidelity, to enter into the subjective worlds of the elderly patients with both scientific curiosity and genuine kindness, and to find a reasonable agreement about the different interpretative habits that lead him to the best interpretative strategies of the nature of illness. The results obtained based on a qualitative study incorporating semi-structured in-depth interviews and thematic analysis with healthcare professionals active in palliative care in the elderly show that the understanding of medical practice from a semiotic viewpoint has positive effects in terms of medication adherence, in general on the quality of the doctor-patient relationship and to a better management of problems for clinical management.

KEYWORDS: Elderly Patients, Palliative Care, Theory of Interpretation, Medical Humanities, Model of Patient Interpretation

The Very Old and their Objects: Towards a Semiotics of Remains (submitted by DIDIER TSALA EFFA)

ABSTRACT: Because of their physiological fragility, among other things, the very old often see their activities reduced to small spaces, sometimes even to their only private space, their room in an institution, or their only home. This situation creates isolation, which also leads to social fragility. In addition to this confinement, their advanced age is often accompanied by a high, or even very high, rate of disappearance of people their age, further increasing their isolation. In this context, all they are often left with are objects whose main function is to remind them of their past. These may be photographs, or sometimes furniture, clothes, crockery, or anything else that might be considered relics. After recalling the models that translate the possession of these objects, the paper will show that their hexes, that is, their way of being, are all the more operative because they are merely the result

of specifications that reduce them to a simple mythical form. They are objects of affection, that have lost their materiality, i.e. their complexity, which is what determines their social effectiveness. The paper will draw on hypotheses developed elsewhere concerning what it proposes to define as minor-mode semiotics. In this mode, meaning results insofar as the relevant elements that determine it operate by minoration (in minus, but they can also operate in slight surplus), i.e., outside its actual execution.

KEYWORDS: Leftovers, Fragility, Objects of Affection, Ageing, Mythical Forms

Enhancing Social Engagement for Elderly Users through Artificial-Intelligence Tools in Digital Environments: A Semiotic Perspective
(submitted by DARIA ARKHIPOVA)

ABSTRACT: This research proposes a theoretical analysis entailing possible practical applications of how Artificial Intelligence (AI) tools can be designed to facilitate access and use of digital environments for elderly users. AI tools are largely integrated into various digital platforms to optimize the process of communication and increase engagement among users. However, the effective design of such tools necessitates a nuanced understanding of users' needs and capabilities, thus requiring an exploration of affordances that can effectively cater to these requirements. Semiotics provides a rich array of approaches that can significantly contribute to both theoretical and applied research in the realms of AI and Human-Computer Interaction (HCI). This research offers an analysis focused on older generations with a digital environment as a model user. For this category of users whose digital interactions emerged at the adult age, navigating digital environments often entails a process of learning, and sometimes, resistance. Through theoretical analysis informed by semiotics, this research aims to elucidate potential practical applications where AI tools can be purposefully designed to facilitate access and usability of digital environments for elderly users. By leveraging semiotic insights, this study seeks to provide valuable guidance for the development of AI-driven solutions designed to the unique needs and challenges faced by individuals in the silver age category in contemporary digital landscapes.

KEYWORDS: Artificial Intelligence, Human-Computer Interaction, Silver Age, Social Media, Decision-Making Process

(Ethno) Semio-Design to Treasure the Elderly
(submitted by SILVIA BARBOTTO

ABSTRACT: Among the cornerstones of an ageing society is the need to reinvigorate the very idea of elderliness: overcoming the prevailing welfarism the paper will try instead to place the relationship on care, on memory, but also and above all on the relationship. For example the inter- and intra-generational relationship, but also the relationship image and perception or memory and fantasy. This presentation is part of the EUFACETS project which considers the elderly the treasure of present-day society, and does so in an innovative way, i.e. by working on the relationship between elderly-young, elderly, and caregivers, but also and above all elderly and new technologies. An app is being designed: the prototyping of a social network will leave room for the photographs, memories, and stories of the elderly. The author of this paper will share a part of this project mainly related to research on memory: icastic, fantastic, and hybrid memory. This will be done from the (ethno)semiotics of design, which uses an experimental and applied approach: by implementing some of the techniques developed from this modeling and put into practice during a part of the workshop 'Participatory Photography Experiments: Memory, Stories and Visions' the paper will evaluate the operationalization of images and admire once again the inherent richness of a phase of life that is certainly vulnerable but also rich, creative and with much potential for research and joint action.

KEYWORDS: Elderly, Innovation, Semio-Design, Memory, Storytelling

Applying Semiotics to the Design of Digital Technology for Elderly Users: The project EUFACETS
(submitted by FEDERICO BELLENTANI)

ABSTRACT: This paper presents the research project EUFACETS - EU Face Advanced Communication for Elders Treasuring in Society (HORIZON-ERC-POC 101100643; FARER20K2NELJ2, PI: Massimo Leone). In reconceptualizing digital platforms with a specific focus on representing faces digitally, the project aims to nurture intergenerational connections that extend beyond surface-level associations, emphasizing meaningful semantic bonds rooted in shared narratives and memories. It offers an exploration of applying semiotics to the design of digital technologies catering to elderly users, particularly by crafting a social media

platform tailored to their unique needs. Drawing from Umberto Eco's semiotic framework and recognizing the increasing aging population alongside the pervasive influence of digital technology, the project advocates for a paradigm shift in designing digital platforms for seniors. It identifies a critical oversight in existing digital solutions, which frequently neglect the elderly demographic. This pursuit is underpinned by a critical review examining the intersection of elderly individuals, digital technology and facial representation. The importance of this endeavor lies in its dual focus on methodology and culture, aiming to reimagine the notion of applied within semiotics. It champions a design ethos that not only leverages digital innovation and technical prowess but also seeks to resonate with real-life experiences. Through a concerted emphasis on narrative and emotional resonance, the project seeks to infuse digital face representations with substantive meaning, countering the prevailing trend towards superficial commercialism on social platforms. Ultimately, it envisions a digital realm where genuine human connections take precedence over mere quantitative interactions.

KEYWORDS: Ageing, Elderly Care, Intergenerational Communication, Semiotics of Culture, Technology

Panel "Semiotics & the Elderly: Embracing a Semiotic Approach to Understanding an Ageing Society"
(submitted by SARA HEJAZI)

ABSTRACT: Ageing might be considered one of the great cultural innovations of contemporary times. In a time-lap of 50 years, humanity has gained 36 years of life expectancy worldwide. What big data collected from world countries is pointing out is that the human species is today dying less, therefore ageing more. However, while aging is mostly tackled as a "challenge", a "problem", a "health emergency" and a "political issue" in public discourse, the novelty of what it represents from a cultural, philosophical, emotional, aesthetic, and social point of view is mostly ignored. This interdisciplinary contribution aims at highlighting the features of the Silver Age, analyzed through ethnography, sociology, and design research, within the EUFACETS project, aimed at re-constructing memories through the digitalization of what used to be analogic. Hence, employing a relational use of technology for heritage building, the study traces time-space mediations and envisions app-based prototypes for a reflective and slow way of memory

sharing. The embodied immersion of the project in institutional spaces of residences for elderly people, suggests the need for redefining the silver age and the relationship between different generations, triggered by technological advancement, and the new possibilities of sharing images as glimpses of life stories.

KEYWORDS: Ageing Society, Elderly People, Life Expectancy, Memory Sharing, Redefining the Silver Age

Between Photography, Media Representation of the Ageing Female and Susan Sontag: A Possible Semiosis (submitted by RENATA EISINGER and FABIANA WANRHATH JACOPUCCI)

ABSTRACT: Journalist Patrícia Parenza made a post on her Instagram page, garnering over 12 thousand likes and 300 comments. It featured a photograph of the 67-year-old Spanish woman Angela Molina, who was the star of Zara's new advertising campaign, which emphasizes diversity, highlighting the importance of intergenerational relationships specifically in the fashion industry. This openness to diversity allows for reflection on issues related to female aging and the representation of women's image in society. The question arises of how visual media can influence the perception of the beauty of older women's bodies and whether it contributes to the representation of this audience, as it serves as a pathway to the production of meanings and culture. The methodological approach adopted is a semiotic analysis of the published image, as well as some of the comments made to interpret the meaning that this body has acquired and its respective social representation, understanding it from the perspectives: qualitative-iconic, revealing the first impression of the image; singular-indicative, contextualizing the message in a specific time and space, highlighting traces of identity; and finally, conventional-symbolic, revealing the representative power of the message. The theoretical contribution comes from Susan Sontag's essays for being an activist woman, and a scholar of media representation, especially photography, understanding it as a fragment of the world laden with contemporary thought and feeling. The examined author assumes a commitment to aesthetics and morality by recognizing that the photographic image configures positions and worldviews.

KEYWORDS: Ageism, Feminine, Photography, Semiotics, Traces of Identity

Modulating "Affordance:" The Spatial and Corporeal Living Conditions of Elderly (submitted by GUNNAR SANDIN)

ABSTRACT: Ever since James J. Gibson's invention of the concept of affordance, it has been debated to what extent this concept can capture the diversity of individual action possibilities, such as when age makes the human range of action capacities different. It is not yet sufficiently discussed to what extent affordances are pre-semiotic perceptive moments, or if they are "fully developed" signs that stimulate further action. The offer of an affordance is ecologically defined as the action possibility perceived at the moment a perceiving subject (or organism) experiences it. As humans grow older, changes appear to the biologically conditioned movability, strength, and perception capacities. Usually, people think of this as how the range of affordances diminishes, even if the physically present affordances are still there, 'waiting' for anyone to discern them as such and act upon them. Certain attempts have been made to theoretically, also semiotically, to discuss and adjust, open-ended, or even vague, definitions of affordance. Such attempts have discussed for instance a psychological, corporeal, or extra-organismic position of affordance, its degree of obligation, or how much an affordance offers something openly or restrictively. The commonness of the concept has been debated: to what extent are affordances individually or culturally defined? In these debates, some elements support a broader theorization of the conditions of the elderly, and to what extent the elderly adapt to their unique state of getting older, an adaptation that inevitably requires a dynamic notion of affordance.

KEYWORDS: Affordance, Agency, Capacity, Elderly, Offering

Urban Vegetable Gardens and Senior People: A Fertile Semiosphere in Memories (submitted by CYNTHIA LUDERER)

ABSTRACT: The objective of this research paper is to contextualize the mnemic codes circulated in the Famalicão Urban Garden Vegetable, located in northern Portugal. This place has 259 earth plots and 179 citizen-gardeners and the paper will focus on the largest part of this group: a senior community. This semiosphere presents a series of common cultural texts that aid in delimiting its border. In turn, the research paper can function as a heterotopic reference, because it welcomes

people at a stage of life in crisis, as happens with the elderly/retired the paper will propose to talk about here. As affirmed by Juri Lotman, memories are part of the cultural texts of a semiosphere and in this urban vegetable garden, those codes are latent. This elder group is building similar memories due to the common life stage they are experiencing in this semiosphere, but also added other common cultural codes linked to their previous memories: a childhood in the countryside; living through the period of Salazar's dictatorship; leaving the countryside in their youth to move to the city, or to pursue a life as emigrants. Those memories are expressed in each earth plot, where one can observe their narratives, the objects applied or the agricultural techniques used there. The topic of this research began in 2023 and is based on field research. The *flânerie* strategy has been used, as well as the ethnography based on the Anthropology of Food, and it is ending, with the application of 24 semi-structured interviews.

KEYWORDS: Elderly People, Semiotics of Culture, The *flânerie* Strategy, Textualized Memory, Urban Garden Vegetable

[PA]Aspects of the Prosaic (convened by Semir Badir and Carolina Lindenberg Lemos)

Literary Expression at the Crossroads of Prosaism and Poeticism (submitted by Carolina Lindenberg Lemos)

ABSTRACT: In literary criticism, that which is recognized as prosaic lacks a unified definition. A myriad of different aspects are related to the term following the intentions and needs of the critic. A certain choice of vocabulary may be understood as prosaic, as well as a philosophical or rhetorical tendency). Prosaic may also be the intrusion of everyday life and lived experiences or less emotionally intense passages (Eliot, 1919). Finally, prosaic can be generally described as that which lacks poetry and thus may be turned into poetic matter. This research then proposes a meta-critical study that gathers uses of the term 'prosaic' by a selection of theoreticians, to investigate such variations of meaning in its applications and to discuss the underlying structure of these descriptions. In the absence of a univocal definition, what remains constant seems to be the contrasting element: prosaic is opposed to poetic. Accordingly, this paper proposes to scrutinize this opposition not in the descriptive terms of what may or may not fit into each form –

literary tradition would immediately disavow such endeavor – but in terms of a tensive model, which suggests that prosaic and poetic may be understood as forces in competition within literary experiences, analogously the pair of musicality vs. orality. Thus seen, the prosaic/poetic opposition may be apprehended as fluctuating descriptive values, giving rise to different conceptions of what is perceived as prosaic in the course of varying literary praxes.

KEYWORDS: Prosaic, Poetic, Tensive Semiotics, Enunciative Praxis

Prosaicism and Epochē
(submitted by DENIS BERTRAND)

ABSTRACT: “I've always had a taste for the prosaic, the banal, the insignificant," says Belgian writer Jean-Philippe Toussaint. Among the many ways of looking at prosaic writing from a semiotic point of view, within the framework of writing genres, sociolectal point of view, etc., philosophers try to find the most appropriate. The paper aims to gain a better understanding of the aesthetic significance of what constitutes an aesthetic judgment at the most sensitive level. This will be based on the concept of epochē, (Old Greek. ἐποχή) in Greek philosophy, ‘suspension of judgment,”, which is at the heart of the phenomenological approach. The paper will examine its properties, starting with the suspension of the modal habits attached to perceptions, which define the conditions for a ‘bare' grasp of things that constitute the core of a poetic gaze. After analyzing examples of the poïetic in artistic creations, this paper will define prosaicism as non-epochē, or even anti-epochē; the judgment of prosaicism concerns a subject or an object marked by an uncritical assumption of perceptual habits, by adherence to the screen of the sensible, referential certainties, a functional grasp of the world anchored in habitus. This hypothesis will be illustrated by investigating discourses and everyday objects to explore them by looking at shared cultural designs to escape the prosaic.

KEYWORDS: Poetics, Prosaicism, Epochē, Habitus, Referentiality

The Community of Jurists:
Conceptual Anatomy of a Semiotic Group
(submitted by EDUARDO C. B. BITTAR)

ABSTRACT: Referring to respective authors, this paper analyzes a semiotic community of jurists. In doing so, the Abstract: paper takes the group of jurists as a

discursive community, considering that legal language allows the sharing of a common semantic universe. Titled in Brazil « juriscommunauté », the community of jurists is partitive, forming a collective political actant, which promotes the sharing of the tonic, controversial, contentious legal knowledge. The notion of a collective actant is complex and so the community of jurists is not defined as such, neither by the number of actors (quantity), by impersonality (objectivity), nor by the vagueness of its members (anonymity). Thus, it seems to correspond to a very particular form of a collective actant, namely the paradigmatic actant. The community of jurists is described by its characteristics, which are: (1) discursive; (2) professional; (3) specialized; (4) traditional; (5) hierarchical; (6i.) heterogeneous; (7) corporative; (8) closed; (9) multicentric; (10) autonomous. Within it, the normal state of the community of jurists is a permanent debate. It revolves around the idea of « justice », knowing that community unity is produced by the sharing of symbols, practices, rites, and codes among its members. It is thus a community that shares common ideals, in a continuous state of symbolic struggle. The result of the work of jurists is the writing of a common book of law, as a collective, polyphonic, polycentric, and polemical writing.

KEYWORDS: Semiotic Group, Collective Actant, Legal Discourse, Community of Jurists

Homes in Translation: Forms of a Prosaic Space (submitted BY ELISA SANZERI)

Abstract: The home is a significant space that can help to define people's identity by reflecting who they are. It exists at the intersection of the prosaic and the poetic. On one hand, it is the theatre of the most prosaic activities, a space that is enjoyed in inattention, like most of the objects of the people's ordinary experience; on the other hand, as Gaston Bachelard has shown in *The Poetics of Space* it is capable of transforming itself into a powerful evocative figure, triggering daydream that gives rise to poetic expressions. Based on these assumptions, and in the wake of similar works, the analysis focuses on a corpus of drawings produced by ordinary people depicting their domestic spaces. Unlike objective representations such as maps, which are based on standardized representational canons and tend to neutralize subjectivity, the images that this study deals with translate the domestic space according to finite and particular perspectives that highlight the inscription

of a subject enunciator and observer. In the discourse of domestic space, the manipulation of settings, the construction of singular planar topologies, or the magnification and narcotization of some figures can become detectors of certain ways of understanding the home, the values that are imprinted on it, the forms of life that are inscribed in it, the affectivity with which it is imbued. Like the childhood drawings that Maurice Merleau-Ponty reflected on in his *The Prose of the World*, the sketches, renouncing objectivist perspectives, can translate the home from prose into poetry.

KEYWORDS: Home, Figurative and Plastic Semiotics, Prosaic, Semiotics of Space

Prosaism and "Great Prose" (submitted by JACQUES FONTANILLE)

ABSTRACT: 'Prosaism', in its first meaning in French, refers to a defect in poetic discourse, too many expressions and ways of writing which are those of prose. Prosaism might mean in some way a relaxation of poetic effort. If one knows well what this effort consists of (inspiration, elevation, elegance, etc.), then the prosaic relaxation would receive only negative characteristics (without relief, brilliance, ideal, etc.). Thus. prosaism is positive on at least one point, when it manifests a return to reality, and the world of common sense, evidenced by its 'sarcastic' or provocative uses. However, there is a presupposition regarding the poetic effort that it consists in moving away from reality or even ignoring it. These and similar respective conceptions of reality and poetic effort appear to be stereotypical and reductive. From this viewpoint, it is worth citing Merleau-Ponty, in *The Prose of the World*, which offers the readers another path, in particular, striving to establish the conditions so that prose can create or reconfigure a world. The key to the transformation of 'prose' into the 'great prose' constitutes his theory of expression, which means the encounter between language and the communal world of the enunciator. So, it is then possible, beyond the distinction between genres of discourse, to precisely describe the different ways of being in the world of the enunciations, and to ask whether these are 'regional ontologies' or 'forms of living'.

KEYWORDS: Prosaism, Communal World, Expression, Imperfection of Forms of Living

Elements of the Prosaic and the Deconstruction of the Point of View in Literary Discourse (submitted by RAQUEL SOBRINHO)

ABSTRACT: Authors such as Samuel Beckett and Hilda Hilst tend to build Literary poetic prose that mimics the psychological chaos of thought. They hint at the insufficiency of language through a convergence of prose and poetry accomplished by adding poetry elements in the narrative, such as opacity and rhythm. In light of French semiotics theory, this study intends to investigate how elements of the prosaic, inserted into such literary texts, contribute to the fragmentation of point of view, nonetheless establishing a partial anchorage with reality. The paper supports a belief the prose written by the authors mentioned above shapes their literary discourse by creating the meaning-effect of deconstruction of perspective and point of view. Therefore, these texts frame a chaotic life-like discourse that inputs in literary aesthetics a living effect as a replica of enunciation. As the paper's analysis corpus, the novels *The Obscene Madame D*, by Brazilian author Hilda Hilst, and *Molloy*, by Samuel Beckett have been selected. The paper has noticed that, in those novels, there is an aesthetic choice of collapsing the enunciative structure, thus creating the meaning-effect of a fractured point of view that makes reality hard to grasp. However, amid disordered phrases and isotopic fractures, images that refer to prosaic everyday life emerge and, as shattered as they might be presented, they offer the text a clearer sense of reality."

KEYWORDS: Point of View, Prose, Semiotics, Aesthetics

Prosaicism and "Poeticism" in *Le Spleen de Paris* (submitted by SÉMIR BADIR)

ABSTRACT: Poetry is distinguished from prose by constraints on the form (that of verse), but also by constraints on syntax and lexicon (that of 'delicate taste,' which obliges people to replace marriage by hymen and ventre by sein – cf. Wilhelm Ténint, *Prosodie de l'école modern*, 1844). The influence of the classics maintained the value of this double set of constraints well into the nineteenth century. So, when 'prosaic verse' (a syntactically ternary alexandrine) took off in France with Romantic poetry, it was devalued as 'rhymed prose.' Writers nevertheless demanded greater freedom for poetry. In the preface to his play *Cromwell*, Victor Hugo called for a verse that 'dares to say everything' and is 'as beautiful as

prose.' This was also the path Charles Baudelaire took in *Les Fleurs du mal* (Flowers of Evil) written in 1840 with all the legal setbacks that went with it. Prosaism thus presented a risk, even a threat, to the ideal of poetry. With *Petits poèmes en prose* (Short prose poems), the same Baudelaire undertook a more radical project. A new game is played here, in which considerations of both form and lexicon come into play. On the one hand, the prose form found a musicality that distanced it from 'flowing prose' (draft preface to *Les Fleurs du mal*); on the other, the lexicon took in all the details of reality. In such a way, semantic prosaism has been combined with formal poetry. Particularly, the study of Baudelaire's poem "Les projets" will demonstrate this interpretation.

KEYWORDS: Prosaic, Poeticism, Baudelaire, Poetry, Prose

The Abandonment of Temporality as an Intrusion of the Poetic into the Prosaic in *Água Viva* by Clarice Lispector (submitted by VINÍCIUS FAÇANHA)

ABSTRACT: Time, or more precisely temporality, is a classic structuring element of novels and prose literature as a whole. The sequence of events, consequences, developments, and narrative programs in general, even when on deeper levels and without superficial temporal linearity, act as classic organizers of the prosaic register. In turn, the poetic traditionally uses circular discursive constructions such as rhymes, refrains, alliteration, assonance, and other repetitions. What happens when literary prose abandons a temporalizing structure? To reflect on an answer to this question, the paper will set out to investigate one of the main books by Clarice Lispector (of Jewish-Ukrainian descent, born as Хая Пінкасівна Ліспектор, 'Chaja Pinkasiwna Lispektor', 1920–1977), a great representative of Brazilian modernism in prose. In Lispector's *Água Viva* of 1973, the author relinquishes time marks in favor of a flow of sensations and impressions that are connected without a clear perception of totality and directivity, which hinders the discursive progression of the reading. Based on Greimasian semiotics, the paper's analysis revealed that the work has a centripetal force built up by discursive repetitions, which impose a regime of circularity on the linear progression expected of a novel. The paper will conclude, then, that the abandonment of temporal progression and the management of the flow of progression governed by strategies of repetition are configured as strategies for the intrusion of the poetic, which in

these cases is responsible for creating the effect of "poetic prose" in one of Lispector's most experimental texts.

KEYWORDS: Discursive Semiotics, Prose, Poetics, Temporality, Repetition

֍ [PA] Semiotic Explorations of Ecology [in Design, Architecture, Urbanism, Landscaping] (convened by ISABEL MARCOS and CLAUDIO GUERRI)

Deciphering the Spaces of Ecology (submitted by Isabel Marcos)

ABSTRACT: This panel will present research on a semiotic segmentation of four constituents of ecological integration in art, architecture, and urban planning to illustrate an alternative social and urban spatiality vision. It should enable the panel participants to understand the emergence of ecological spaces in human society. The presentation will start with Bill Viola's artistic use of water. His installations reflect not only the personal and collective psyches of urbanists but also symbolize the ecological cycles and the elemental power of water. In architecture, the CopenHill project in Copenhagen demonstrates the articulation between ecological functionalities and urban recreation. Designed by the BIG architectural firm, this multifunctional building combines a waste treatment facility with an artificial ski slope on its roof, ushering in a new era in sustainable architecture. In the field of urban planning, the High Line in New York shows how abandoned urban infrastructures can be transformed into living and ecologically active public spaces by integrating vegetation, pedestrian paths, and recreational areas to promote biodiversity and ecological awareness. Finally, the Naturbyen project by the EFFEKT studio in Denmark illustrates the reinvention of suburban development with designs centered on nature, fostering sustainable living and community-oriented urban planning, and promoting the creation of ecological habitats in urban environments. These examples provide an overview of how semiotics can extract ecological practices through its holistic (intersemiotic) vision, promoting a sustainable approach to environmental challenges.

KEYWORDS: Art Installations, Ecology, Eco-Architecture, Intersemiotic, Sustainable Planning

The Irreality of the Signs and the Violence of the Fact (submitted by CLAUDIO GUERRI)

ABSTRACT: This presentation aims to show the distance between signs and reality. Concerning the arbitrariness of the linguistic sign following Ferdinand de Saussure, the utility of the description of the four types of signs constructed by Magariños de Morentin will be shown based on the same logic proposed by the Saussurean algorithm. Thus, the dual structure of the sign language is restructured through the contrast of two very different aspects since the signifier belongs to the linguistic field and the signified to the extralinguistic world. This allows the semiotic differentiation of four valid signs for analytical purposes: *Metalinguistic* sign, *Metasemiotic* sign, *Mediator* sign, and *Ideological* sign. This last one, the Ideological sign, allows individuals to demonstrate—among other things—the patriarchal violence exerted by non-inclusive languages such as Spanish and Italian, among others. On the other hand, the triadic sign proposed by Charles Sanders Peirce constructs its only one of its kind semiotic reality with another logical structure (CP 2.243). The recursiveness of the triadic sign, in turn, allows the analysis to be carried out not only to three aspects but to nine, twenty-seven, or eighty-one subsigns— constructing reality as an *Immediate Object*, however maintaining reality—and 'the real —always in a relative hypothetical, circumstantial and relational state—as *Dynamical Object* (CP 8.343). The absence of an application by Peirce of his unique semiotic proposal allowed me to develop the *Semiotic Nonagon*, as an operative model for qualitative analysis, which, in any case, does not resolve the irreality of signs nor the violence of a fact (CP 1.427).

KEYWORDS: Real, Unreal, Immediate, Dynamical Object, Semiotic Nonagon

Soundscaping the Nature. Angry God: A Case Study (submitted by HELENA PIRES)

ABSTRACT: How can sounds be perceived as signs of the planet's malaise? How can these same sounds be translated into sound(land)scape, expressing the feeling of nature? Angry God is a multi-channel audiovisual installation that is part of the Soundwalk Collective platform. Featuring Amazon rainforest sound environments and evolved audio materials, this paper will propose for consideration the ways and means illustrating how humans can read and (re)interpret the surrounding sensitive universe, namely the soundscape, to discuss the conditions of

habitability and sustainability that today determine not only the human condition but that of all living beings. Just exposing the importance of not losing human auditory sensitivity, involving their ability to communicate with the surrounding world, this proposal also aims to reflect, based on a case of artistic research, on the different ways of listening to nature and producing meaning. Based on the notion of landscape the paper will also try to propose a transmedial understanding of sound and image, according to which humans can admit that they hear with their eyes and see with their ears. The dual aim of this communication is to understand how contemporary artistic practices reinvent the aesthetic notion of landscape, on the one hand, and intersect with the most pressing concerns of environmental policy and the Anthropocene, on the other.

KEYWORDS: Soun(land)scape, Transmediality, Nature, Amazon, Anthropocene

Vegetable Urban Gardens: A Semiosphere Anchored in Heterotopia (submitted by CYNTHIA LUDERER)

ABSTRACT: This work aims to explore the interrelationships between the heterotopia concept introduced by Michel Foucault and the semiosphere launched by Juri Lotman, to approximate a selected object of analysis in terms of codes that circulate in an urban vegetable garden, in the north of Portugal. The investigative domain constitutes a two-hectare space located near the urban center of Vila Nova de Famalicão, with 259 plots, that attend 179 citizen-gardeners. What is noteworthy is that most of these candidates are elderly, that is, seen from the perspective of heterotopia, they live in a situation of crisis and, compared to the surroundings where the vegetable garden is installed, it presents itself as an Other space. The dynamics of its production are based on sustainability principles designated by SDG 12 of the 2030 Agenda. The place in question has been investigated since 2023´January. A fieldwork-oriented methodological support was established on the *flânerie* strategy, followed by an ethnographic exercise involving the concept of the anthropology of food. Subsequently, this framework was then finished with a selection of 24 semi-structured interviews. Because of the dynamics of these investigative strategies and their first results, the research could be supported by the understanding of the vegetable garden as a semiosphere, which vibrates different cultural texts if compared with those beyond its border. This unthinkable space, which at other times would disturb the reality order, became part of

Famalicão reality and a refuge for many of their citizens. This vegetable garden creates a real space—another space in this city.

KEYWORDS: Science of Communication; Semiotics of Culture; Sustainability Principles of 2030 Agenda, The *flânerie* Strategy

India in the Grips of an Ecological or Communication Crisis?
(submitted by SEEMA KHANWALKAR)

ABSTRACT: This paper will address the issues of environmental communication or rather the lack of it in countries like India that are facing severe ecological crises due to man-made behaviors, attitudes, and lack of understanding of the crisis that people face despite several natural disasters as recent as 2023. The paper tries to address the issue from the perspective of communication strategies in larger guidelines by the state and also at an everyday level and how humans frame their environment in discourses. It raises questions about the pragmatism of these discourses and also if they are constitutive of reality. The paper will take examples from public platforms of communication such as posters, pamphlets, and social media images, to put together a semiotic understanding of the communication networks that may be contributing to the lack of seriousness about the environmental crisis that faces people especially the Himalayas that are the youngest mountain range and in danger due to human neglect and plunder. The paper will attempt to decode how public and public institutions talk about or organize environmental matters. Human communication is a symbolic action and their beliefs, judgments, criticisms, and concerns are all the result of this very communication it is very important to give everybody the space to debate and discuss their views which includes aboriginal communities, and public stakeholders alike.

KEYWORDS: Environmental Communication, India, Discourse, Ecological Crisis

Semiotic Exploration of Ecology on the Wasted Landscape
(submitted by ANDREA ZITO)

ABSTRACT: This contribution aims to examine the issue of wasted landscape in Calabria, Italy, as the main problematic scenario of a semiotic investigation into the ecological and cultural crisis of the region. Faced with the proliferation of definitions in various fields of the humanities (terrain vague, empty areas, interscape,

underutilized areas, ‘in-between’ spaces, drosscapes), this contribution seeks to explore the role of semiotic ecology in the context of environmental and design discourses on the wasted land. Central to the discussion is the distinction between the emic and ethical approach, the competition of values invested in waisted sites, the challenges of affordance and the distal dimension internalized in forms of co-existence with the wasted landscape, and finally, adventure as an ‘intimate’ translation process of alterity and as a principle of invention and cultural anticipation. From a merological perspective, Calabria emerges as a problematic environment that exhibits waste through the morphology of the territory, architecture, and design practices. The contribution aims to investigate, finally, the figurative scope of waste and its integration with the various levels of immanence, in a heuristic attempt to make operational the indeterminacy of the wasted landscape.

KEYWORDS: Semiotics of Landscape, Ecology, Waste, Semiotics of Culture, Forms of Life

From the Calamity of Clothes to the Clothes of Calamity (submitted by MARGARIDA AMARO)

ABSTRACT: This paper analyses the intersection between fashion, recycling, and environmental consciousness by examining how African activist designers transform discarded clothing into new garments or artworks. The fast fashion's global spread makes it one of the world's biggest polluters, generating climate change that leads to catastrophes. Informal African markets are flooded with charity donations or wholesale clothing, perpetuating “waste colonialism” while mitigating the aftermath of catastrophes. Arriving in bundles, these clothes are often known by names such as "Dead White Man's Clothes" in Zimbabwe, “Fardo” in Angola, "Clothes of Calamity (Xicalamidades)” in Mozambique, which refer to their original form and purpose and associate them with the idea of death and calamity, catastrophes. Catastrophe, thus understood as a process that creates (or destroys) forms, a process of ‘morphogenesis’ that shakes ‘structural stability’ is uniquely embodied by fashion, which is nothing other than the death and ghostly resurrection of forms. Designers behind brands such as "Doutor dos Tecidos” or “Mimate” exemplify the process of morphogenesis by repurposing second-hand clothes from Maputo's markets. Similarly, Namibian Ina Maria Shikongo uses scraps of fabric and plastic waste to advocate for the environment through fashion to give

the trash a new look that carries the essence of what the future should be like. Fashion is always an immediate and total recycling of past forms and the new life of clothing speaks the language of sustainability, not to be wasted.

KEYWORDS: African Designers, Catastrophes, Fashion, Second-Hand Clothes, Sustainability

Landscape as Semiotic Artifact: Proposals for a Dialogue between Archeology and Materialistic Semiotics
(submitted by GIORGIO BORRELLI)

ABSTRACT: The intersection of semiotics and landscape archaeology presents an innovative approach to comprehending the complex interplay between human beings and their environments. Semiotics provides a theoretical framework to interpret the symbolic meanings and the socio-cultural narratives assigned to the archaeological landscapes by past societies. This approach enables an exploration of how past communities imbued their surroundings with meaning, reflecting their beliefs, ideologies, and social structures. Therefore, the archaeological landscape can be also understood as a *mindscape*, i.e., as a sign system produced by the interaction between landscape and interpretative cultural processes. In this perspective, archaeology can be understood as a *semiotic of material reality*, a semiotic of the human workings on the environment and landscape. This insight allows researchers to overcome the prejudice that landscape is something static and purely natural, starting to consider it as an *artifact*, that is, a product of human cultural labor. This latter thesis presents some similarities with Ferruccio Rossi-Landi's materialistic semiotics; indeed, starting from the Marxian acceptance of labor as *a goal-oriented activity*, Rossi-Landi, considers every human artifact, including landscapes, as *synapses* in which material and semiotic production converge. By considering landscape as a material-semiotic artifact, it is also possible to understand it as a *Sign* in a Peircean sense. Indeed, according to Giovanni Maddalena, every type of *labor* implies a teleological transformation of reality towards a goal (symbol), realized at a particular point (index) according to an infinite set of possibilities (icon).

KEYWORDS: Archaeology, Artifact, Landscape, Materialistic Semiotics, Mindscape

Tales of Ikaria: Nature-Culture Narratives of One of the Longevity Zones, Decoded Semiotically

(submitted by MARIA PAPANTHYMOU)

ABSTRACT: Ikaria Island in Greece, recognized as one of the five 'Blue Zones'—regions where people live significantly longer—is undergoing renewed scientific scrutiny. Despite debates over the 'Blue Zone' concept's validity, Ikaria's unique intersection of ecological and cultural factors presents a compelling case for detailed semiotic exploration. This study investigates how Ikaria's architectural styles reflect and integrate with the landscape, influencing the islanders' lifestyle and values, including their communal leanings. This paper will explore the peculiarities of spatial and temporal perceptions that differentiate Ikarian routines of work and leisure, possibly contributing to the local mythos of night-long festivities and restful days. Additionally, it will examine the semiotic messages embedded in Ikaria's landscapes—from its mountains to its seas—and how these elements shape the light, ironic character of its people. Utilizing an ecosemiotic framework, this study decodes these cultural narratives and natural signifiers to uncover how they contribute to Ikaria's renowned longevity. By analyzing the interplay between ecological configurations and semiotic practices, this paper aims to provide insights into the symbiotic relationship between human and natural systems in shaping sustainable, healthy lifestyles. The findings can inform urban planning/space planning and public health strategies, offering design and policy recommendations that promote community health, well-being, and sustainable living based on the semiotic relationships between culture and ecology.

KEYWORDS: Space Design, Ecosemiotics, Ruralism, Ikaria

The Concept of Umwelt in Semiotics for Ecological Design

(submitted by CAMILLA ROBUSCHI)

ABSTRACT: The fact that semiotics has a major influence on design is widely recognized. Some examples are the recent revival of the concept of abduction in design, introduced by Charles Sanders Peirce to explain the creative part of the design process, or the 'semantic turn' by Klaus Krippendorff, or the relationship between architecture and semiotics analyzed by Umberto Eco. There are many more examples, but this paper aims to identify the common thread that connects

semiotics and ecological design, i.e., the tools that semiotics can provide for this. Specifically, this paper will argue that the basis for ecological design is the concept of Umwelt, which was proposed by the biologist and philosopher Jakob von Uexküll and then reinterpreted by Thomas Sebeok in the field of semiotics and widely adopted by biosemiotics. In other words, the concept of Umwelt - which extends to all living beings the ability to grasp the elements of their surroundings through a process of meaning-making - makes it possible to lay the foundations in the field of design for a more correct interpretation of the ecological relationship between humans and the environment. For design to be truly ecological, one must recognize the meaningful relationships that exist, in the words of anthropologist Gregory Bateson, between mind and nature, or, as the father of ecological design, Sim Van der Ryn, argues, learn from living systems how the natural world works and design accordingly. Some exemplary examples from the field of biophilic design are cited in this direction.

KEYWORDS: Biophilic Design, Biosemiotics, Ecological Design, Umwelt

[PA] Semiotics of Nature-Culture Relations (convened by KATARZYNA MACHTYL)

Network, Web, and Strip: Semiotics of Nature-Culture Entanglement (submitted by KATARZYNA MACHTYL)

ABSTRACT: This paper proposes to consider the nature-culture entanglement through the lens of semiotics. The main research questions pertain to the usage of specific metaphors in the biosemiotic discourse. The paper discusses the notions of the web and network applied to the biosemiotic theories. it is discussed with special reference to the notion of semiobiosphere understood as the complex of semiosphere (culture) and biosphere (nature) and, on the other hand, to the idea of considering the umwelt as a trans-sign network. The first is the extension of Juri Lotman's semiosphere, the second is a conceptualization of the Uexküll's term umwelt through translation studies. The other theoretical concept to be discussed in the paper is the notion of the Umweb introduced by Kalevi Kull as a combination of the umwelt term and the metaphor of the web and described as a series of correspondences. Both terms *network* and *web* are used within the discourse of humanities, i.e., for instance, in the anthropology of Bruno Latour. The

discussion on these notions' circulation in the humanities and biosemiotics is followed by the introduction of the model of the Möbius strip which is used to illustrate the nature-culture entanglement interestingly reflected by the above-mentioned notions. To conclude, two levels of reflection seem to be entangled: (1) scientific discourse itself and (2) the very spheres of nature and culture.
KEYWORDS: Nature-Culture Entanglement, Web, Network, Umwelt, Umweb

Fiction as Umweltlehre
(submitted by PAULIUS JEVSEJEVAS)

ABSTRACT: This paper will start with a distinction between a cultural approach and a general semiotic approach to nature introduced by Winfried Nöth and Kalevi Kull. Subsequently, it will point out how this distinction has been refined by Timo Maran to a dichotomy between cultural ecosemiotics and biological ecosemiotics. Maran argued, that such a dichotomy is better for ecosemiotics as far as it enables the semioticians to find ways for mediating and explaining structural differentiations among sign systems and semiotic systems in culture-nature relations structural levels to bring forth various aspects of human culture, natural, animal and nonverbal along with their representation in texts. In this vein, Maran, like earlier, Andrew Stables, has provided an interesting proposal to integrate nature and textuality. Stables has spoken in favor of the conceptualization of landscape as text on the grounds of the dismantling of the institution of the (human) author as a guarantor of meaning in semiotically-minded literary theory. In turn, Maran has made the case for conceptualizing nature writing as nature-text, wherein there is a meaning-making complementarity between written text and the natural environment. Thus, this paper aims to contribute to this promising discussion from another point of view. As a counterpart to the issue of textualization of the environment, it proposes an inquiry into how literary fiction is sometimes pervaded by an understanding of the environment and is capable of transmitting this understanding by way of narrative. To provide an example, the author of the paper wants to examine the rendering of animal subjectivity in a tale by Hans Christian Andersen, *The Beetle Who Went on His Travels*.

KEYWORDS: Culture-Nature Relations, Ecosemiotic Interpretation of Fiction, Landscape as Text, Semiotic Systems

From Abstraction to Living Ecosystems: Cultivating Nonsymbolic Sign Relations (submitted by MARTA KUCZA)

ABSTRACT: This paper proposes, based on the extensive literature on the subject matter, to tackle the conceptual dualism of nature and culture from the ecosemiotic and pragmatist perspective. Ecosemiotics draws attention to the ecological dimension of culture and points to the relationship between human symbolic semiosis and the degradation of ecosystems. The excessive self-referentiality characteristic of the Anthropocene, as well as the constant loss of referents due to the climate crisis, are reinforced by scientific practices haunted by the question of what can be known, instead of what is known of the research object. The resulting universalist explanations perpetuate the sense of human exceptionality. To bring back into theoretical reflection material environments and living objects in their singularity while preserving the plurality of manifestations of knowledge that stem from ecosystems, a situated paradigm focusing on nonsymbolic sign relations is needed. While grounding is crucial for ecosemiotics, the empirical application of pre-existing concepts onto ecological systems reduces the analysis to a mere reflection of premises in its own rules. The paper will bring to the fore theoretical perspectives that allow for situated research in semiotics: controlled equivocation a perspectivist reading of Umwelt theory and milieu philosophy. Lastly, while providing examples from the fieldwork-based research in ecosemiotics, the paper will discuss art methodologies, specifically embodied experimental video and sound practices, as means to cultivate nonsymbolic sign relations.

KEYWORDS: Ecosemiotics, Methodology of Art, Nonsymbolic Signs, Perspectivism, Umwelt

Trajective Design and Mesosemiotics: Transforming Rubbish into Reality (submitted by ALEC KOZICKI)

ABSTRACT: This research examines how the concept of Earthships constitutes a type of contemporary techno-living space that functions as a self-sustainable potentiality for its inhabitants through the integration of repurposed commodities and natural local resources, this offers a trajectory of co-development with the environment and a creative evolutionary process of Farouk Seif's concept of de-sign.

This research identifies how the object(s) (Earthship and materials used), the subject(s) (creator and inhabitant), and the environment (physical and hyperreal) are interrelated during the process of co-development by utilizing the systems offered by nature and culture. What will be shown is that the trajective process of an inhabitant aiming for 'off-the-grid' living within a sustainable environment requires vital resources that are understood and provided by biological, cultural, technological, political, and ecological systems. Within this framework, the concept of de-sign is a metatheory that bridges how nature is a continuously unfolding, evolving system that incorporates a human theoretical understanding of political ecology, semiotic ecology, semiotic components, and the mesological process which are all interwoven that form a trajectory by the relations of the inhabitants' lifeworld and the space inhabited. Through the dynamic interweaving of these juxtaposed lenses, one can argue that a new branch of semiotics emerges, namely mesosemiotics, the goal of which is finding the middle ground for the continuous unfolding meaning that emerges within the inseparability of nature and culture.

KEYWORDS: Design, Earthship, Mesology, Semiotic Ecology, Semiotic Components

Econom(y)ics of the Anthropo(sce)ne: Resemiotizing Nature-Culture Exchanges (submitted by GWENDOLYN INOCENCIO)

Abstract: The paper starts with the statement that Umwelten (lifeworlds) are intelligible to human systems. Economic models, in particular, have historically failed to account for human-nonhuman interdependencies by centering capital expansion that inherently encodes extractive paradigms that harm ecological systems. The methodology of analysis will apply a biosemiotics lens to *The Economics of Biodiversity: The Dasgupta Review*, as an artifact attempting to integrate nature's value into economic decision-making. The subject matter of examination will constitute whether and how Dasgupta's framework allows market signs to register semiotic subjects and their Umwelten as legible/illegible. By analyzing this attempt to integrate nonhuman semiotics into economics, the paper reconsiders whether such economic semiotic regimes can or do recognize nonhuman agencies as semiotic agents intertwined with human meaning-making to material effect, as well as what such recognition might look like. Examining Dasgupta's work

potentiates possible frameworks for biosemiotic attunement and multispecies semiotics as vital for redesigning symbolic and material ecosystems' limiting anthropocentric frameworks through new sign recognition. Such work enables more holistic economic models valuing nonhuman lifeworlds and their intra-active relationships with human societies as oft-ignored signs within shared semiotic ecologies.

KEYWORDS: Anthropocene, Biosemiotics, Umwelten, Multispecies Semiotics, Legibility

Perceiving-Interpreting Culture-Nature in Sacred Monastery Landscapes: *Ora et Labora* seen through the Notion of Semiosphere (submitted by HEE SOOK LEE-NIINIOJA)

ABSTRACT: The paper begins with a claim that a sacred landscape is a subjective, perceivable part of the landscape, composed of symbols, meanings, and understandings, depending on the cultural context. To describe the landscape is to grasp it as a mental layer of human knowledge laid over the physical surface. As the author of this paper assumes a landscape is a memory that contains remnants of land uses and recollections of power relations in the past. It bears narratives transmitted through generations that determine the identity of a landscape or a place. The Cistercian Order of 1098 calls for a return to St. Benedict's precepts of prayer and physical labor (*ora et labora*). As reported, churches were built in distant valleys in a pure, rational style for isolation and self-sufficiency, focusing on poverty, work, and stillness. As an enclosed religious-cultural space, the abbey walls were reinforced with watchtowers to protect the monastery, where the inside met the outside world. The monastery was a prefiguration of Heavenly Jerusalem; the walls represented protection, refuge, and a promise of serenity to ensure sacredness. Fleeing the forests, the monastics sought aloneness with God. Monasteries drew sustenance and meaning from the surrounding landscape and stood on the liminal threshold between paradise garden and desert wilderness. Questions arise about how monks and laypeople perceive culture and nature when performing *ora et labora*: (1) a physical contrast: monks' prayer in inner-sacred and laypeople's manual work in outer-profane spaces; and (2) a cognitive mindset: monks' special work in outer and laypeople's prayer in inner spaces. To conclude, the notion of

semiosphere may allow the shift of center-periphery and centre-alienness through perceptions-interpretations.

KEYWORDS: Culture-Nature, *ora et labora*, Medieval Monastery, Sacred Landscape, Semiosphere

Unraveling the Enigmatic Essence: A Semiotic Exploration of the Human Voice (submitted by MARIIA KORNIIETSKA)

ABSTRACT: Embarking on an exploration of human voices, this abstract investigates their semiotic dimensions through the philosophical lenses of Gilles Deleuze, Karen Barad, Mladen Dolar, and Eero Tarasti. Tarasti's existential semiotics addresses the need to transcend dominant worldviews, emphasizing the desire for otherness and the transcendence of conventional identities. Complementing this, Dolar's psychoanalytic lens unveils the voice as a conduit of subjectivity, desire, and unconscious expression, drawing from Lacanian theory. Voice embodies sense, intentionality, and transcendence, serving as the instrument through which humans reach out to the world. In parallel, insights from Michel Chion and Roland Barthes offer intriguing perspectives into the ineffable nature of the voice. Chion muses on the elusive quality of the voice, pondering its essence beyond tangible elements, while Barthes posits the human voice as perpetually escaping scientific classification, defying attempts to fully comprehend its essence. Moreover, the assertion that the voice transcends materiality, discourse, and performance adds another layer of complexity to its study. In this way, the voice acts as a natural cultural phenomenon, still raising questions about its essence and impact. As voices transcend linguistic boundaries, questions arise about their acousmatic nature, what lies beyond the audible, tangible realm? The abstract prompts reflection on the multifaceted dimensions of voice, inviting inquiry into its essence, its role in shaping reality, and its influence on human experience.

KEYWORDS: Audible, Experience, Human Voice, Intentionality, Transcendence

[PA] Faces Reloaded: Rebirth, Reproduction, Revival, and Regeneration in Digital Semiotics (convened by MASSIMO LEONE and CRISTINA VOTO)

Reverse Semiotic (?) and Self-Perception in Portraits of Elderly Anonymized by Latent Diffusion Models (submitted by SILVIA BARBOTTO)

ABSTRACT: In this paper, the perception of the self is a theme addressed in visual and emotional semiotic literature, psychology (think Gestalt current), and art. Self-portraits are expressive forms that usually emphasize indexical features, creating a continuum - albeit mediated - with the objects from which they spring: the human figure and usually the face. Therefore, pursuing the issue of new technologies centered on facial recognition, researchers can notice that they are developing programs to limit recognition, or rather, facilitate anonymity, especially for privacy reasons. Subsequently, it is camouflage which is a proposed here from the Polytechnic, at the root of a collaboration with Unito, which uses Latent Diffusion Models for Attribute-Preserving Image Anonymization: it is trained on public data sets, as it includes Stable Diffusion as its core and creates anonymized images. After studying and comparing it with FACETS colleagues, the author of this paper proposes to follow with EUFACETS and combine the two points mentioned above (self-perception and technology, specifically Camouflage) and subject the model to feedback from people (part of the older generation) whose portraits have been anonymized. If the re-identification rate is thought to be around 2% (i.e. in 2% of cases the identity of the person can be traced from the image shown), people ask often: does this rate hold if they limit the search to self-perception? Do only 2 out of 10 people re-identify? What elements and levels are involved to prove or disprove identity preservation? The general probabilistic question of the Camouflage method will be questioned and proven by specific and targeted self-perception case studies, part of EUFACETS.

KEYWORDS: Images, Reverse Semiotics, Self-Perception, Synthetic Data

Face Play and Virtuality: Re-Creating the FACETS PI as an Artificial Intelligence Companion in Dragon's Dogma 2

(submitted by GIANMARCO GIULIANA)

ABSTRACT: This paper will reflect on a new cultural form of face play, the character creation in online digital games, from the perspective of the semiotics of virtuality and subjectivity. By doing a live semiotic experiment, together with the audience, the author of the paper will re-create the face of a semiotician within the conference room inside the world of the newly released video game Dragon's Dogma 2. In other words, this identity will be granted a new reality. This kind of re-creation will follow the four steps of rebirth (new relation between situation and face), reproduction (new enunciation of the visage), revival (enactment of this face inside a new world), and regeneration (independent artificial intelligence-controlled existence of such face in a community of interpretants). This last step will be especially important since it constitutes a novelty allowing for an existing face to incarnate a new identity within a reality that is no more under the control of its original conscious subjectivity. All this will allow the participants of the panel to reflect on how digital technology and culture have embraced the innate virtuality of the face to change and trespass some of the boundaries between the existential dimension of physically embodied visages and the real existence of cultural subjects in terms of singular semiotic identities.

KEYWORDS: Artificial Intelligence, Digital Culture, Face, Semiotics, Videogames

Virtual Ostension and Beyond: The Semiotics of Digital Resurrection

(submitted by REMO GRAMIGNA)

ABSTRACT: This study explores the intricate interplay between semiotics and digital resurrection, shedding light on the evolving nature of faciality and its aesthetics in the digital afterlife. Death, with its rituals, representations, customs, and taboos, has always played a crucial role in the human life cycle. In the contemporary landscape of fast technological advancements, the concept of 'digital resurrection' has emerged as a compelling and thought-provoking subject. This paper delves into a comprehensive study of the emerging forms of representing the dead face in the digital afterlife and all the paraphernalia of the reproduction,

regeneration, rebirth, and revival of the face. It discusses the implications of digital resurrection and the re-creation and replication of dead persons' social behavior on human understanding of mortality, memory, and the construction of personal legacies in the digital age. Undoubtedly, this is a burgeoning field of study that is worth exploring. By drawing on the concept of semiotic 'ostension' and its cognate terminology such as 'virtual ostension,' 'pseudo-ostension,' and 'deferred ostension,' this inquiry aims to examine whether ostension is a viable concept applicable to cases such as deep fakes that use AI tools to re-enact a deceased person's likeness and behavior and recreate a digital mimesis of it. To unravel this problem, the paper offers a theoretical framework for understanding the semiotic dimensions of digital resurrection shedding light on the interconnection between types of ostension and forms of digital replicas of posthumous personae.

KEYWORDS: Death, Deep Fakes, Digital Resurrection, Face, Ostension

A World of Fiction Represented in the Portraits of the *Bumanguesa* Drag Queen from the Photographer's Digital Intervention (submitted by CRISTIAN GUERRERO)

ABSTRACT: This communication is part of the semiotic investigation on the production of portraits of the drag queens of Bucaramanga (Colombia), between 2019 and 2023. The construction of the photographs corresponds to an agent who transforms the male body to interpret the female character, in the scene, but which requires from the actor a series of skills and editorial actions of the images (that are shared on social networks mediated by the Internet). For the analysis, a selection of samples is made in which the drag queen, with a recognizable identity among followers and critics, plays other characters in scenarios created or intervened with digital resources. The photographs, which result from a complex production process, expose femininity located in fictional scenarios and with an eroticization of her face, typical of fashion representation. For the analysis, figurative elements and digital intervention are considered to recharge the construction of the female face with plastic resources. Enunciative strategies are also considered, from the perspective of visual semiotics and the semiotics of practices proposed by Jacques Fontanille. In the portraits of the drag queen, the visual constructions of the face match the set achieved with the sociocultural conventions of elegance, beauty, sensuality, and feminine mystery, in the hands of the male actor, and the

proposal of sinuous, polysemic forms and political and, above all, the reincarnation of a desired being.

KEYWORDS: Drag Queen, Fictional World, Mask, Photography, Representation

The Semiotics of Modesty in the Digital Era (submitted by MASSIMO LEONE)

ABSTRACT: In the digital era, anonymity morphs from a protective veil into a double-edged sword, reshaping the semiotic landscape of communication. It facilitates an aggressive majority hidden behind pseudonyms, challenging the traditional value of modesty in discourse. Inspired by research in the ERC project FACETS, this paper examines the transformation through a semiotic lens, particularly focusing on digital trolling as a case study where anonymity erodes responsible and respectful communication. Yet, within this challenge lies the potential for modesty's regenerative power in face-to-face (facial) communication. Modesty, when semiotically analyzed, can act as a counterbalance, promoting a communication ethos that values the message over the messenger, fostering an environment where dialogue is rooted in respect, accountability, and the communal good. It encourages individuals to engage more thoughtfully, aware of the impact of their words, thereby enhancing the integrity of public discourse. In the digital context, reinvigorating modesty could lead to a renaissance of accountable and ethical interaction, emphasizing the human behind every digital avatar. This semiotic reflection argues for a nuanced understanding of digital anonymity and modesty, advocating for a balance that protects individual privacy while promoting a healthy, respectful digital public sphere, where modesty regenerates the quality of social collective conversations.

KEYWORDS: Anonymity, Digital Communication, Ethical Interaction, Modesty, Semiotics

Camouflage: Semiotic Objections to the Study of Artificial-Intelligence Chimeric Faces (submitted by GABRIELE MARINO)

ABSTRACT: CAMOUFLAGE is an innovative image anonymization method developed by a computer science team led by Lia Morra on behalf of the ERC FACETS group headed by Massimo Leone at the University of Turin, Italy, using

Latent Diffusion Models (LDMs). Unlike previous Generative Adversarial Network (GAN)-based techniques, it anonymizes entire images — including faces, bodies, and backgrounds — while retaining key analytical attributes such as facial features and spatial scene composition. This approach generates synthetic data that is valuable for social research as it provides anonymized yet insightful datasets. The paper presents semiotic comments on the chimerical nature of these facial data, which are necessary to preserve the epistemological level without discarding the feasibility of the research, leading to a re-evaluation of the established dichotomies at stake (e.g. image/face, figurative/plastic, permanent/ephemeral, physiognomy/pathognomy, text/enunciation, type/token).CAMOUFLAGE aims to anonymize images to prevent identification while maintaining a level of analyzability that retains meaningful content (i.e. the derived image should retain a meaning "comparable to the original"). This can only be achieved by focusing on supra-individual, typological features (including facial expressions and gestures) to the detriment of individual, idiosyncratic features. This ensures that the anonymized images maintain a meaningful level of information without revealing specific identities. If one needs to preserve meaning when anonymizing, it cannot refer to the face depicted in the original image, because conversely, one simply should not anonymize it. On the contrary, one can try to preserve as much meaning as possible from the image that shows this face.

KEYWORDS: Facial Recognition, Meaning, Semiotics, Synthetic Data, Visage

Pedagogical Faces on TikTok
(submitted by WALDMIR ARAUJO NETO)

ABSTRACT: The face plays a central role in education as the epitome of trust, interaction, and recognition. Face-to-face communication in the classroom carries implicit meanings that deserve attention. This research focuses on the particular dynamics of the pedagogical face in the digital environment, specifically on the TikTok platform. One aim is to understand what the faces of teacher-influencers can reveal about the tension between traditional and innovative pedagogical practices, and how this is negotiated in the digital public sphere. One can see the pedagogical face as a fragment that oscillates between Georges Didi-Huberman's symptom and Walter Benjamin's allegory, offering access to deeper layers of human experience permeated by transience, ambivalence, and the concept of

finitude. In this presentation, the empirical analysis focuses on five educator-influencers from the state of Rio de Janeiro, who together have more than three million followers. Preliminary results suggest that the pedagogical face of TikTok is manifested as a reflection of ideological discourses, a symptom of the devaluation and abandonment of traditional educational practices, and an inherent tension between unconscious and unspoken elements in the field of education. These are practices that presuppose the experience of a past that suddenly splits the present and causes it to be cut off from its manifest genealogy. The conclusions point towards characterizing TikTok's pedagogical face as a niche that encourages reflection on memory's transience and survivability. This paper also argues that this discourse is particularly relevant in the Brazilian educational context, where corporate-driven reform initiatives are gaining momentum.

KEYWORDS: Face, Education, Memory, Semiotics, TikTok

Digital Face Reproduction as a Tool of Re-Signification and Re-Sensualization: The Case of Avatar Therapy (submitted by GIOVANNI PENNISI)

ABSTRACT: Avatar Therapy (AT) is a clinical protocol for the treatment of auditory hallucinations in schizophrenia. It consists of the patient's exposure, via Virtual Reality, to an avatar - co-designed by the therapist and the individual under care that embodies the facial features that the patient assigns to the voice he/she hears in the head. This therapy has for several years now shown promising results in reducing the onset and persistence of hallucinations. However, it deserves to be discussed not only in terms of its clinical efficacy but also for its philosophical and semiotic implications. The effectiveness of the treatment, de facto, correlates with processes of great interest to those involved in facial semiotics and embodied cognition: participatory sense-making, multimodality, forms of techno-disembodiment, and re-embodiment. This paper will outline how these processes unfold during the AT sessions, and focus on the role that the digital face plays in mediating the relationship between the therapist and the patient, as well as that between the patient and reality itself. Particular emphasis will be put on the avatars themselves, which will be analyzed and framed as tools useful for assessing how the

psychopathological experience can be given new meanings (re-signification) and sensorial restructured (re-sensualization).

KEYWORDS: Avatar Therapy, Embodiment, Multimodality, Participatory Sense-Making, Schizophrenia

Camouflage: The Creation of Anonymous Synthetic Data for Social Research Purposes, between Visual Semiotics and Computer Science (submitted by ANTONIO DANTE MARIA SANTANGELO)

ABSTRACT: Conducting social research on images uploaded by people on the Internet can be very complicated, as asking their permission to respect their privacy is necessary. This slows down or even makes many studies impossible. With the Camouflage project, however, the Polytechnic University of Turin has attempted to make use of Gan and artificial intelligence (AI) to produce anonymous images that, starting from the original ones found online, result as modified versions of the latter, different just enough to make them unrecognizable while maintaining comparable meaning. To test the goodness, but also the limitations of this system, the computer engineers who created it contacted a group of semiologists who are experts in the study of images, and in particular those of faces, given their affiliation with Massimo Leone's ERC Project FACETS (Face Aesthetics in Contemporary E-Societies) project. They asked them to compare the meaning of the original ones downloaded from the Internet, those produced by the Camouflage algorithms, and those made by some comparable recommendation systems. Employing the Delphi method, setting the reflections from the theoretical foundations of sociosemiotics, and identifying several problems to which it is imperative to provide an answer (they will be faced by Silvia Barbotto, Remo Gramigna, Gabriele Marino, and Cristina Voto), this research has produced some reflections that demonstrate the interest of collaboration between computer engineers and visual semiologists, within the nascent field of the so-called synthetic data.

KEYWORDS: Computer Science, Intelligent Automatism, Sociosemiotics, Synthetic Data, Visual Semiotics

Regenerating Identity: Exploring Gender through Anonymized Faciality within Artificial-Intelligence Models (submitted by CRISTINA VOTO)

Abstract: In the contemporary digital society, facial images possess profound operative significance as artifacts conveying information about individuals, their emotions, and identities. They operate as proxies of identification processes interwoven with the material dimension of society, where artifacts such as photographs, datasets, and technologies for automated recognition play a pivotal role. As proxies, images operate as identity markers and catalysts for recognition and identity construction. They are not static representations but dynamic agents that shape the perception of the members of society, assimilating characteristics from the world around them. The following presentation will explore CAMOUFLAGE, an image anonymization technique utilizing Latent Diffusion Models (LDMs) developed by Lia Morra's team of computer scientists at the Polytechnic of Turin, Italy, as part of the outcomes of the ERC Project FACETS. This method distinguishes itself from previous approaches, such as Generative Adversarial Networks, by anonymizing entire images, including faces, bodies, and backgrounds, while retaining critical analytical features. The approach generates valuable synthetic data, offering anonymized yet insightful datasets. The research questions propel this paper: How does gender function within an anonymization process? If, as feminism and cultural studies have taught us, gender is a performative aspect of human existence in totality rather than a quantifiable datum, how can it become operational?

KEYWORDS: Anonymization, Artificial-Intelligence Semiotics, Automated Recognition, Facial Images, Gender Semiotics

How Smiley Faces Can Hurt: Emojis and Offensive Language on Chinese Social Media (submitted by KAIXUAN ZHANG)

ABSTRACT: In recent years, emojis become an increasingly important component of online communication. They can enter different relationships with different languages and cultures. Based on examples from Chinese social media, this paper explores how emojis are used in offensive online expressions from a semiotic perspective. The first part analyzes facial emojis that can convey offensive meanings

by themselves. Drawing on the semiotic theory of the face, this part argues that these emojis are considered as offensive because of their emotional ambivalence. The second part probes into two types of frequently used animal emojis in offensive discourses. One type of animal emojis emphasizes the nonhuman characteristics of the addressee, and the other type is usually a replacement for natural-language words in Chinese Mandarin, dialects, and foreign languages. The third part discusses emojis that can refer to family members and points out the gender differences in these emojis. Whereas emojis of elder males are usually used self-referentially by the addresser, female emojis usually refer to the family members of the addressee. The results of this study reveal not only the social biases behind a new form of offensive online expression but also some of the unique relationships between emojis and the logographic system of Chinese characters.

KEYWORDS: Digital Culture, Emoji, Face, Offensive Discourse, Social Media

[PA] How Do We Exist With Our Signs… On the Epistemological Foundations of Semiotics (convened by EERO TARASTI)

The Key Concepts of Existential Semiotics – the State of Art of a New Paradigm (submitted by EERO TARASTI)

ABSTRACT: Existential semiotics is simply a combination of the classical semiotics – Ferdinand de Saussure, Charles Sanders Peirce, Claude Lévi-Strauss, Algirdas Julien Greimas, and continental philosophy, in the lines of Immanuel Kant, Georg Wilhelm Friedrich, Hegel, Søren Aabye Kierkegaard, Karl Jaspers, Edmund Husserl, Heidegger, Hannah Arendt, Jean-Paul Sartre, Simone de Beauvoir. It has launched new concepts to the semiotic study of modern times, such as presign, actsign, postsign, quasisign, transsign, endosign, exosign, phenosign, and genosign. From the Paris School, it adopts notions like isotopy, semanalysis, and modalities. Original issues hitherto not often appearing in the standard semiotic vocabulary are such terms as Dasein, transcendence (trans-ascendence and trans-descendence), and the zemic model. It aims for a theory that can be applied to diverse cultural phenomena considering the 'semiotic self' both in the individual subjectivity and as a collective epistemic category. Thus, one may already speak of 'existential human sciences' which does not mean any return to existentialism.

This paper is supposed to be a general introduction for the whole panel "How Do We Exist With Our Signs… On the Epistemological Foundations of Semiotics" preparing a background for future discussions and at the same it gives the most important points of departure for all papers, both theoretical and analytical ones.

KEYWORDS: Existential Semiotics, Existential Human Sciences, Paris School of Structural Semiotics, Transcendence, Zemic Model

In Search of Semantic Connotations of the German Concept of Dasein: Reconstituting the Metaphysical Core of Epistemology as a Theory of Knowledge about the World (submitted by ZDZISŁAW WĄSIK)

ABSTRACT: This paper aims to contribute to the panel, interested in resolving the question of how humans exist with their signs in the reality that surrounds them during the course of their daily lives. This reality is labeled in some conceptual and methodological frameworks as *Umwelt*, *Dasein*, *Lebenswelt*, or *le monde vécu*, in some others as cosmovision or worldview, and, otherwise, semiosphere, biosphere, and noösphere, being placed within the broader scope of the so-called geosphere studies. Correspondingly, the investigative object of the following research report will encompass the concept of Dasein used in German philosophy to describe the environmental properties related to how humans live in the world, of which they are aware, about which they communicate, and, which they observe as given to them. These properties are endowed with meaning expressed in synonymous terms of essence, existence, experience, transcendence, and even donation. Regarding the investigative perspective of epistemology as a semiotic cartography of knowledge, the ontology of things and their gnoseological approachability in the world will be exposed by the author of this paper according to the subjective or objective position of a knowledge-seeking subject in his or her orientation towards other beings in the environment. In the light of existentialist semiotics, the cognitive epistemic research will focus on the modality acts of the personal-social self, which transcends to another reality to become an individual as someone who wishes to appear in the mental eyes of other individuals or who aims to see himself in the mirror of the world.

KEYWORDS: Dasein, Epistemology, Existence, Semiotics, Transcendence

An Epistemological Way of Exemplifying Artistic Realities: From a "Transformational" to a "Transcendental" Sign (submitted by BUJAR HOXHA)

Abstract: The present paper will consider two essential theoretical paradigms in semiotics. The first belongs to the post-structural paradigm whereas the second belongs to a recent paradigm named existential semiotics. The paper will explore how artistic realities are created in structural and existential terms. Theoretically, there is a need to inquire how structuralists approach the reality of passions and how existential semioticians treat action and performativity notions through transcending signs. This paper will focus on determined classical works of art (e.g., characters' positioning, or text concepts) to demonstrate the epistemological background of the artistic being (through their pre-, act, and post-signs). Semioticizing an artistic object of analysis (as known in existential semiotics through the concept of *Dasein*), can enhance, either inducing or deducing meaning. Such sort of semioticizing exposes practicing researchers to various kinds of existential statuses of discussable artworks. By exemplifying fictitious characters in the arts, the paper will reach a specific meaning of the existence of each of them: a fact that theoretically justifies an epistemology of semiotics.

KEYWORDS: Epistemology, Semiotics, Signs, Transcendence, Transformation

Unraveling Structure of Cultural Memory: Symbol Janan in Azerbaijani Medieval Literature and Parallels (submitted by RAHILYA GEYBULLAYEVA)

ABSTRACT: This paper examines Ferdinand de Saussure's acknowledgment of the challenge of defining "What is a sign?" Saussure argued that reconstructing words through the retrospective method enables linguists to explore ancient languages, predating the emergence of nations on the historical stage. The paper investigates the intricate interplay between the word as a sign, cultural memory, and historical contexts. By situating these elements in diverse historical contexts, and using medieval literature as a focal point, the research investigates the evolution of the ideal of Janan (beauty)in Azerbaijani literature, and how it was portrayed across times, regions, and cultures. This emphasis highlights the remarkable adaptability of familiar/parallel symbols, shedding light on their evolving conceptualizations and enduring philosophical significance across different periods. An

exemplary focus of this analysis is the term 'Janan' (beauty), meticulously explored as both a linguistic entity and a symbolic representation in medieval poetry and religion, investigation delves into its nuances within temporal and spatial frameworks, including words cluster Qadesha, Ishtar (before monotheism); Alma, Betul (Judaism); Philologiae (early Christianity), from one side, and Janan/jan/Me-jn-un/Jan-nat (Islam), from another side. Tracing the encounters between texts and contexts from antiquity to medievality, this research will present some ideas of the theories of prototype/ archetype/ stereotype chain and existential semiotics. Both of them reaffirm the concept that symbols act as mediators, synchronizing texts with cultural memory.

KEYWORDS: Azerbaijani Literature, Cultural Memory, Existential Semiotics, Janan, Religious Parallelism

The Dialectics of Transcendence: Hegel in Tarasti's Existential Semiotics (submitted by SAYANTAN DASGUPTA)

ABSTRACT: This paper will discuss the presence of a dialectical relation between Dasein and Transcendence in Eero Tarasti's existential semiotics. Within the framework of a semiotic existentialist theory, the establishment of a zemic structure requires a connection that would establish the creation of a sign and its background. When approaching existential semiotics from an idealist Hegelian perspective, the existence of Dasein is seen as requiring the existence of Transcendence and vice versa. However, their existence(s) do not mean a one-directional movement, where priority becomes a necessity. Therefore, the way a sign is created is an act in motion where Dasein and Transcendence interact from their unique positions and through their capabilities. Between the two interrelated constituents, which remain in motion, the creation of a sign is not to be seen as a dead end for Dasein or Transcendence regarding the created sign. There is a possibility of inadequacy which takes the created sign back to the process of re-affirmation and negation. Then, the question of retaining what remains continues the dialectical movement in the process. The properties of the affirmed and negated elements preserve their marks in the created signs as they move through dialectics. The paper will attempt to find this dialectical relation between Dasein and Transcendence as one of the central aspects in the theory of existential semiotics using

Hegelian philosophy and why the creation of a sign is not merely a straightforward process towards a fixed result.

KEYWORDS: Dialectics, Eero Tarasti, Existential Semiotics, Hegelianism, Transcendence

Is There a Role for Fact-Value-Distinction in a Mozartian Piano Concerto? Constructing a Concerto as an Allegory Based on Equilibrium between Humean Moral Sentiments (submitted by PANU HEIMONEN)

ABSTRACT: The paper redefines the analytical view of the Mozartian piano concerto KV 467 in a theoretical framework where the starting point is an allegory, together with the formal structure. This level of values consists of metaphors and figurative expressions. Morality as an array of exo-signs is transformed into endo-signs and gains a central position in performance. Formal properties do not hold a primary ontological position in a musical work. Due to moral sentimentalism values are based on sentiments and feelings. Beliefs arise based on sentiments that cause virtues and vices to arise. Thus, one gets from sentiments to a higher level of values from where allegory can be reached. This enlargement of the explanatory framework increases the factual nature of the allegorical input, while it at the same time questions the validity of the fact-value distinction. First ritornello in concerto KV 467 launches the modality “May” without specifying what the possible states of affairs will be. Processes of becoming normative and finding the general principle through reflective equilibrium are simultaneous. The model can convey knowledge about alternatives for the theory of virtues based either on religious doctrine or on 18th-century empiricist philosophy. What were formerly moral exo-signs in the work's formal structure have through existential semiotics become endogenized and turned into endo-signs. To support the analysis of the individual identity of concerto KV 467 as an Enlightenment allegory both sonata form and ritornello principle will contribute to the formation of this equilibrium.

KEYWORDS: Allegory, Existential Semiotics, Fact-Value-Distinction, Mozart Piano Concert, Reflective Equilibrium

Between Sign and Sentiment: Saudade in the Brazilian Semiosphere (submitted by CLEISSON MELO)

Abstract: This work explores the concept of 'saudade' and its significance in Brazilian culture. Using existential semiotics, it investigates this feeling, which is experienced intensely in Brazil and which plays a fundamental role in shaping identity and reality. Music and visual arts are empirical fields where saudade is expressed and how it helps to define the Brazilian experience. It spotlights saudade's constant presence in everyday life and its artistic transformations, where it merges feelings with the crafting and deciphering of signs. Saudade emerges not just as a cultural phenomenon but also as an epistemological foundation, enhancing human comprehension of signs as dynamic forces that both sculpt and are sculpted by cultural realities. Saudade creates a dynamic connection between individual and collective experiences, past and present, wishes and reality, showing how signs can navigate complex human and cultural relationships. This study highlights the layered nature of saudade, underscoring the need to delve into feelings and emotions as core to understanding and interpreting signs. It aims to reflect on human life with signs, uncovering the complex web of connections that make up the Brazilian semiosphere, and opening up new views on the foundational aspects of semiotics, indicating that the interplay between signs and realities is as much about emotion as it is about intellect, as rooted in culture as it is universal.

KEYWORDS: Brazilian Culture, Cultural Identity, Existential Semiotics, Saudade

Creativity, Joint Attention, and Beauty in the Animal Kingdom (submitted by BIANCA SUÁREZ-PUERTA)

Abstract: Language is not just a human specialization; its genetic expression is also related to motor capacity for joint attention, creativity, and intersubjective intelligence. Genetic factors for motor and communication skills are not exclusive to humans; other animals also demonstrate symbolic thinking, encoding, translation, reference, anticipation, and perception. Furthermore, they are capable of forming and maintaining various bonds, indicating the existence of biosemiotic processes. The meaning processes mentioned can take place within the intricate structures of cells and at the molecular level. These processes involve the

transmission of signals that carry crucial information essential for the organism's survival, reproduction, and defense mechanisms. The ability of living systems to organize signs arbitrarily allows for choice, creativity, and the generation of new meanings. Organisms must balance novelty and forgetting to survive, interpreting meanings for survival while being open to novelty. The ability of non-human organisms to create novelty through biological processes is crucial for their adaptation and evolution. To recognize beauty in non-human systems, one needs to consider criteria or standards and understand how the individual human perception influences the interpretation of these expressions. Do animal behaviors express creativity, or are they simply instinctively preprogrammed? Exploring creativity, beauty, and art in non-human systems challenges the average subject's anthropocentric conceptions and opens new perspectives on the diversity of life on Earth.

KEYWORDS: Language Genetics, Language Evolution, Semiotic Theory, General Intelligence, Joint Attention

Revisiting Greimasian Figurativity
(submitted by PAULIUS JEVSEJEVAS)

ABSTRACT: This paper tries to revisit the Greimasian notion of the figurative dimension of meaning. In Greimasian semiotics, the notion of the figurative dimension and its inherent association with perception and sensation have played a significant role ever since its introduction and to later interrogations into what has been called sensible meaning. Recently, several articles have provided some much-needed reflection upon these developments. However, despite the general interest according to the notion of figurativity, there has been little interest in figurations, i.e. acts and processes of figurative meaning. This is something, that this paper aims to turn to in this paper, by discussing the following questions with the help of some handy examples of actual figurations. The question arises here, Does the Greimasian notion of figurativity imply a specific stance in the understanding of discourse, picture, and world? The answer depends on the way Greimasian figures stand to reality. It is no secret that the Greimasian notion of figure was conceived as an alternative to denotational realism, but what of it, beyond a general affirmation of Saussurean principles? What kind of entities are Greimasian figures supposed to be if they are supposed to account for the world taking part in meaning? Subsequently, the paper aims to pursue an interpretation of Greimasian

figurativity wherein the figure implies a suspension of denotational reality and reveals a precarious imagination that impregnates perception.

KEYWORDS: Denotational Realism, Figurativity, Meaning, Perception, Precarious Imaginary

Asymmetries in the Representation of the Sign, Semiosis, and Knowledge (submitted by TITUS LATES)

ABSTRACT: Although the discussion about the asymmetry of representation and communication has become commonplace, this paper tries to promote the conviction that the symmetrical representation of the sign remains constant. The model that is proposed in this paper starts from the triadic analysis of the sign made by Charles Sanders Peirce, completed with discussion on the representamen as ground, as well as on the immediate object and the dynamic object, respectively the immediate, dynamic, and final interpretant. Hence, special references are made to a continuum where three global properties are entangled, genericity, reflexivity, and modality. They are referred to as the asymmetry found after discovering discontinuity at the representamen level (firstness), limited or finite continuity at the object level (secondness), and unlimited continuity at the interpretant level (thirdness). In the paper, special attention is paid to the asymmetry of the semiosis, which comprises three aspects, depending on its focus on one of the three components of the sign: the semiosis of the discovery of identity, focused on the representamen, the semiosis of the otherness, focused on the object, and the semiosis of the conflict of interpretations, focused on the interpretant. The latter is determinant, in the researchers' opinion, of what they call unlimited semiosis, which enables the ontological opening that confirms the implication of the asymmetry by the temporal becoming). Finally, the paper will try to answer the question: can be knowledge without asymmetry?

KEYWORDS: Asymmetry of Representation and Communication, Conflict of Interpretations, Unlimited Semiosis, Peircean Continuum, Knowledge

֍ [PA] Internaturality and Meaning (convened by GIANFRANCO MARRONE and TIZIANA MIGLIORE)

Still on Robinson (submitted by ISABELLA PEZZINI)

ABSTRACT: Still on Robinson, the debate on internaturality also takes place through mythical and narrative texts, which are often more effective than many cognitive arguments. This efficacy might ultimately consist in the ability to deal figuratively, i.e. not based on purely rational arguments, but through indeed fantastic figurations, with complex and fundamental issues. Daniel Defoe's novel *Robinson Crusoe* is a true manifesto of Western colonialism's proprietary conception of nature. The vast literature elaborates differently on the narrative possibilities offered by the adventure of a man who is 'shipwrecked' on an island, where nature seems to reign uncontaminated in opposition to the culture represented by the human being. Following the relationship between the text and the culture that expresses it, in particular, one can think of the Island as a well-defined semiosphere, facilitated by being a unity of space, within which a situation of monologic, i.e. the absence of dialogue, different instances of dialogicity evolve through contact between the diversity and alterity of natures and cultures. Particularly significant are the outcomes of inversion or re-contextualization of the eternal myth of Robinson, which right from the title puts the so-called 'savage' at the center of the novel (*Vendredi ou les limbes du Pacifique*, 1967), widely commented on by authors such as Roland Barthes, Algirdas Julien Greimas, Bruno Latour.

KEYWORDS: Internaturality, Island Literature, Mythology, Narrative Efficacy, Semiotics of Culture

Internaturality and Energy (submitted by YLAN DAMEROSE)

ABSTRACT: Energy is inherent to all the characteristics that contribute to the biological definition of life. Energy imposes an endless cycle, a process that must be followed to continue to act and live. From birth to death, one must feed, grow, combat threats from the environment, adapt, and reproduce. All forms of life are confronted with the same conditions for the possibility of life. One might think that energy produces forms, flows, and deep structures that are found wherever it

is needed. It could be likened to the idea of proto-plant (*Urpflanz*) developed by Johann Wolfgang Goethe, which designates the generative principle, the scheme from which all forms of a species stem. This contribution will hypothesize that energy is an isomorph and that its semiotic study would help enrich the understanding of life as meaningful. According to Denis Bertrand, Algirdas Julien Greimas rejected the concepts of 'energy' and 'dynamism' since they describe physical phenomena that do not have a foothold in the relevance plan of formalism. Drawing inspiration from Goethe's morphological theory and the morphodynamical structuralism of Claude Lévi-Strauss, as taken up by Jean Petitot, one will see that transformation is induced by energetic stakes. This paper speaks in favor of reintroducing the semiotic question of energy to enable practicing semioticians to contribute not only as a science of man but as a science of nature.

KEYWORDS: Anthropological Structuralism, Energy, Internaturality, Isomorphism, Morphodynamics

New Microbial Natures: Diagrammatic Visions of Biodiversity in the Human Body (submitted by VALERIA BURGIO)

Abstract: Scientific discoveries over the past fifteen years on the human microbiome, based on computational genetic analysis of microbes (metagenomics), have led to the discovery of more than ten thousand different species of microbes in human organismic bodies. Biodiversity is therefore a concept that concerns not only the world around humans but also the world inside and on humans. Faced with the variety of species and strains, scientists have had to find ways to organize the data. This has led to a reassessment and sometimes abandonment of taxonomies that traditionally organize species. However, no form of visualization is innocent: any strategy of topological organization carries within it a vision of the human and its relationship to other living things, especially to the invisible tenants that inhabit human bodies. Thus, if the tree of evolution places humans in a relationship of continuity with the being, other diagrams that distribute information through patterns based on similarity and difference promote analogical leaps between ecosystems.

KEYWORDS: Biodiversity, Internaturality, Metagenomics, Microbiome, Tree of Evolution, Visual Semiotics

New Practices of Signifying Nature in the Imagery of Wine
(submitted by GIOVANNI MARIA CURIONE)

Abstract: This paper aims to analyze research on how the idea of nature is formed and signified in the imagery of wine. Indeed, the value of the naturality of this particular human artifact has always been traced back to its unique roots and hence its production area. Procedural guidelines have been introduced to meet this need of signify nature by identifying certain characteristics for Etna wines quite different from those of Tuscan or French ones. A whole universe of meaningful wine has been built just this way! Grapevine is a naturally occurring plant that can take different values according to its soil and its specific area. Indeed, it is based on this fact that the myth of Etna comes first for Etna Wines. In other words, the marker is due to the mythologization of Volcanic vines that start to signify what is natural. No doubt it could be so, however, the issue of what is nature is being discussed and rebuilt. The value of nature isn't longer just about soil but about its relationships with the ecosystem and the natural environment without humans. Its biodynamic practice and its viticulture mandates that, for example, required not to fight plant diseases but rather to trigger appropriate reactions that can restore its state of health. This paper will therefore proceed with a semiotic analysis of this new way of signifying wine in terms of naturality by a case study to be defined.

KEYWORDS: Biodynamic Practice, Mythologization of Volcanic Wines, Universe of Meaningful Wine, Value of Naturality

[PA] Women, Femininity, and Gender… Who We Gonna Call? Semiotics!
(convened by CRISTINA VOTO, MARIA GIULIA DONDERO, MARITA SOTO, DARIA ARKHIPOVA, and ALUNIMÉ ROSSO)

The Study of Semiotics is a Wicked Problem: Researchers' (Women') Perspectives on the Development of the Discipline in Chile
(submitted by SANDRA MEZA and ELIZABETH PARRA)

ABSTRACT: In Chile, there is a numerical gender disparity in the field of semiotic production. 55% of Chilean Association of Semiotics (ACHS) members are men; at the territorial level, a concentration of semiotic activity is observed in the

central south of the country. This work aims to reflect on the conditions of academic work, based on the experiences shared by researchers. To know the motivations and expectations in a context of social crisis to analyze the construction of identity, in the network of roles between production and reproduction as well as how they communicate.. The methodology of work consists of the call to a conversation circle of four sessions on the distinction of contradictions of work activity and expansive transitions of identity as intellectuals. Among the first results, a paralyzing motive is recognized as linked to resistance in work-related environments, the questioning of expertise, and a type of self-assertive competitiveness. The need for a round of concrete positions is made explicit, through the topics of semiotic identity and recognition; legitimization of discipline and transformation, and innovation.

KEYWORDS: Academic Recognition, Chilean Researchers, Intellectual Work, Perverse Social Problem, Semiotic Identity

Sign & Gender: Representation of Women's Identities through a Socio-Semiotic Description (submitted by ERIKA CORTÉS)

ABSTRACT: Through an investigation that semiotically describes the construction of women's identity in Chilean society from 1900 to today in its advertising graphics in magazines and media, at least three types of radically very different construction are detected that allow researchers to understand that notions of gender are not biological, but generated by society. Thus, this paper will detect (1) female housewives from 1905 to 1945. A gradual change in 1915: working to help her husband, 1945: right to vote, First Woman Doctor, among others; (2) independent woman, worker in 1963-1972 structuring a new visual syntax; (3) empowered woman 2018 to date encouraged by the feminist movement: Men-women salary equality, Inclusion, Reproductive Rights, expressed not only in the media but in the reality of Chilean civil society: man-woman parity in parliament, in drafting the constitution, majority in ministries. From the analysis of fragments, a difference is detected: if before the body, and with it, identity, had to be molded to cultural demands, today it is the opposite, the body expands in clothing, clothing and The accessory is an extension of the body, since the woman positions her role in

society, from within herself. From a theoretical and methodological point of view, anthropological research in Chile (was connected with semiotics on advertising images and semiotic knowledge of digital media.

KEYWORDS: Body, Culture, Feminism, Gender, Visual Semiotics

Reshaping the Male Gaze:
Visual Symbols of Imitating Male Behaviors in Short Videos
(submitted by MENGYI LI)

Abstract: This study examines the phenomenon of women mimicking male behaviors on social media, centering particularly on the influential content circulated by Fangtoumin, a renowned Chinese blogger on Douyin (the Chinese version of TikTok). Traditionally, the Chinese lexicon has lacked specific terms to articulate the concept of the male gaze, a gap prominently bridged by Fangtouming's engaging video series. These videos not only captured widespread attention but also facilitated the birth and rapid spread of innovative Chinese expressions like 'greasy man' and 'fatherly flavor', enriching the digital vernacular. Through a semiotic analysis, this research scrutinizes various visual elements within these videos—ranging from their titles and tags to the chosen camera angles and depicted settings. It aims to decode both the overt and the nuanced messages conveyed through these visual signs, aligning with both the plane of expression and the plane of content. Beyond the immediate visual impact, the study delves into the viewers' comments, which shed light on the multifaceted nature of audience engagement and interpretation. Drawing on Jean-François Bordron's discussions on image consciousness, the research underscores the transformative power of visual interaction, which evolves from mere observation to a dynamic, creative perception. This transformative engagement is pivotal in redefining the female image: from an objectified entity to an empowered subject. This shift seeks to dismantle the longstanding seriousness attributed to the male gaze, proposing a more egalitarian approach to gender representation in media.

KEYWORDS: Female Subjectivity, Imitations, Male Gaze, Visual Signs

Exploring Women, Femininity, and Endosemiosis: Addressing Three Lacunae in the Analysis of Decision-Making Processes (submitted by DARIA ARKHIPOVA)

Abstract: Endosemiosis, a domain of study often confined to micro-level semiotic processes within organisms, has been somewhat neglected in its potential connection to broader dimensions of social semiotics and cultural discourse. Nevertheless, recent developments in endosemiotic inquiry, particularly in conjunction with the frameworks of psychosomatic medicine and biosemiotics, have begun to illuminate its significance. This research proposes an exploration into a sensitive and often taboo subject: miscarriage within the body of pregnant individuals and the intricate decision-making processes that underlie it. Firstly, the phenomenon of miscarriage, an involuntary event within the realm of endosemiosis, remains inadequately discussed within contemporary narratives. Secondly, deliberate abortion processes provoke extensive discourse across various strata of reception, often influenced by institutional policies concerning reproductive rights. Thirdly, there exists a notable dearth of comprehensive understanding regarding the interconnection between these two phenomena. Endosemiotics presents a promising avenue for elucidating the social and cultural dimensions of the diverse decision-making processes inherent to the experiences of individuals capable of childbirth. By integrating insights from endosemiotic inquiry with a broader scope of analyses, this study aims to contribute to a more nuanced comprehension of the complex dynamics surrounding reproductive choices and implications.

KEYWORDS: Biosemiotics, Endosemiosis, Decision-Making Processes, Psychosomatic Medicine

Ghost of a Woman: Lacan and the Unconscious Female Specter in *If on a Winter's Night a Traveler* by Italo Calvino (submitted by CLA CALABRESI)

ABSTRACT: Whether or not, Italo Calvino was aware of it, Jacques Lacan's influence permeates all of his work following the 1960s and especially informs his gaze on the two most important women of *If on a Winter's Night a Traveler* the two other readers, sisters Ludmilla and Lotaria, ideally conceived as each other's

Doppelgängers. Mocking, devouring, re-writing the texts she reads, and shapeshifting constantly, the latter escapes the fetishization and voyeurism that her sister ends up accepting; in Lotaria the Lacanian lack is not a painful loss but space for a dangerous, thriving, and creative female vitality. Hence Calvino's implicit fear: A woman writer, how could that be? Through Lotaria and an army of her alters lurking like ghosts in every micro novel, *If on a Winter's Night a Traveler* shows how the Western, masculine fear of the rising Second Wave feminism permeated the 1960s and late 1970s intellectual milieu. Calvino's reluctance to address eroticism explicitly and his strong self-construction of authorship built a sort of "We don't talk about desire!" framework. This barrier between his unconscious and the world has been passively respected and imitated by many critics, and precisely because of the silent code surrounding Lacan's influence on Calvino and his consequent narrative misogyny, the researcher must re-read the characters Ludmilla and Lotaria to discover and assess this hidden, unconscious layer. This paper will access it through a distinctive feminist, post-Lacanian blend of semiotics and psychoanalysis mainly informed by Luce Irigaray, Julia Kristeva, Elizabeth Grosz, and Alenka Zupančič.

KEYWORDS: Eroticism, Feminism, Italo Calvino, Psychoanalysis, Semiotics

The Ghost of Queerness: A Semio-Feminist, Post-Lacanian Analysis of Olivier Assayas' *Personal Shopper* (submitted by CLA CALABRESI)

ABSTRACT: Queer body, ghosts, and solitude, following the films *Clouds of Sils Maria* of 2014, and *Personal Shopper* of 2016, directed by Oliver Assayas focuses on a Kristen Stewart cinematographic incarnation that defies the traditional borders between reality and screen. It is precisely the adhesion between Stewart and her *Personal Shopper* character, perfected after the prototype proposed in *Clouds of Sils Maria,* that raises female queerness as a deceiving, mystical, reality-challenging bodily perception. Stewart's character, Maureen, dissolves and reshapes into the ghosts around her, haunted by a forever-lost 'wholeness' – grief – which she feels she can reach only by receiving a 'sign' from her deceased brother. Split between the luxury and despair of the fashion world and the intimate mourning of her loss, Maureen moves frantically, running between cities, from and toward

desire, to fill her 'lack' and give meaning to her queer, hidden, grieving, erotic force. She recognizes this as her essence—and yet fears it; whenever she faces a mirror, she gets lost in her shifting reflection. In *Personal Shopper*, both Oliver Assayas and Kristen Stewart orient towards a queer, feminist reconstruction of Jacques Lacan's three stages for the birth of the self. To demonstrate the film's subversive outreach, this paper will adopt a framework mainly informed by the post-Lacanian feminist theorists and their distinctive blend of semiotics and psychoanalysis, while accounting for some of the most prominent feminist film theories on queer, female characters and subjectivities in films.

KEYWORDS: Feminism, Film, Psychoanalysis, Queerness, Semiotics

Exploring Subject Positions in Machinic Enunciation: A Semiotic Inquiry into Cyborg Subjectivities (submitted by FLAVIA POLITI)

ABSTRACT: Elaborating on subjectivities has been a crucial asset for semiotic theory since its inception, influencing the human individual's interpretation of the relationship between the Same and the Other. This relationship lies at the core of the dynamics of impersonal enunciation and the material ontology underlying meaning production and semiosis itself. Today, understanding the realm of meaning requires reconsidering the semantic segmentation of the notion of the subject, along with the predicates traditionally associated with it: being, doing, speaking, thinking, and meaning-making. Umberto Eco's interpretative analysis has provided human subjects' epistemic stance with the idea of the material basis of semiosis. Furthermore, the impersonality of enunciation opens up to the agency of the world surrounding the subject. What is occurring at this juncture where cognitive faculties traditionally considered uniquely human are delegated to intelligent machines? This abstract introduces a research segment aimed at mapping subject positions within machinic enunciation dynamics, specifically focusing on algorithms and artificial intelligence systems. Drawing from various theoretical frameworks ranging from postcolonial studies to postmodern literary criticism, from posthumanist applied linguistics to biosemiotics, this mapping endeavor traces historical shifts in who or what has been designated as the subject and how these shifts manifest within the enunciation scene. Finally, a productive intermingling

may arise by intersecting semiotic fields with queer reflections on artificial intelligence.

KEYWORDS: Algorithms, Artificial Intelligence, Enunciation, Gender, Subjectivities

Regenerating Gender: The Feminine and the Erotic of Curiosity in Lanthimos's Poor Creature!
(submitted by VALENTINA CARRUBBA)

ABSTRACT: This paper presents the case of the 2023 film *Poor Things* directed by Yorgos Lanthimos and written by Tony McNamara, based on the 1992 novel by Alasdair Gray, as a narrative contribution to a semiotic reflection around genders and a gendered semiosis. In particular, it aims to observe how the text reasons about the feminine and the performativity of the feminine, which are investigated in different respects in the story of Bella Baxter. A creature of the novel Dr. Frankenstein, the protagonist is born as an impossible figure, disrupting first of all the categorical order: she is mother and daughter of herself, she is an adult and child, she is dead and alive, she is a surgical artifice and a biological principle. She is then a monster, but she is a (beautiful) Venus whose feminine is explained in the eroticization of a coming-of-age tale. In a journey that starts from home and returns home, there is the staging of a female unfamiliar (unheimlich) that expresses itself on different levels: from the sexual dimension, as a strictly biological framework that decides roles and possibilities for action, to the level of what is social, political and cultural; from proxemics to the discursive dimension, up to the dance. The analysis of the film in question begins with the interpretation of the individuality-related development of its character Emma Stone oscillating between narrative projection and actorly exposition. This approach offers the analysts an opportunity to reason about the value articulations and conversions that govern the transition to the manifestation of gender identity, its different expressions, and the development, in theory, of specific descriptive categories.

KEYWORDS: Femininity, Narrative Identity, Gender Novel, Gender Performance

Rethinking Semiotics through Gender Perspectives
(submitted by CRISTINA VOTO)

ABSTRACT: Over the past three decades, feminism has catalyzed a revolution prompting a fundamental shift in the theoretical underpinnings across fields of knowledge. While feminist discourse has deeply influenced scientific disciplines, the field of semiotics appears to have been marginally touched by its impact. This oversight is not merely a matter of gender; rather, it reflects a broader theoretical lacuna, necessitating a reexamination of the discipline's foundational assumptions. The neglect of gender issues within semiotics stems not from the traditionally higher male presence in its upper echelons, but rather from inherently theoretical reasons. While feminism fundamentally redefines notions of subject and subjectivity, envisioning diverse forms of meaning, semiotics has traditionally grappled with the abstract and universal Subject, disembodied and generic, neglecting corporeal, sexual, and affective dimensions. Thus, the following paper aims to explore the possibility of introducing variants into the social theoretical paradigm to address questions of subjectivity, gender, and corporeality more comprehensively. Through an interrogation of semiotic theory's treatment of subjectivity, a primary locus of inquiry emerges the enunciation theory. The concept of enunciative practice, although not explicitly referencing gender differences, offers a framework to problematize the relationship between singular enunciation and the cultural backdrop enabling it. It elucidates how social codes and established discourses reflect and converge in habits, predisposing individuals to action. Following this proposal, through an interdisciplinary dialogue and a critical engagement with feminist thought, the paper will seek to enrich the disciplinary perspective, opening new avenues for research and interpretation.

KEYWORDS: Femininity, Gender Novel, Gender Performance, Narrative Identity

Cartographies of *Postranshominescent* Femininity: A Semiotic Perspective
(submitted by MASSIMO ROBERTO BEATO)

ABSTRACT: ‘Femininity’ is a social construction that has been defined and redefined by ideological discourses over time and from culture to culture. Nowadays, the definition of femininity has evolved beyond the gender binary, with

contemporary views of femininity being defined as multidimensional, and incorporating varying degrees of femininity and masculinity across personal, social, and role identities. Since they are social constructs, masculinity and femininity are performed, reinforced, and subverted in communicative acts: appearance/self-fashioning, nonverbal gestures, formal speech acts, and artistic representations. Femininity and masculinity are taught and learned, meaning that they are inextricably linked to communication studies. Artistic representations of bodies provide evidence that there were gender ideals for male and female bodies, thus creating a sense of what was expected or valorized for men and women of different times. So, Fashion and Arts have the power to convey (new) models of masculinity and femininity, and it is up to them to undertake this albeit arduous path of neo-naturalization of both femininity and masculinity. This paper intends to illustrate post-human forms of femininity, starting with contributions from scholars, who highlight a conception of corporeality under the perspective, labeled after the subtitle of Orsola Rignani's article of 2022 ("A Reflection on the Posthuman Human: The *Postranshominescent*") with a synthetic term composed of 'post' (after), 'trans' (through), and 'hominescent' (becoming human). Borrowed from some case studies, the author of this paper will also discuss several feminine ways of doing or being, going beyond gender essentialism based on biological sex.

KEYWORDS: Gender Studies, Femininity, Post-Human Bodies, Semiotics of Gender, Methodology

Contributions of the Semiotic Perspective as a Tool for the Detection, Description, and Interpretation of Data
(submitted by MARITA SOTO)

ABSTRACT: Contributions of the semiotic perspective as an instrument for the detection, description, and interpretation of data The presentation proposed for this congress is a synthesis conceived and designed as a methodological review of the results of previous research experiences. One knows that the work of institutions today requires monitoring and evaluation instruments so that they can learn from the experiences in the territory and, in this way, replicate the methodological architectures used if they have proven to be effective. The observations presented here are the result of two paths: one of them consists of a social inclusion project implemented by the Transdepartmental Area of Arts Criticism - National

University of the Arts (Buenos Aires - Argentina) since 2012 and which continues to the present. The other comes from calls from the United Nations Development Program (UNDP) to contribute to the socioeconomic recovery of women at risk during the COVID-19 pandemic. One of the purposes has been to understand the contribution of semiotics in the development of the process of searching for relevant information as well as in the construction of hypotheses, the analysis of results, and the design of interventions in the territory. It can be said, initially in general terms, that semiotics, by introducing the ability to question and account for the semiotic process in the different cultural traces from traces present in the different textualities, is a useful tool to account for certain sociocultural dynamics in contexts of extreme vulnerability.

KEYWORDS: Cultural Traces, Interpretation of Data, Monitoring and Evaluation Instruments, Social Inclusion Project

The Morphogenesis of Decolonial Femininity (submitted by MARTINA GRINELLO)

ABSTRACT: Decolonization systematizes itself as a culture that has spread even into the bastions of the semiospheres of the former colonial powers. Through specific semiotic operations, decolonization translates Western consciousness into a third determination, advocating a global revolution against the discrimination of "non-conforming" individualities, such as women. Indeed, these semiotic practices follow a paradigm of discursive strategies whose recurrence describes a specific semiotic personality and polemical goals. These goals are at the heart of the Western semiosphere: monuments, urban spaces, sacred places, books and films, museums, and spaces of memory that made the history of society transformed by decolonial practices into signs of an urgent conflict. Since decolonial culture also encompasses feminist, transfeminist, and queer movements, which generally adopt an anti-capitalist and anti-imperialist stance, an intersectional approach will be chosen in the course of the talk, focusing in particular on women's subjectivities. A cultural semiotic analysis (generative and interpretative) will clarify precisely the modes of existence, the practices of emergence, and the mechanisms of 'invention' of these 'new' identities. The intervention will describe the morphogenesis of decolonial-feminist meaning and the textual organization of some

decolonial texts, in Europe and South America, to show the mechanisms of inscription of political identities in collective memory.

KEYWORDS: Decolonialism, Feminism, Museums, Morphogenesis, Women

Rosa María Ravera Pioneer of Semiotic Aesthetics in Argentina (submitted by LUCRECIA ESCUDERO CHAUVEL)

Abstract: One of the aesthetic semiotics pioneers in Latin America was the philosopher, plastic artist, and exemplary professor, the Argentinian Rosa María Ravera. Contemporary with artists such as Antonio Berni or Yuyo Noe, but also of Sandro Botticelli from whom she was separated by time and space, Ravera crossed her century with great elegance and a smile that did not hide a sharp and premonitory judgment on Argentine art and the development of aesthetics, its discipline and its field of action. He introduced aesthetic semiotics as an academic discipline. This paper will discuss three aspects of this passionate relationship with semiotics in the course of his life and his reflection on contemporary art in the context of current criticism: the dialectic between edge and overflow, the overcoming of the problem of artistic representation, and finally the irruption of a tertiary aesthetics inspires by Charles Sanders Peirce. When Rosa María Ravera organized the first Latin American Colloquium on Aesthetics and Criticism in 1993, she already stated that the field of art was a continuous overflow, where the work of art is a trigger, a dialectic between order, harmony, and regularity in the face of chaos, irregularity, and contingency, the work is already conceived as having a heuristic value. The contemporary not only breaks with causality – of history, of representation – but also enables a multitude of forms and materials outside artistic practice: the blurring of an inside and an outside, the porosity of the limes.

KEYWORDS: Aesthetic Semiotic, Artistic Representation, Contemporary Art, Tertiary Aesthetics, Order, Harmony, and Regularity

CONVENED SESSIONS

Accepted Proposals for Panel Presentations

[PA] Semiotic and Artistic Realities (convened by MAŁGORZATA GAMRAT)

Art(s) and Reality(Realities) – A Semiotics Approach (submitted by MAŁGORZATA GAMRAT)

ABSTRACT: The connections between signs and reality constitute one of the more important fields of semiotics research. Regarding the arts, one can ask the question of which kind of reality is analyzed; and later if artistic reality interacts with non-artistic one – and in which way. This paper could be an introduction to a panel dedicated to semiotic and artistic realities. while giving some axes for reflection in the panel as well as developing a few ideas about connections between art(s), reality(realities), and semiotics. First of all, art could be considered a tool of communication, often using signs, symbols, and codes as the basic elements that serve, among others, to respond to and create a reality. It contributes to the creation of the multiverse, multi-reality, and the perception of reality in many layers. This applies to each field of art – from the most traditional ones (related to word, sound, or image) to the most recent multi- and transmedial. The first question posed in this paper is: how do people understand the reality(realities) created by art(s)? The next one is: which actions do art(s) react(s) in front of reality? The third is: how many realities art(s) can create and which are their connections with human reality. Finally, which elements do the artists use to create reality, and in which ways do they communicate it to their public; in other words: which kinds of signs, symbols, and codes are employed by artists in different arts to create, code, and decode various elements of reality(realities).

KEYWORDS: Arts and Reality Interrelationship, Human Reality, Semiotics of Arts, Semiotics and Reality

Reading Literature: Interpretation as a Sign (submitted by IRINA MELNIKOVA)

ABSTRACT: The paper focuses on the issue of reading/interpreting literature within a framework of Peircean semiotics. It proposes the discussion of reading /interpretation as of sign, which could be characterized as iconic, indexical, or symbolic, following Charles Sanders Peirce's classification of signs grounded in

the relation of a sign to the dynamical object. The discussion examines interpretation as the act of signification of the inner-directed constituents of semiosis and the agreement between the immediate and dynamic aspects of the sign. It considers interpretation as a sign, relating representamen (an articulated mode of reading), dynamical utterer (the text as an object outside of the representamen), and dynamical interpreter (the actual reader), and shows how the choice of the interpreter in defining the type of interpretant between the representamen of the text and its dynamical object in the ternary structure of the text-sign configures the relation of similarity, contiguity or habit between the representamen and the dynamical utterer in the interpretation-sign. The paper explores the conditions, requirements, and criteria necessary to describe an interpretation as symbolic, indexical, or iconic and exemplifies the differences in the analysis of the texts from the collection of poetry under the title *Grimzdimas* (Sinking) of 2017 by the modern Lithuanian poet Gytis Norvilas.

KEYWORDS: Dynamic Object, Interpretation, Signification, Peircean Pragmatism

Semiotized Spaces in Pictorial Arts and Reality
(submitted by LEONID TCHERTOV)

ABSTRACT: Pictorial arts create their separate spaces with distinct features and relations to reality. The depicted space is two-dimensional and closed unlike the depicted space, which can be three-dimensional and open. A flat projection of a volumetric original is formed in a real object (drawing, painting, photo, etc.). This external model can be perceived as a separate object in its internal spatial image. However, the depicting space serves to evoke another internal model of depicted space. Both these perceptual images can relate in different ways. A viewer may concentrate on the picture's surface or look as if "through" it. Accordingly, the color spots on a plane become either independent objects of perception, or sensory material for the perceptual image of the depicted space. Relations between these two ways of vision are differently formed in art history. The picture surface can be treated more as a "wall" with some paint on it, albeit depicting something else. It can be interpreted also rather as a "window", behind which another space is located. Thereby, various spatial codes can dominate in the semiotization of pictorial spaces. Gestural, mimic, haptic, proxemic, object-functional, social-symbolic,

and other codes can be equally used to interpret depicted objects and things beyond them. The architectonic and synesthetic codes can dominate in the interpretation of lines and colors on the depicting surface independent of their figurative functions. The perceptographic code mediates connections between depicted and depicting spaces, and the demarcation code regulates the arrangement of frameworks separating pictorial spaces from the space of viewers.

KEYWORDS: Art History, Depicting and Depicted Spaces, Figurative Functions, Perceptual Images, Synesthetic Codes

The Urgency of Landscape in Contemporary Arts: A Multimodal Approach (submitted by HELENA PIRES)

ABSTRACT: In the context of an increasingly technological culture and an experience that is itself discontinuous on the one hand, as well as deterritorialized on the other, landscape is a fundamental experience. People need the ability to construct the distance of the gaze, determine a point of view, cut out on the creation of a sense of the whole, the invent a connection between the disparate elements that make up the world to be seen and felt. It is therefore urgent not to lose the faculty of landscape thinking. The absolute specialization and technicization that came with modernity, plus today's perception of an altered, irremediably polluted, and unsustainable world, constitute a serious threat to human individuals' condition of empathy (and habitability) with(in) the surrounding universe. To be able to see the relationships between what human subjects imagine, what they know, and what they see is to assume the urgency of their role as creators of the sense of connection between the world of ideas and the world of senses. This proposal aims to discuss landscape aesthetic experience from contemporary artists and works of art that reinvent the genre, crossing the heritage of traditional visual arts with current technological resources, in a multimodal way. Based on case studies, this paper will discuss the meaning of landscape representation in contemporaneity, framed within the problem of interpersonal relationships with the sensitive world humans inhabit.

KEYWORDS: Multimodality, Technological Culture, Visual Arts, World of Ideas, World of Senses

Verbal Language Describing Architecture: The Metaphor of Embodiment

(submitted by ELŻBIETA CHRZANOWSKA-KLUCZEWSKA)

ABSTRACT: Verbal language, unavoidably, constitutes a primary metalanguage of the commentary on other semiotic systems, including architecture. Unsurprisingly, a dominant figure in the poetic renderings of architecture has been a metaphor. The present paper's concern is its prominent example – A BUILDING IS A HUMAN BODY. With its roots in Greek antiquity, made famous owing to the influence of Vitruvius and visualized in da Vinci's drawing of The Vitruvian Man, the metaphor of the alleged corporeality of architecture focuses on the anthropomorphic nature of architectural constructions. In his works on the phenomenology of the visual arts, Paul Crowther provides other bodily connotations triggered by various architectonic elements, e.g., A TRIUMPHAL ARCH IS A VICTOR. Since the buildings are not meant for external examination only but primarily for the engagement of human beings with their interiors, a walk inside a building can also lead to identifying its internal organs, e.g. THE MAIN ALTAR IS THE HEART/HEAD OF THE CHURCH'S INTERIOR. The fact of this embodied cognition was voiced already in 1896 by Heinrich Wölfflin in his German-written introduction to the psychology of architecture, claiming that the bodily organization of humans is the form through which they apprehend everything, what appears on their senses as physical. The idea of embodied cognition was further elaborated by Maurice Merleau-Ponty and by representatives of cognitive studies in general. The human penchant for personification seems to be corroborated by recent neuroscientific research that anthropomorphization may well be an innate function of the human brain. This is reflected in the way verbal language imposes a figurative conceptualization on architecture in its double capacity as a spatial-visual reality and a non-verbal artistic text.

KEYWORDS: Anthropomorphism, Architecture, Metaphor of Embodiment, Verbal Language

Sculpture as a Creator of New Bodily Realities

(submitted by AMPARO LATORRE ROMERO)

ABSTRACT: This paper aims to identify the elements that allow investigating scholars to build a theoretical, art historical, and semiotic view from the

sculpture's new realities bodies. Artistic theories have always been linked to aspects of communication, but it is from the 20th century onwards that they are studied in depth based on the language theories of pure visibility. From the artistic historical perspective, Konrad Fiedler and from the aesthetic perspective Johann Friedrich Herbart. An aesthetic theory was built on the theory of artistic seeing. Each artist has their unique representational codes and their language. Is art a language in itself? It's a question to which art history and aesthetics have devoted great debates. As Pierce points out every artifice that enables practitioners of science to operate an abstraction. Art moves between a symbolic form and emotions meanwhile some trends in contemporary art underline the disappearance of the symbol in contemporary art. For this purpose, it applies the approaches of Charles Sanders Pierce, Omar Calabrese, and Umberto Eco as regards semiotics and Rudolf Wittkover and Erwin Panofsky as regards art history. This paper will link the discourse of sculpture and the social function of the artist, which is based on denouncing or making society reflect on important issues.

KEYWORDS: Art, Body, Realities, Sculpture, Semiotics

A Symbol-Centered Perspective on the Interaction between Artists and Viewers (submitted by ELIZAVETA BELAIA)

ABSTRACT: The lack of visual literacy among the viewers of contemporary art often leads to misunderstanding of works or outright failure of interpretation. On the one hand, contemporary art could be perceived as a series of easy and superficial works, mainly for entertainment, which do not rival the works of the classical authors of the past. On the other hand, some people consider contemporary artworks as conceptual and blame the authors for neglecting the aesthetic part of the works. This problem leads semioticians to understand the importance of visual literacy not only in the context of understanding contemporary art but also in interaction with mass visual culture in general. In this paper, the subject matter of research is the problem of visual literacy through the prism of the semiotic approach. The goal of this paper is to inquire how to improve the communication between artists, curators, and audiences, emphasizing the role of visual education in successful communication between the art world and its audience. In the theoretical part, the paper will discuss the research of Juri Lotman, Jean Baudrillard,

John A Hortin, and others. This investigation also has a practical part based on contemporary artworks. Comparing theory and practice could identify the language and ways in which artists ' ideas become understandable to the public.

KEYWORDS: Communication between Artists, Curators, and Audiences, Visual Culture, Visual Literacy, Understanding Contemporary Art

All That Remains:
Semiotics of the Cultural Asset after the Loss
(submitted by RUGGERO RAGONESE)

ABSTRACT: At the 2013 Venice Biennale, Vietnamese artist Danh Vo exhibited a large wooden frame. It was all that remained of the canvas of the Nativity with St. Lawrence and St. Francis of Assisi by Caravaggio kept in the Oratory of San Lorenzo in Palermo until October 17, 1969, when it was stolen by unknown persons (apparently by the Mafia). Since then, traces of the painting have been lost, remaining to this day one of the most important and unsolved art thefts in history. The frame with the crossed wooden arms still bore visible signs of the fixing nails and traces of the outer part of the stolen canvas. Taking a cue from Danh Vo's work, the paper wants to dwell not so much on what was there before 'loss' (theft, destruction, ruin), but on what remains after the end or mutilation of the 'cultural asset'. What is the aesthetic and semiotic status of 'remains', of 'relics'? How can they be resemantized beyond and beyond their relation to the lost, ruined, or displaced object? Above all, though, this paper will try to investigate the relationship between the empty form of the frame, even in its dimension of hole and void, and the complex relationship between enunciation and utterance detectable within the definition of Cultural Heritage. An impersonal form of enunciation and yet at the same time an extreme and liminal authorial trace, 'the rest' of cultural heritage becomes the inevitable origin of any re-reading and re-interpretation of the source space.

KEYWORDS: Authorial Trace, Cultural Asset, Cultural Heritage, Enunciation and Utterance, Semiotic status of Remains, Source Space

How Dancing Cyborgs, Robots, Avatars, and Holograms in Performing Arts Affect Audience Reception (submitted by ELODIE VERLINDEN)

ABSTRACT: This paper departs from the ascertainment that 'to dance is human' but dancers on stage may be cyborgs, robots, avatars, or holograms. The boundaries between these creatures and their creators are sometimes blurred (voluntarily or not). The phenomenon involves technology (including artificial intelligence or deep fake) broadening their use, strengthening this confusion, and deepening the so-called weird valley. If (modern, post-modern, and contemporary) dance challenges traditional spectatorship schemes in performing arts (often based on narratives), these Unidentified Dancing Beings (UDB) emphasize dance specificities, forcing the spectators to question their relationship with dancing movements and their authors. , Several questions arise here, as, Is movement still expression if it is automatically replicated by a robot? Can mirror neurons be activated if these UDB are not recognized as congeners? Are the movements interpreted by the audience as icons and/or indexes and/or symbols? Are these movements "natural" enough to convince or do they create trouble…? The paper will attempt to answer these questions through examples in dance performances analyzed with different semiotic theories and will underline how this shift is editing the spectator's routine when attending performing arts in general and dance in particular.

KEYWORDS: Avatars, Cyborgs, Dance, Performing Arts, Robots

Semioesthetic Devices and the "Reality" of Atmospheres: Some Reflections on *En Amour* by Adrien M. & Claire B. (submitted by VALERIA DE LUCA)

ABSTRACT: How do immersive artworks predispose the aesthetic experience of actors, both performers and visitors? From a semioesthetic perspective, it must be problematized in the light of the notion of practice: a proto-scene is set up and detached from the background while ensuring not only continuity of experience but all continuity of the variations that form all experience. As Baptiste Morizot and Estelle Zhong Mengual argue when speaking of the temptation of contemporary art, external observers are witnessing a phenomenon of unavailability of certain works, which affects the relationship they have with the subjects who visit them. The aesthetics of the encounter aim to reinvest a salience, which restores

the temporal thickness necessary for the emergence of an experience. With these considerations in mind, we'd like to examine how an individual in love delivers or not on its promise to be an "installation experience". This is a 2024 creation by duo/compagnie Adrien M. & Claire B., working at the frontier between visual, digital, and performative arts. Starting from the idea of image-atmosphere, we're going to discover the device set up at the Paris Philharmonic Hall (*Philharmonie de Paris*). As in other cases of guided performances, crossing and, conversely, remaining (and moving) together in a poly-sensory space can suggest the call to other semio-somatic modalities capable of orchestrating the perception and emotional tone of the actions to be performed. This is therefore intended as a real "test" and feedback that will also enable practicing semioticians to enhance the semiotic interest of the articulation between device, performative situation, and theatrical semiology.

KEYWORDS: Atmosphere, Experience, Immersion, Performance, Theatrical Semiotics

Intertextuality and Audiovisual Translation: Translation of Intertextual References and Allusions in Stranger Things (submitted by Evdoxia Anais Karagianni)

ABSTRACT: The following presentation studies the case of translating intertextual references and allusions in audiovisual texts and, more specifically, the case of the TV show Stranger Things, which is shown on Netflix. This paper aims to analyze the translation of intertextuality through the subtitles in audiovisual texts nowadays and whether it is preserved after the translation process or not. The material studied for this paper consists of excerpts of the dialogues in the show, which include references to other texts of the 1980s popular culture, such as films, TV shows, songs, and games. Thus, intertextuality was studied mainly at the linguistic level. The author of this presentation examined how these references were translated each time by the subtitler. The analysis of the material has shown that most explicit references are preserved unless the subtitler thinks that they cannot be understood by the Greek-speaking audience. In that case, the subtitler proceeds to substitute the reference with a fixed phrase or a proverb of the Greek language. If the intertext is thought to be known by the Greek audience, then it is conveyed

in the target language as it is. But when the translator feels that the reference will not be understood and that the viewer does not have the textual experience needed, or when the reference can't be translated, then it has to be lost, so that the text which occurs as a result of the translation process is coherent.

KEYWORDS: Audiovisual Texts, Intertextuality, Popular Culture, Subtitling, Translation

Suture, Rupture, Montage: Film and the Monstrous Image (submitted by VIKTORIJA LANKAUSKAITĖ)

ABSTRACT: The paper begins with a claim that the possibility of seeing the things that would be too horrific in the real world, and the ability to paralyze, holding one's gaze adhered to the screen, made cinema especially fitting for the horror genre and the monstrous images. This paralyzing effect of film has also been explored through the notions of suture and rupture, which describe the integration between camera shots and the viewer, the ways they are "stitched" together, or the ways the integration falls apart. Although these notions can often be discussed as formal properties of cinema, the present paper argues that when it comes to horror and monstrosity, they correspond to both its contents – involving diegetic horrific images – and its form. Defining different approaches to portraying monstrosity in today's cinema, with both positive and negative attitudes towards monstrous characters and images, and exploring an empirical approach, the presentation shall analyze two full-length features – Guillermo del Toro's *Pan's Labyrinth*, 2007) and John Krasinski's *A Quiet Place* of 2018, with the aim at investigating the presence and significance of suture and rupture, as well as montage, and several other related aspects of film grammar, such as composition, framing, camera angle, and others and determining their patterns and connections to the content.

KEYWORDS: Film Grammar, Monstrous image, Montage, Rupture, Suture

Mascarons – Heads in the Architecture: Montage in the Architecture of Mikhail Eisenstein Previous to His Son Sergei. Cephalic Semiosis and the Modalizations of Thymic Categories (submitted by ALTTI KUUSAMO)

ABSTRACT: In the first years of the 20th century architect Mihail Eisenstein changed his style and planned more than ten youth houses in Riga, most of them

in Elizabetes and Alberta streets. The Facades of these buildings are filled with mascarons, from serene Greek faces to medusa figures and huge melancholy profiles flanking the lunette of the building. The purpose of this paper is to analyze the mascarons of M. Eisenstein's buildings according to the theory of montage coined by his son, Sergei Eisenstein. The carnal architecture of M. Eisenstein consists of the" simultaneous co-existence" of mascarons and architectural decoration with "sharp juxtapositions" and "contrasts" with "shock cuttings" of details of different pictorial "segments." Mascarons form a certain system of eyes for architecture – and with its *découpages* it still refers to the other sign system (with its quadri riportati), architecture. An important aspect is the cephalic dimension of the heads: mostly they are at the top of the building and put high ('monter' → 'montait'), close to the roof, and in this way can be compared to the system of the Greek column orders – and finally to the human body. Faces also represent various mental states and "attractions" (S. E.) which can be distinguished according to thymic categories. A contrast between chthonic and Cephalic dimensions accentuates differences in the thymic signification (low: animal pathos, anger/colere with repulsive accents versus high: serenity (*tranquilité* with attractive accents).

KEYWORDS: Cephalics, Mihail Eisenstein, Mascarons, Montage, Thymic Categories

Gothic Semiotics Unveiled: Analyzing Vampire Motifs in *Only Lovers Left Alive* and *Let the Right One In*

(submitted by EVANGELIA SAKELLARI)

ABSTRACT: To begin with, it has to be exposed that the Gothic genre encompasses a rich tapestry of symbols, themes, and narratives and constitutes an important part of popular culture. Hence, this paper attempts a semiotic approach to certain themes of the 2014 film, *Only Lovers Left Alive*, and the 2008 film, *Let the Right One In*. It also endeavors the assessment of their relationship with the Gothic genre by exploring Gothic motifs. Based on the theoretical framework provided by semiotics, narratology, and Gothic literature, the films were analyzed and compared. Employing narrative and paradigmatic analyses following Algirdas Julien Greimas' theory of structural semantics, the study attempts to unveil the Gothic elements embedded within the narratives, with a special focus on the vampire

archetype. Through the paradigmatic analysis, it emerges that the two films present Gothic characteristics that classify them in the universe of vampires and the Gothic genre. Research has shown that important themes found in the films are loneliness and romantic love or companionship. The paper further concludes that the evolving portrayal of the vampire archetype reflects broader cultural anxieties and desires, serving as a vessel for exploring contemporary fears. Ultimately, the research done for the aims of this paper shows the dynamic interplay between semiotics, narrative structures, and Gothic tropes in shaping cinematic depictions of the vampire figure and its connection to societal fears and aspirations of each cultural context.

KEYWORDS: Cinema, Gothic Genre, Paradigmatic Analysis, Semiotic Analysis, Vampire

Reality and Cinematic Language:
From Pasolini to Semiotics, to Pasolini Again
(submitted by EDUARDO GRILLO)

ABSTRACT: This paper begins the statement that more than sixty years ago, a wide-ranging debate took place among film scholars. At the center of that controversy was Pier Paolo Pasolini's theory on the relationship between cinematic language and reality. As is well known, Pasolini was reproached by semioticians for establishing too direct a relationship between them. The debate was largely inconclusive, leaving the contenders in their positions. However, after decades of silence, several contributions have been published on the topic announced in the title, especially within the Italian semiotic community. These contributions aimed to reconsider Pasolini's theoretical work; interestingly, they all seem to recognize that Pasolini's theory was far less naive than it appeared at the time, being a theory of intersemiotic translation *ante litteram*. In this sense, Pasolini would have anticipated certain developments in semiotic theory, seeing the relationship between artistic languages and reality as a problem of translation. It therefore seems useful to follow the developments of this recent debate, to renew the ideas of humanity not only on the relationship between art and reality in general but also on the challenges that digital cinema poses to theorists of film today.

KEYWORDS: Artistic Languages and Reality, Art and Reality, Cinematic Language, Intersemiotic Translation

From Somatic to Semiotic: Auditory Perception in the War Works of Zofia Posmysz (submitted by ANNA TENCZYŃSKA)

ABSTRACT: The topic of this paper is the relationship between particular somatic experiences, caused by auditory perception, and a certain semiotic order created by these experiences, when they occur in an extreme situation, become repetitive and are suddenly retrieved from memory. It aims to examine this relationship in Zofia Posmysz's works, especially in her novel *Wakacje nad Adriatykiem*. (Vacations on the Adriatic), which might be read as a study of a forced hyperactivity of the subject of auditory perception, who reconstructs a story about the past based on unexpected sound stimuli heard again, but in completely different circumstances. Hence, the subject matter of the paper will be the analysis of the relationship between listening, emotions, memory, and trauma of the novel's narrator, who in her youth became an "ear witness" of a concentration camp reality. Her story is a testimony to the extent to which the compulsion to decipher all kinds of acoustic phenomena can affect human functioning in the world. Giving priority to the sense of hearing at the expense of the other senses is here associated with hyperacusis as one of the post-traumatic stress disorders. These experiences, which Posmysz described in her artistic language, are currently explored, for example, by Carolyn Birdsall in her studies on sound memories of the Nazi period, by Steve Goodman who analyzes them in the context of the relationship between sound and emotions, especially fear, or by James Martin Daughtry who examines them as a process of decoding sounds as tactical signs, serving during a war as a source of information that can save lives.

KEYWORDS: Decoding, Sign, Sound, Memory, Trauma

The Reality of Ideas: Henryk Siemiradzki's Allegorical Paintings (submitted by AGNIESZKA KUCZYŃSKA)

ABSTRACT: Henryk Siemiradzki (1843-1902), before becoming a painter, gained a degree in the natural sciences during the period of the greatest intensity of positivist tendencies. Probably for this reason, the academic formula *doctus pictor* (learned painter), in his case took an extreme form, leading to easily recognizable inconsistencies in the representations of reality he produced. Siemiradzki's allegorical paintings are particularly good examples of the signs, which are in a

continuous mutability when referring to prominent theorists of semiotics. The scientific need to rationalize and disambiguate the image confronted with traditional visual codes, such as allegory produced paradoxical effects, bringing rationalized allegory close to a rebus. On the other hand, the modern technique of photography used by Siemiradzki as a workshop aid led to the visual disambiguation of allegorical figures. The photos helped materialize his vision, but at the same time, they took part in a process that made specific use of their relationship with reality - the relationship of index. By generating an extremely convincing view of a non-existent reality, this type of image retroactively "denaturalized" reality itself, arousing suspicion that the world people live in is constructed similarly. It is interesting to note that the most famous Siemiradzki's allegories are painted on the theatre curtains (Teatr Słowackiego, Kraków, 1894; Teatr Miejski, Lwów, 1900).

KEYWORDS: Allegorical Painting, Index, Photography, Rebus, Simulacrum

Nature as a Semiotic Reality in the Works of Marina Tsvetaeva (submitted by ELENA JANCHUK)

ABSTRACT: This paper, aiming to contribute to the panel on Semiotic and Artistic Realities will introduce the participants of the 2024 IASS-AIS congress to a systematic analysis of signs and the reality of nature in the works of Marina Tsvetaeva. The semiotic reality of nature in Tsvetaeva's work developed as a reaction to the representations of the natural world by the Symbolists, under whose influence her creativity was shaped. Unlike their disdain for nature, marked by "diabolical skepticism," Tsvetaeva proposed her unique vision. She regarded nature as one of the most beloved things in the world, believing that everything can be understood through nature, which called her teacher; she equated the laws of nature with the laws of art. According to Tsvetaeva, the goal of art is to use the reality of nature (and the visible world more broadly) as a source of symbols connecting the physical and metaphysical worlds. Nature became both an object of the poet's special reflection and a means of characterizing the reality of life and the reality of death. Tsvetaeva used signs of nature to describe actions being characteristic of love relationships while reflecting on creativity, which allowed her to engage through nature with the realm beyond reality, namely the metaphysical sphere.

KEYWORDS: Creativity, Metaphysical Sphere, Russian Poetry, Signs of Nature

The Codes of Adam Marczyński's "Variables" in Artistic Reality (submitted by ELŻBIETA BŁOTNICKA-MAZUR)

ABSTRACT: This paper addresses the topic of selected abstract paintings-objects by Adam Marczyński (1908–1985) from his 'Variables' series from the 1960s, from the perspective of the semiotic theory of Charles S. Peirce and his triadic structure of the sign. In this context, the question of the relation of the language of geometrical abstraction to the real world will also be addressed. A sign, in semiotic terms, acquires its meaning through codes that enable it to be read by the viewer. In the visual arts, the language of geometric abstraction is such a sign that clearly demands decoding. But can works created within artistic currents that programmatically reject all descriptiveness and strive to purify the image be considered an attempt to interpret reality? And if so, what connection can there be between the abstract geometric sign and the real world? Referring to the now classic classification of Peirce, one can distinguish three correlates of the sign: the signifying element of signs, the object, and the interpretant. The relationship between these three elements can become complicated when analyzing Marczyński's abstract geometric works from the 'Variables' series, whose concept is based on the active participation of the viewer. Their form (Peirce's 'representamen') is not given once but can be precisely changeable. Obtaining an answer to the question of what the 'object' is for Marczyński will allow practitioners of semiotics to shed light on its relationship to reality, as well as establish the 'interpretant' - meaning created in the mind of the sign's recipient.

KEYWORDS: Activity of the Viewer Adam Marczyński, Geometric Abstraction, Charles S. Peirce's Typology of Signs

The Salon as Art-Engined Reality – Case of Misia Sert (submitted by KATARZYNA ZIEMLEWSKA)

ABSTRACT: Reality seems to have as many dimensions as semioticians can discern and isolate - and each is usually driven by some overarching motive. Sometimes art is one of these. The most notable examples of this are artistic salons, especially of the 19th- and 20th-century Vienna, Paris, and New York...Misa Sert (aka real-life Madame Verdurin, as she was Proust's primary inspiration for the protagonist) was one of the best-known hostesses of the salons of the 20th-century Paris. Her gatherings attracted prominent figures of the fin-de-siècle society,

including Pablo, Picasso, Erik Satie, Pierre Bonnard, Pierre-Auguste Renoir, Sergei Diaghilev, Henri de Toulouse-Lautrec, Karol Szymanowski, and Józef Czapski, among many others. Using the example of Misia Godebska's salon, this paper aims to illustrate the dynamics of existential complexity within artworks. This involves analyzing selected works of art within the context, in which they were created, considering not only their creators but also the reality, in which the artists look at themselves while producing their art. Specifically, the paper will focus on the artworks whose creation and reception were strongly influenced by Misia, for example, Satie's Parade with Pablo Picasso's scenography. For such an endeavor, semiotics offers invaluable tools, including Göran Sonesson's interpretation of the concept of Lifeworld and the dynamics of *Moi-Soi* in the existential semiotics of Eero Tarasti. In the latter case, the subject's journey to become existential will be examined alongside Aby Warburg's theory of cultural development and the necessity for each artist to accept (or reject) the so-called *Pathosformen* of traditions in the past (*Nachleben*) on the dialectical path of artistic development.

KEYWORDS: Arts, *Belle Époque*, *Lebenwelt* (Lifeworld), Salon, Scenography

Meaningful Media and Music Listening: Self-Transcendence and Inspiration (submitted by ULRIKA VARANKAITĖ)

ABSTRACT: Scientific studies, focusing on positive and/or meaningful media experiences evoked by any form of the media (e.g., film, book, music, or even a Facebook post), suggest that media experiences may bring not only pleasure but also meaningful insights and inspiration. Furthermore, such experiences can reflect self-transcendence, resulting in focusing not only on oneself but also feeling more connected to others or even inspired to take good-willing actions in the real world. One of the most powerful media in this context is music which has never been so easily accessible due to technological progress, specifically, active music listening involves creative extramusical processes including emotions and visual imagery which vary depending on musical pieces, listeners' musical perception, and their socio-cultural environment. Therefore, listening to music may also evoke meaningful insights, inspirational states, and self-transcendent experiences; in fact, studies show that music is the number one media source for seeking inspiration. This paper focuses on meaningfulness, self-transcendence, and inspiration from

the perspective of music psychology and musical semiotics and presents the most recent empirical data on listeners' perceptions and tendencies in Lithuania, also exploring the thin line between listeners' personal (inner) and social (outer) experiences since individual extramusical associations are greatly influenced by the listener's socio-cultural environment including other media.

KEYWORDS: Meaningful Music, Musical Perception, Music Psychology, Self-Transcendence, Media Experience

❁ [PA] Jerzy Pelc and Polish Semiotics (convened by TADEUSZ CIECIERSKI, MAŁGORZATA GAMRAT, and FILIP KAWCZYŃSKI)

Two Ways of Using Signs: The Logical Conception of Meaning as a Way of Using Expressions

(submitted by URSZULA WYBRANIEC-SKARDOWSKA)

ABSTRACT: This paper outlines a general conception of meaning, which is based on its understanding as a creation determined through the way of how to use linguistic expressions. The concept of meaning is derived from ideas outlined independently by Ludwig Wittgenstein and Kazimierz Ajdukiewicz. As such, it was equalized with the notion of the so-called functional approach to the analysis of natural language in the logical semiotics of Jerzy Pelc. This approach is marked by the manner of taking into consideration the use of expressions. Following Pelc, logicians may distinguish two understandings of this statement: in the first of them, the manner of use concerns only the expressions as tokens (material signs); in the other, the manner of use (meant as usage) characterizes the meaning of expressions as types (classes of expression tokens). This manner is somehow built into the meaning. The relation of use, concerning all the relations of physical object-based reference of expressions as tokens made by users of language, will constitute a primitive notion of the theory outlined here. The relation use, or usage is, on the other hand, a relation defined through the relation of use, and, as such, it is applied by users of a language for expressions as types. The meaning of the expression as a type 'e' is defined as an equivalence class of the relation that possesses the same manner of use (usage) of all types, which are determined by the

type ‘e.’ This meaning may intuitively be understood as a common property of all expressions as types possessing the same manner of use as the expression ‘e.’

KEYWORDS: Denotation, Meaning Token-Type Distinction, Expressions as Tokens or Types, Use of Tokens or Types

Jerzy Pelc on the Notion of a Lie
(submitted by JOANNA ODROWĄŻ-SYPNIEWSKA)

ABSTRACT: Recent years have seen an increase in interest in a proper definition of lying. A need to account for bald-faced lies has led many to modify a traditional, Augustinian, definition of lying, which requires that the liar has to say something she believes is false and has to intend to deceive her hearer. The definition that Prof. Pelc proposed in his paper “On the concept of a lie” is the following: “x is lying whenever he utters a sentence s, to which he ascribes truth value v1, and does so to have the recipient of such utterance mislead, i.e., to have the recipient ascribe to this utterance truth value v2, which is different from v1”.The definition is Augustinian in one sense: it requires that the speaker intends to mislead the hearer. However, there is another aspect that makes it anything but traditional: namely Pelc argues that v1 and v2 may also stand for the lack of truth value. Thus, one may lie if one utters e.g., a statement devoid of truth-value and makes the recipient believe that it has a truth-value. The following talk aims to assess how Pelc’s definition fares against the definitions proposed in current literature.

KEYWORDS: Bald-Faced Lie, Definition of Lying, Mislead, Liar, Jerzy Pelc

Pelc on Indexicality
(submitted by TADEUSZ CIECIERSKI)

ABSTRACT: In his works, Jerzy Pelc argued for the claim that one should replace the talk about indexical expressions with the talk about indexicality of expressions. Pelc's ideas anticipated certain views vividly discussed in the contemporary philosophy of language. This paper shall discuss how a version of Pelc's idea can be applied in replying to the answering machine puzzle and cases of non-standard uses of expressions like ‘I’. What will be offered in this paper is an analysis of the phenomena that is conservative to the classical account of indexicality. The point of departure of the paper is the observation that some proper indexicals have demonstrative uses. It will be argued that treating some occurrences of ‘now’ as

cases of such usages results in an intuitive and simple solution to the answering machine puzzle. At the same time, treating some occurrences of 'I' in an analogous manner might explain away the impression that some non-standard uses of 'I' enforce a modification of the standard semantics of the first-person pronoun.

KEYWORDS: Demonstratives, Indexicals, Indexicality, Philosophy of Language, Use and Meaning

Directival Theory of Meaning and Semantic Holism (submitted by KAMIL CEKIERA)

ABSTRACT: Directival theory of meaning (DTM) is a semantic theory developed by Polish philosopher and logician Kazimierz Ajdukiewicz in the early 1930s. The core idea of the DTM is that the so-called directives – understood as certain linguistic rules that direct members of a given linguistic community to linguistically behave in a particular way – underlie the meaning of a given language. The set of all directives in a given language constitutes its inferential profile that can be reconstructed in a language matrix. The meaning of any expression in a language is understood, then, as its place in such a matrix. Thus, instead of thinking about the meaning as primarily fixed by terms' reference, the DTM allows thinking about the meaning as fixed by the place of the expression in the whole structure of a language. In that spirit, the DTM can be seen as a progenitor – though unfortunately mostly neglected – of highly fashionable holistic semantic theories of the second half of the 20th century, such as inferentialism or functional role semantics. This talk aimed at showing why the DTM should be understood as a holistic approach to meaning and argue that it has certain merits that seem prima facie advantageous to the more popular holistic approaches to meaning.

Keywords: Semantic Theory, Directival Theory of Meaning, Holistic Approach to Meaning, Kazimierz Ajdukiewicz, Linguistic Community

Explanation and Definition (submitted by MACIEJ SENDŁAK)

ABSTRACT: While seemingly straightforward, conceptual analysis faces a philosophical challenge known as the paradox of analysis. This paradox emerges from the tension between two essential conditions that conceptual analyses should meet: (a) expressing necessary identity truths and (b) providing informative

statements. Historically associated with thinkers like George Edward Moore, Gottlob Frege, and Cooper Harold Langford, this paradox questions the feasibility of conceptual analysis, as some view the conditions as impossible to satisfy. This paper aims to explore such an approach to this paradox that draws on the intriguing resemblance between real definitions and laws of nature. This resemblance originates from the fundamental purpose shared by both conceptual analysis and laws – that of providing explanations for phenomena. It's important to note that some argue that while laws offer 'why-explanations,' conceptual analysis generally provides what-explanations,' often referred to as explication. This paper will argue that one can be rephrased in terms of the other. Therefore, just as "Vixen is the female fox" explains what a vixen is, it also explains why every vixen is female. Likewise, "Water is H_2O" serves to explain the nature of water and answers why every sample of water is a liquid with the structure H_2O. This parallel highlights the explanatory role shared by both real definitions and laws of nature. Grounded in the seminal works of philosophers like Kazimierz. Ajdukiewicz, renowned for his discussion on real definitions, the paper posits that the role of such definitions allows practitioners of semiotics to shed new light on the mentioned paradox.

KEYWORDS: Explanations, Explications, Definitions, Conceptual Analysis, Paradox of Analysis

Words on Frege's Puzzle
(submitted by MACIEJ GŁOWACKI)

ABSTRACT: In his *Begriffsschrift* of 1879, Gottlob Frege presents both the first statement of the famous Frege's Puzzle and the first, metalinguistic solution to it, based on the idea that the difference in cognitive significance between identity statements of the form "a=a" and "a=b" is due to difference in names. However, in his treatise, *Über Sinn und Bedeutung* of 1892, Frege abandons this view in favor of a solution based on his distinction between sense and reference of the proper name. Despite many acknowledged problems of this second Fregean solution his metalinguistic approach had been, until recently unjustly neglected. This paper will discuss the prospects of resurrecting Frege's original solution using the framework of elected authors dealing with the metaphysics of words. At first, there is a need to develop a naturalistic idea of proper names as historical collections of uses essentially referring to the name's bearer. This paper will discuss two main

problems raised by Gottlob Frege while treating sense and meaning, namely the problem of arbitrary link between the name and its bearer, and the problem of the possibility of a posteriori knowledge of true identity statements. This paper aims to show that these two problems have plausible solutions. In the end, the subject matter of a methodical discussion will constitute the modal properties of names through the lens of the theory outlined in this paper, especially concerning the hotly debated discussion between metaphysical stances of necessity and contingency.

KEYWORDS: Contingentism, Frege's Puzzle, Metaphysics of Words, Necessitism, Sense and Meaning

Ineffability, Knowledge, and Content(submitted by KRYSTIAN BOGUCKI)

ABSTRACT: Ineffability is a traditional topic of philosophical and religious discourse, discussed by Plotinus, Meister Eckhart, John of the Cross, and Al-Ghazali, among others. More recently, it has been considered with idealism, skepticism, and practical knowledge. The most famous discussion of ineffability appears in Ludwig Wittgenstein's *Tractatus Logico-Philosophicus*, where one finds the distinction between 'things' that can be said and 'things' that cannot be said but only shown. Surprisingly, it is difficult to find an exhaustive analysis of 'things' that cannot be said but only shown in the classical Wittgensteinian literature. The first part of this talk will characterize what it means that something cannot be said, but only shown. The argument will be put forward that Wittgenstein distinguished four types of ineffability, (1) indescribability, (2) unassertability, (3) uninformativeness; and (4) ineffability *per se*. Each type of ineffability cannot be said for a different reason, and each has different philosophical consequences for what one cannot know and for the kinds of things, one cannot know. In the second part of this paper, the subject matter of a detailed analysis will constitute the question of which kinds of content are ineffable and what sorts of knowledge about them are unattainable according to the Tractarian conception.

KEYWORDS: Idealism, Practical Knowledge, Scepticism, Types of Ineffability

Seweryna Łuszczewska-Romahnowa on Clarity (submitted by ZUZANA RYBAŘÍKOVÁ)

ABSTRACT: Due to the founder Kazimierz Twardowski, the requirement for clarity of philosophical style was one of the important features of the Lvov-Warsaw School. Yet, there was no widely accepted definition of clarity. In addition, the members disagreed on the issue of whether or not an unclear philosophical text is a sign of an unclearly thinking author. Certain members, e.g. Jan Łukasiewicz and Stanisław Leśniewski, adopted radical positions on this question and rejected all unclear philosophical texts. On the contrary, other members of the School mentioned that this position is too radical and contains several drawbacks. Among those members was Seweryna Łuszczewska-Romahnowa. On the one hand, she was aware of the importance of a clear style in philosophy and pedagogy and saw the request for clarity as one of the great contributions of the Lvov-Warsaw School to Polish philosophy. On the other hand, she stressed that swift discarding of obscure texts can do more harm than good. She argued that in philosophy (as well as in science) even unclearly formulated theories can produce valuable results. Seweryna Łuszczewska-Romahnowa discussed clarity on several occasions. This talk will focus on two of them, her discussion of clarity in Kazimierz Twardowski's work and the paper 'Ambiguity in the language of science' published in Jerzy Pelc's collection 'Semiotics in Poland 1894–1969'.

KEYWORDS: Lvov-Warsaw School, Clarity, Clear Philosophical Style, Seweryna Łuszczewska-Romahnowa, Kazimierz Twardowski

How to be a Good Logical Semiotician (and Philosopher in General). Towards the Lvov-Warsaw Generations Relay (submitted by Michał R. Węsierski)

ABSTRACT: It was in the Lvov-Warsaw school where a certain model of practicing philosophy and solving philosophical problems was created. The influence of Polish analytical philosophers who were representatives of this school was very wide and not limited only to philosophy. The impact of subsequent generations of this school on Polish science (including the humanities and social sciences) is also noticeable after the end of World War II. By analyzing the literature and the tradition of the didactic work of the founders and subsequent continuators of the above-mentioned school, it is possible to reconstruct the general normative

position regarding the accepted methodological and ethical pattern of scientific work. A special role in the continuation and popularization of the ideas propagated in that school fell to Jerzy Pelc. As an academic teacher and an influential organizer of scientific life, Pelc significantly contributed to the dissemination in Poland of methodological standards specific to the tradition of analytical philosophy. The paper aims to present the metaphilosophical position taken by Pelc, expressed in the texts he published and implemented in his teaching practice. Based on the reading of these works and taking into account the requirements implemented in teaching work, a specific normative perspective emerges, defining a set of directives and recommendations regarding the way of practicing philosophy, including logical semiotics, as well as conducting humanities research as such. Pelc's preferred style of practicing philosophy reflects in a clear way the approach promoted by his unique academic teachers and teachers of these direct teachers.

Keywords: Analytical Philosophy, Logical Semiotics, Practicing Philosophy, Solving Philosophical Problems

[PA] Semiotics of Sustainability: Reinterpreting Waste and Cultural Heritage (convened by FRANCESCO MAZZUCCHELLI, ELONORA CHIAIS, and MASSIMO LEONE)

The (Re-)Invention of Waste: Biopolitics and Ecopolitics of the "Matter out of Place"

(submitted by FRANCESCO MAZZUCCHELLI)

ABSTRACT: This paper suggests a semiotic perspective that situates the practices of wasting and recycling/upcycling within the general forces of preservation vs. dissipation that regulate any cultural system. The relationship between waste and the cultural dynamics of collective memory has already been explored in depth by important authors such as Aleida Assmann (who explores the relationship between waste and archives), Kevin Lynch (author of the posthumous book *Wasting Away* on the role of waste in society) and more recently by scholars such as Cornelius Holtorf (who explores the relationship between radioactive waste and cultural heritage). Moving from this background, the paper will attempt to propose an analysis of the semiotic processes of transformation through which waste is displaced from and then reintegrated into the circuits of the semiosphere, through practices of subtraction and reinvention of meaning that correspond to different

modes of sign production, where upcycling is a reinvention of both the object and the projection of a new code. Semiotics will then be the guiding theory for a 'waste-ology' (a possible translation of what Paolo Fabbri called 'scoriografia' in Italian), which claims that there is a system of waste parallel to Baudrillard's "system of objects". The focus of this paper in particular will be placed on plastic waste, a seemingly 'matter out of place' that ends up producing particular "places of waste".

KEYWORDS: Cultural Heritage, Cultural Memory, Materiality, Upcycling, Wasting Away

The Semiotics of Parsimony in the Digital Era
(submitted by MASSIMO LEONE)

ABSTRACT: This paper proposes a novel semiotic approach to conceptualizing emptiness, silence, and absence, framing these notions not merely as lacks or voids to be filled, but as potent, meaningful spaces that warrant deeper exploration and valorization in the present hyperconnected digital era. Drawing upon the metaphor of the darning mushroom—an object that symbolizes repair and restoration—it advocates for the semiotics of parsimony, thoughtful restraint, and conservation in the engagements and expressions of people. This approach is deeply entwined with the etymology of "parsimony," rooted in the practice of sparing use and careful management, extending beyond financial contexts to encompass humans' digital footprints and interactions. By re-evaluating the semiotic significance of absence and silence, this work challenges the prevailing compulsion towards continuous presence and output, suggesting that in the spaces people choose not to fill with the words they decide not to utter, and in the digital territories they opt not to colonize, there lies a profound form of communication It argues for a semiotic framework that appreciates the value of the unoccupied, the unsaid, and the unexpressed, as active choices that speak volumes about cultural and individual identities in the contemporary landscape. Through this lens, recycling becomes an act of semiotic revaluation, giving new life and meaning to absence and emptiness as deliberate, meaningful engagements with the world.

KEYWORDS: Absence Communication, Cultural Restraint, Digital Parsimony, Semiotics of Emptiness, Valorization of Silence

Art, Fashion, and Waste: Upcycling in the Contemporary World (submitted by ELEONORA CHIAIS)

ABSTRACT: The idea of recycling in connection with the fashion industry has experienced, over the years, a fortune that could be described as fluctuating. The practice of 'putting something old back into use, reusing, repurposing' has gone – season after season – from the fashionable stigma of 'so last year' to the fashionista-thrill of the vintage total look. Now this practice enjoys an unprecedented success with the upcycling phenomenon. This term, which refers in a literal sense to the process of creative recycling capable of making the new object acquire a greater value than the original, is now a must for many luxury brands. Indeed, the fashion system's interest involves, in the first instance, the creation of collections and individual garments, tying in with the themes of sustainable fashion. On the other hand, however, the practice of upcycling, which represents a topos in the world of art, has also been reinterpreted in purely artistic contexts (connected with fashion creation). The presentation, from these initial considerations, aims to investigate the consequences of the resemantization of the term recycling in the fashion industry in light of the new myth of upcycling. The aim of this paper will therefore be to investigate the valorization of upcycling in contemporary times, starting with the belief of Tony Cragg, a British sculptor, according to whom someone's viewpoints, or the range of criteria, which are decisive whether certain elements of the natural or man-made world appear as 'magnificent or ugly' in whatever circumstances.

KEYWORDS: Creative Recycling, Fashion System's Interest, Fashionable Stigma, Luxury Brands, Valorization of Upcycling

Rethinking Objects: The Modes of Existence of 'Waste' (submitted by MARTINA GRINELLO)

ABSTRACT: 'Waste' is a discursive object whose identity is determined by the intersection of discourses ordered by the cultural codes that emerge from hybridization with capitalist logic. This identity currently qualifies it as a space hidden by the logic of capitalism, which makes only certain phases of the object's existence visible. At the level of enunciative practice, waste can be understood as a semiotic form. Thus, it's the result of a process of potentialization from an earlier realized

state. The potentialization regulates its hiddenness, which legitimizes the intense pollution that is difficult for the consumer to quantify. Consequently, waste is not something that falls out of the cycle of signification, but takes on a specific role in the object system of capitalism. The permanence of waste in the cultural system is evidenced by the fact that it continues to produce effects that fall back on the structure. What is called 'recycling practices' in this paper constitute those simply redefined modes of existence of the object that might convert the potential into the real because recycling also means actualizing the semiotic form of the waste while making it available for further realization. Some of those modes of actualization respond to 'invented' cultural codes that rethink the capitalist one. This is the case of the artist Antonio Berni, who in his works, recognizes in waste an agency capable of influencing the contemporary social organization of South America. In this way, 'waste' really becomes part of the shared cultural heritage.

KEYWORDS: Cultural Codes, Intense Pollution, Modes of Existence of Waste, Shared Cultural Heritage

"I cannot live without the Sea (and the Waste):" Sea/Land Exchanges, Waste Use, and Social Transformations among the Moken in Surin Islands (submitted by FEDERICO MONTANARI)

ABSTRACT: Besides the formal distinction between sea and land, and the process of territorialization of adjacent waters, a more complex social process of sea/land exchanges and conversions takes place. This contribution discusses socio-semio-ethnographic notes and qualitative data collected in a recent fieldwork investigation (January–February 24) of collective representations of the relation with the sea among the Moken (Surin Islands) and the Urak Lawoi (Ko Lipe) of the Andaman Sea. The case studies show the social change 'between land and sea' process where these so-called Sea people are entangled in complex dynamics involving natural parks, industrial fisheries, and profit-oriented tourism. One of the emerging issues concerns the traditional way of disposing of waste that the use of plastics undermines. The Moken have now been forced to live in villages on stilts on the beach. And the pile-dwelling in addition to being their home is also from where they dump their waste for the tides to catch, but it comes back to them on the beach. And the national park as a state institution pays them something to collect

the plastic. Thus a special relationship is created with plastic waste; also of a ritual type. This paper aims to show not only this phase of fieldwork but also to sketch the way trash and waste enter a circuit of both a traditional culture and transformations of this same culture with institutions, and tourism.

KEYWORDS: Ethnosemiotics, Maritime Socio-Semiotics, Material/Immaterial Transformations, See/Land Relationship, Territorialization

Plastic Troubles: From Decay to Re-Semanticization and Back Again (submitted by GABRIELE GIAMPIERI and SILVIA ZANELLI)

ABSTRACT: Objects can be understood as a network of relations and practices, as a crossroad of natural, discursive, and social dimensions. From this perspective, waste represents a challenging semiotic token being de-semanticized of its value, an emblem of the anti-heritage. The so-called Wastocene spontaneously evokes the problem of communication and inheritance. Waste is a problematic object; thus, the question arises, how can future generations deal with this 'difficult inheritance'? Accordingly recycling and upcycling plastic furnishes one of the most extensive instances of interdependence between two chains of processes, cultural and material, constituting a single genesis of individualization. Plastic potentiality has been tested by exploring its malleability and pliability (tires, tapes, cellophane, clothes) as well as its tough strength (radios, telephones, turntables, then computers, and household objects). The manipulation of plastic creates a medium for the actualization of cultural phenomena such as the globalization of commercial distribution, long-distance communications, popular access to information, music, recreational activities, the revolution of consumption, the entire audiovisual language, and the emancipation of customs. Subsequently, the plastic upcycling techniques allow its dynamics to acquire the characteristic of circularity as they permit its reintegration into social spaces. The paper will highlight how both features, circularity, and commensurability between heterogeneous modes of existence, are predicted through the theory of enunciative praxis and advance hypotheses on how potentialization can hold material and cultural perspectives.

KEYWORDS: Heritage, Plastic, Re-Semanticization, Upcycling, Waste

Upcycled Food: From Matter to Meaning (submitted by SIMONA STANO)

ABSTRACT: This paper starts with the statement that, in response to the major sustainability issue of food waste, a new trend has become increasingly popular in recent years, namely upcycled food. Aimed at creating high-quality products from what is generally discarded, this trend extends far beyond the material level, involving interesting meaning-making processes. Referring to respective authors and bibliographical sources, the author of this paper will point out two types of upcycled foods that can be identified. One type consists of the alternative use of ingredients otherwise wasted, being saved from the threat of being thrown into disposal, and the other is based on the idea of a novel use of substances that are generally considered inedible or remain under-used (for instance, because they do not comply with the aesthetic standards of large-scale retail trade). While in the first case, there is an 'added value' projected onto upcycled food that relies on its 'anti-waste' potential, in the latter it reaches up to the level of edibility, or, better, to human 'perceptions of what is edible and what is not. Not only does this problem remind the researchers of how food establishes itself as a communicative system consisting of a body of images while providing a protocol of how to use them, in what kind of situations, and through what kind of behavior. Moreover, the paper also will highlight the potential of (anti)waste as a key category for understanding cultural value. Finally, the analysis of specific case studies will be provided to allow potential researchers to further explore such dynamics, reflecting on the processes of (re)semanticization fostered by the upcycling movement, and their main effects on meaning.

KEYWORDS: (Anti)Waste, Alternative or Novel Use, Perceptions of Edibility, Semiotics, Upcycled Food

From Wasteful Expenditure to Wasteless Up-Cycling: A New Ecological Framework for Fashion Products (submitted by FRANCESCO PILUSO)

ABSTRACT: Beyond the economic principle of satisfying individual needs, production and consumption adhere to a broader principle of social reproduction. Practices such as 'potlach' (a gift-giving feast) and 'dépense' (spending of excess

energy not required for life) stand in opposition to the notion of utility, turning 'wasteful expenditure' into forms of social differentiation and reciprocity. What remains outside the individual production-consumption cycle can be thus reintegrated into the social circuit as exchange material. Fashion has always fulfilled this social function, regulating the exchange and communication of signifying differences up to their complete evanescence and exposure in the concept of look. In the contemporary environmental crisis, fashion itself must grapple with the materiality of its own 'accursed share' that requires to be embraced into a global ecological circuit that exceeds both economic flows and social 'image-escapes'. Taking into account the operations of selected fashion designers, and fashion projects, this paper aims to analyze contemporary practices of upcycling that stress the irreducible materiality of their products. A renewed focus on the material aspect of these fashion signs does not imply their reduction to inert objects but substantiates and transforms their symbolical and social value. The circularity of up-cycling considers not only the temporal trajectory of fashion objects but also their spatial dimension, and their environmental impact, in terms of physical relationships with other social bodies. It is through these forms of social reassembly and bodily hybridization that one can trace the agency of fashion products, emancipating them from a traditional (anti-)fetishistic interpretation.

KEYWORDS: (Anti-)Fetishistic Interpretation, Fashion, Upcycling, Utility, Wasteful Expenditure

Reinterpreting Waste through Upcycling: The Case of Frakta Bag
(submitted by CAMILLA ROBUSCHI)

ABSTRACT: This paper aims to present the practice of upcycling as one of the most virtuous in terms of sustainability and of reintroduction of waste into cultural heritage. While recycling is a wasteful process in which the material is processed and its quality degraded, upcycling consists of transforming the waste, increasing its value, and reintroducing it into the cultural heritage through a creative translation. To better understand the importance of a semiotic study in this direction, this paper presents as a case study Frakta, the iconic blue bag by Ikea, which - especially since 2017, when Balenciaga presented its very expensive Carry Shopper Bag, which is very similar to Frakta - has become an international cult object

of upcycling. One can then see how Frakta, which is considered waste because it suffers a loss of meaning as a commodity, is transformed into anti-Covid masks, dresses, hats, and so on. In these cases, according to Jean-Marie Floch's classification, the added value is ludic-esthetic and not critical or utopic, as in other famous upcycling examples such as Freitag, whose ecological goal is explicitly stated in the product description. Other elements taken into account in the semiotic analysis of this type of upcycling are the fact that Frakta itself is a virtuous example of recycling, the display of the Ikea logo in upcycled objects and the spread of this practice first via the Internet and then through major sustainable fashion brands.

KEYWORDS: Added Value, Cultural Heritage, Recycling, Upcycling, Waste

Toxic Heritage: Plastic Pollution's Impact on Culture and Ecological Memory (submitted by NICOLA ZENGIARO)

ABSTRACT: Plastic has rapidly become the characteristic material of the current Plastic Age, determining part of the archaeological record and a new category of cultural heritage. The presence of plastic waste material, stratified across ecosystems worldwide, can be conceptualized within the semiotic discourse as a toxic heritage. This extends into the future, acknowledging that waste materials undergo a phase of plasticity, transitioning from elasticity to eventual fracture. The analysis aims to illustrate, firstly, how the evolving forms of plastics, originating as mundane everyday objects, transform into heritage artifacts, only to degrade into potentially hazardous micro- and nano-plastics, subsequently diminishing in significance as heritage and often becoming environmentally destructive. Furthermore, this study will examine the ecological impact of plastics, analyzing plastic waste from both semiotic and ecological perspectives. It will elucidate how plastic waste disrupts ecological memory, which denotes the influence of past states or experiences on present or future responses by ecological communities. The purpose is to show how plastic changes the debate on cultural and natural heritage, connecting them through the insights offered on current response strategies to the plastic problem. This will be demonstrated through various case studies showcasing strategies and methodologies for reinterpreting plastic waste and addressing the issue through action-oriented approaches such as recycling, upcycling, artistic interventions, toxic tours, museum activism, and citizen projects. These strategies

establish the vital role that heritage initiatives must take in reshaping the future of waste materials within a framework of sustainability, exploring the historical and mnemonic significance of plastic.

KEYWORDS: Ecological Memory, Heritage Artifacts, Plastic Age, Plastic Waste, Toxic Heritage

The Environment as a Conflictual Construction: Semiotic Analysis of Conflicts and Negotiations around the Meaning of Sustainability and Environmental Justice (submitted by PIERLUIGI CERVELLI)

ABSTRACT: This communication aims to investigate the environment - particularly about issues of sustainability and environmental justice - as a socio-cultural construct, following J. Lotman, A.J. Greimas and B. Latour theoretical insights and analytical frames. This will be accomplished by analyzing the narrative and discursive organizations of the first political text that dealt with it, the 1998 Aarhus Convention, and the interpretive conflicts that have accompanied its subsequent amendments, over the past 25 years, through consideration of the intertextual network related to the debate and subsequent transformations since its adoption (in 2001). The communication aims to produce an analysis of the social construction of the environment and a cultural object by highlighting, in particular (1) how its definition takes the form of a conflicting assemblage of human and non-human actors correlated with the narrative distribution of agency around it, (2) whether there are aporias and limits in the multiple processes of intersemiotic translation between texts, images, and practices necessary to put into practice and cast in the concreteness of environmental processes the general principle expressed in the Aarhus convention, (3) how it is defined the particular discursive status of environmental damage and waste, and (4) which definitions seem to indicate the points of encounter and friction between the abstractness of norms and the concreteness of situated and local risk situations. This research is funded by European Union - Next Generation EU- PNRR-M4C2-Line 1.1- project JUST4WHOM" - Project Code P2022YYR34 – CUP – B53D23030010001

KEYWORDS: Aarhus Convention, Cultural Semiotics, Environment, Sustainability, Waste

The System of Sustainability in the Face of the Challenge of Communicated Identities and Their Lack of Satisfaction (submitted by DILYANA MOLEROVA)

ABSTRACT: The system of sustainability in the face of the challenge of communicated identities and satisfaction. This paper explores the relationship between non-verbal means and clothing, as a deeply social act communicating identities and their wide range of characteristics, with the endless process of production, supply, and consumption of fashion items, signs, and symbols, followed by a sense of alienation. The paper aims to highlight the importance of balanced consumption since excessive consumption leads to the erosion of traditional values and accelerates the same process in established social structures. Hyperconsumption becomes a symbolic act reflecting the drive for individuation and social recognition while leading to a sense of self-dissolution and lack of satisfaction. The hypothesis suggests that sustainable practices provide an alternative possibility of reconfigurating the semiotics of fashion, and symbolic values, offering a new model of the relationship between the individual and clothing, thus contributing to the development of a more sustainable society. The first half of the paper concerns fashion and the clothed body as an instrument of identity expression in the social structure through the theories of Patrizia Calefato and Georg Simmel. The second half concerns the consumption of fashion items, which has become a central aspect of human identity, and the attainment of a point of productive flourishing under optimal economic conditions, which has led to a flourishing of hyperconsumption, as well as anxiety in humanity about its consequences.

Keywords: Semiotics of Fashion, Sustainability, Hyperconsumption, Non-Verbal Language System

֍ [PA] 40 Years of Musical Semiotics (convened by MAŁGORZATA GAMRAT and EERO TARASTI)

Fifty Years Off-Key: A Map of Musical Semiotics from the Italian Perspective (submitted by GABRIELE MARINO)

ABSTRACT: Music has always been a problem for semiotics, to the extent that music semiotics is the most neglected of the so-called applied semiotics. The paper will first outline how music poses several theoretical challenges to the verbally and

visually oriented semiotic episteme (especially in the Saussurean and Greimassian tradition), and give an overview of the main proposals in music semiotics that have been made over the decades. It will also refer to lateral authors who attempted to reverse the perspective on the relationship between music and language; they, therefore, proposed not to apply semiotics to music, but to use music to rethink the foundations of semiotics. The sources' literature will embrace also the positions of authors who went further and asked: 'Is language a piece of music?' The central role of classical theorists will be then emphasized, whose legacy can still be made fruitful for the semiotic study of sound and music: and thus anticipated both sound studies and theories of embodiment. Moreover, the paper will also devote attention to semioticians who laid the foundations for his theory of interpretative cooperation in experimental music. Not to be omitted should be also the pragmatic approaches which provide virtuoso examples of how musicology, music education, popular musicology, and semiotics can work together.

KEYWORDS: Italy, Linguistics, Musical Semiotics, Musicology, Popular Music Studies

The Impact of Artificial Intelligence on Music, and on Musical Semiotics (submitted by DARIO MARTINELLI)

ABSTRACT: As humans live in a historical moment in which the opportunities to create music and art multiply every day, the rapid and constant development of artificial intelligence has become a sheer revolution. Artificial Intelligence (AI) has introduced (and keeps on introducing) several unconventional approaches to music that were unimaginable just a few years ago, improving (or at least increasing) productivity and making pretty much all musical practices, from composition to post-production, increasingly accessible. The other side of the coin includes several legitimate doubts for many artists. Artistic originality, not to mention years and years of professional education, training, and skills in music, risk being lost in a vaguely dystopic future where, with a simple software plug-in, one can create an entire song in a few minutes. Conceived within a semiotic framework, the present paper aims to categorize some of the most important and recurrent employments of AI in musical creation and the music industry and to propose some reflections on this controversial issue. While, by far, not something that concerns

only popular music, AI seems to be particularly relevant for the latter: as a consequence, the paper will primarily focus on case studies that belong to the realm of mainstream and alternative pop and rock.

KEYWORDS: Artificial Intelligence, Popular Music, Music Industry, Production, Songwriting

Semiotics as a Mediator Between Musicology and Translation Studies (submitted by MAŁGORZATA GRAJTER)

ABSTRACT: Despite many efforts on both sides over the past decades, the relationship between musicology and Translation Studies has remained complicated for many reasons on the side of both disciplines. One of the possible ways out of this double dead-end road has proven to be reaching out to the basic concepts of semiotics as a methodological framework. The result is the author's forthcoming book Applying Translation Theories to Musicological Research. The paper examines how semiotics can help determine what translation means in music. Firstly, the basic semiotic concepts (sign, semiosis, and semiosphere) helped formulate the definition and scope of the term *translation*. Secondly, among translation scholars, the tendency to include sign systems other than language in the typology of translation is particularly visible. This fact opens the door for music to play a role in translation theory as a semiotic system from which, in which, and into which different texts are translated. Finally, it is semiotics that laid grounds for the contemporary theories of musical signification, starting with the Musical Signification Project launched in Paris in 1984 and Eero Tarasti's seminal book *A Theory of Musical Semiotics* published ten years later. These theories, provide the tools for deciphering musical meanings, essential for music to be understood, interpreted, and possibly translated into other systems.

KEYWORDS: Musicology, Translation, Semiotics, Musical Signification

On Subjectivity and Objectivity in the Semiotic Inquiry of Music (submitted by JUHA OJALA)

ABSTRACT: This presentation juxtaposes the subjective and the objective in the study of musical signification. It attempts a vicious problem of notions general in their essence and prevalence. The interest is largely driven by general trends that challenge the position of research in music, semiotics, and humanities. The

problem persists, for instance, in the communication of Western art music (WAM), where the performer has the task of objectively assessing the composer's objectives and mediating them, but with a personal subjective interpretation, for the breadth of the audience to subjectively experience, supposedly. the gist is that the juxtaposition is a false dichotomy that resolves to moderation on both sides, as the absolute objectiveness is mollified by the fallibility of inquiry and the absolute subjectiveness by the shared embodied experience of the world. The presentation elaborates on this, based on classical and current pragmatist conceptions of inquiry, semiosis, embodiment, hard and soft facts, and cognitive metaphors. It addresses both the body-mind and the body-social problem. The reasoning points to considering how human knowledge of a thing (our interpretation of it) conforms to interpersonal similarities: the hard facts of the normalized embodied core and the soft facts of the sociocultural agreement. The complement then comprises the realm of subjectivity. The fallibility of inquiry mollifies objectiveness, and vice versa: thanks to the shared embodiment and shared sociocultural agreements, the privacy of the subjectiveness can be made public and communicated.

KEYWORDS: Embodiment, Music, Objectivity, Pragmatism, Subjectivity

From Sacrifice to Telematic: On Music and Ritual
(submitted by PAULO C. CHAGAS)

ABSTRACT: The subject matter of this investigation constitutes the complex relationship between music and ritual, starting from Byung-Chul Han's provocative inquiry about the vanishing of rituals in the neoliberal condition of humans marked by an overwhelming influx of information and data supremacy. It explores Jacques Attali's theoretical model tracing the transformation of music from its origins in the ceremonial practices of early societies to its current manifestations. The discussion extends to the alteration of art and music through mechanical reproduction, as illuminated by Walter Benjamin, and embraces Vilém Flusser's concept of telematic dialogue as a modern paradigm for artistic creation. The paper posits that the act of listening transcends mere individual engagement, representing instead a ritualistic participation that is intricately entwined with the collective human experience. Music, as a vessel for resonance and harmony, emerges as a potent counterforce to the disintegration of traditional rituals, fostering an ethos of aesthetic forms that transcends the isolating cacophony prevalent in

today's communication-saturated society. The reinterpretation of ritualistic values through the prism of music not only deepens understanding of art but also offers fresh perspectives to counteract the introspective tendencies promoted by the prevailing neoliberal ethos. Through this lens, the paper advocates for a renewed appreciation of music's role in cultivating a sense of community challenging the atomistic and narcissistic inclinations of the current socio-political landscape.

KEYWORDS: Information Society, Resonance, Ritual, Symbolic Practices, Telematic

Attempting to Describe Techno Music Ethnosemiotically (submitted by MICHELE DENTICO)

ABSTRACT: Semiotic research on practices raises several particularly thorny theoretical questions. The relationship between the subject and the body, embedded in an intersubjective network and implicated in the fruition of places and events, takes on a central role, for example, concerning the fruition of electronic music, in the events generally referred to as "raves", the analysis of which is the subject of the author of this paper doctoral research. Raves present themselves as a perfect challenge for various theoretical and methodological questions. If "canonical" musical genres usually refer to an experience or at least refer to something else, the practices associated with certain types of music have the peculiarity of constructing it, to the point that a paradigm shift in their understanding becomes necessary, asking not-so-much what music means in these contexts but how it works. The perceptual distortions and magnifications of the participants' bodies produced by the use of drugs, which are often consumed in these contexts, make it necessary to assimilate these psychosomatic effects to the human/music interface, which needs to be further articulated so that the distortions are in the medium to act almost as a "filter" or prosthesis in a complex web of relationships. The research aims to reconstruct, through ethnographic data collection that crosses participant observations and interviews, the specific aesthetic paradigm that characterizes these events and, in this way, to understand another form of collective knowledge.

KEYWORDS: Affordances, Drugs, Ethnosemiotics, Night, Techno Music

Exploring Narrativity in Turkish Art Music: Does "Modal" Music Engage in Modal Discourse?

(submitted by PETER SALVUCCI)

ABSTRACT: This study is a preliminary investigation into the viability of narrative and modal analysis in traditional Turkish makam music, building upon the author's previous research on the stylistic aesthetics of Turkish art music and related art forms. By establishing a basis of comparison in non-tonal and non-Western music, this study proposes that the manifestation of musical narrative is a culturally-dependent phenomenon. From the socio-linguistic perspective, the 'high-context' communication codes of collectivist Turkish culture are reflected in the 'open-form' aesthetic of traditional arts, which encourages greater interpretive agency on the esthetic level. The cultural aspects of traditional Turkish art music are related to mythical logic in music concept of "figurative manifestation" in poetic logic. The mediating geographic locus of Turkish music is considered in relationship to traditional rasa theory in Indian music as a conceptual Eastern extreme, and representative narrativity in tonal music as a conceptual Western extreme. Likewise, examples of narrativity in tonal music will be compared with figurative significations in Turkish art music by semiotic analysis of artistic content. In conclusion, the abstracted, cyclical, and non-thematic nature of Turkish makam music suggests that even if elements of narrativity and modality can be identified, they serve a different function in the course of musical signification.

KEYWORDS: Modal Analysis, Modal Music, Musical Narrativity, Ottoman Music, Turkish Makam Music

The Story Of Ali Ufki-Bobovski. Notation of Turkish Music

(submitted by FÜSUN DENIZ ÖZDEN)

ABSTRACT: The first Ottoman musician to use notation to write down melodies is Ali Ufki(1610-1677). He was converted from Wojciech Bobowski(named Albertus Bobovius or Ali Beg) and lived at Enderun- Ottoman Court as a slave at the beginning. He gained fame thanks to his versatile personality and became a great dragoman in 1673. He wrote down the Turkish melodies by using European Music Notation and compiled an anthology of vocal and instrumental melodies called Ali Ufki's Mecmua, which is the unique document of Turkish musical culture of the seventeenth century. He eliminated the cumbersome transliteration, wrote all the

music from right to left, and added the words of the songs written in Turkish with Arabic script, partly, under the notes, and partly below the music. The evolution of his method is a case of acculturation between the Western system and the Islamic concept of graphism. Turkish people have learned many things from Ali Ufki not only music culture but Ottoman Culture and life. While he was inside the Ottoman Court he thought to arrange and create symbols for Music. He kept his former identity in this way and supplied to carry the Ottoman Sound as an absolute.

KEYWORDS: Notation, Open Work, Phenomenology, Turkish Music

From Musical Semiotics to Sociology: Symphony n°35 'Haffner' by Mozart, 1782 (submitted by JEAN-MARIE JACONO)

ABSTRACT: For 40 years, musical semiotics has set up two essential aspects within musical works: the presence of narrative structures and existential dimensions. These theoretical advances have considered the presence of topics and the role of the performers. These new approaches have completely renewed the study of the work of numerous composers, including that of W. A. Mozart. They showed the presence of narrative strategies. Yet, what roles do the contexts of creation, performance, dissemination, and reception play in musical meaning? Using the example of the 'Haffner' Symphony, one can identify another type of narrative, of a sociological nature, within the musical works. In July 1782 Haffner, mayor of Salzburg, commissioned a serenade from Mozart to celebrate his ennoblement. Then established in Vienna, the composer did not respect the wishes of the sponsor. He sent him a symphony. The analysis of its movements naturally reveals the presence of topics from the classical period. The structure of the work and its intertextual relationship with an aria from the opera *Die Entführung aus dem Serail*, composed at the same time, reveals a social critique of the Salzburg world, seven years before the start of the French Revolution. The sociological context therefore proves to be decisive here. It allows this paper to propose a theoretical approach taking into account the knowledge of musical semiotics and sociology.

KEYWORDS: Mozart, Musical Semiotics, Narrativity, Sociology of Music, 'Haffner' Symphony

Making Morality Part of Mozart's Piano Concerto KV 466: A Solution to Humean is-Ought -Distinction as the Basis of Musical Narrativity

(submitted by PANU HEIMONEN)

ABSTRACT: The paper constructs a theoretical framework for examining how the moral domain is brought into the musical work. This is based on an analogy to how David Hume sees the self entering the moral domain. Value neutrality of concepts would not serve the narratological aim of building an allegorical interpretation of a concerto with moral analysis. In the concerto, KV 466 first ritornello puts forward a modality of "must". The soloist enters to resist this modality and there is a corresponding change of interpretative framework to the musical episteme of classical style. This tension allows the insertion of normativity into a work's experienced content. Modality-based analysis of moral sentiments is brought at the level of music-theoretical terms such as prohibitions and permissions. A work's experienced structure is enriched by moral sentiments. Allegorical interpretation through morality is based on Kantian transcendental experience and existential semiotic theory. The latter also operationalizes normativity as deontic concepts into the music analytical vocabulary. The theoretical framework allows strings of normative concepts to be formed in a concerto movement's solo-ritornello alteration. An allegory arises from the dialogue that conveys the resistance of an individual toward society's deontic norm structure akin to Don Giovanni's unrelenting refusal of repentance. By contrast, this facilitates the transfer of evil to the Humean progressive view of human nature. Together with the formation of anaphoric relations between solo and ritornello sections, this leads to an evolving view of Mozart's concerto dialogue.

KEYWORDS: Mozart Piano Concerto, Moral Sentiment, Self, Deontic Concepts, Is-Ought Distinction

When a Sign Refers to Another Sign: Intertextuality in Franz Liszt's Songs for Voice and Piano

(submitted by MAŁGORZATA GAMRAT)

ABSTRACT: In art songs, one finds two main types of signs: verbal and non-verbal ones. The first ones inspire the others and – in consequence – both arts function in synergy. The musical signs support the poetical ones in various ways, such: (1)

music “paints” (and follows) – using its proper tools – a poetic content, (2) music is “only” a background for singing poetry, or 3) music “leads” its narration – often adding the new significations to a poetic text. This paper aims to focus on a particular case of poetry and music relationships that is a musical quotation or allusion from one song employed with a new poetic text in the other song. In that case one finds a supplementary level of meaning: the musical sign (whatever type of accompaniment it is) adds a new signification to poetry, the signification connected to the previous musical setting where the same music was connected to the other poetic text and its context. Those intertextual references were prevalent during the 19th century as a tool of communication between the composer and his/her public. It allowed the sender to engage the receivers in an “active” reception of vocal music (and all other art) and invite the public to decode all meanings, including those hidden behind the musical quotations. This comprehensive category of intertextual reference covers the diverse, frequently multi-layered significations that one finds in Liszt’s songs. Successively, this paper will show using some examples selected from this considerable repertoire of the composer’s vocal music.

KEYWORDS: Franz Liszt, Intersemiotic Relationships, Intertextuality, Music and Poetry Relationships, Songs for Voice and Piano

Helvi Leiviskä (1902-1982), the Finnish Symphonist, and her French Influences as a Cultural and Existential Semiotics (submitted by EILA TARASTI)

ABSTRACT: Helvi Leiviskä is one of those partly forgotten woman composers in her home country and completely ignored elsewhere. However, her output is truly outstanding, displaying high technical skill in composing and original style. With her four symphonies, she continues Jean Sibelius's tradition of symphony writing with neoclassical and expressionist influences also from Prokofiev. Nevertheless, in her early output, there are works like Piano Quartet Op. 1, which evokes French late romanticism in the manner of Fauré and Chausson, reaching in its slow movements a visionary sublimity characteristic of Franck, as well. In her piano works later, particularly in Sonatina the neoclassical transparent texture and sense of form remind the listener of Maurice Ravel. Likewise in her vocal work Children Fantasies op. 12 to the poems written by Uuno Kailas, Finland’s leading lyrical poet of the time, she reaches effects of childlike intonation close to Ravel’s

L'Enfant et les sortilèges and reciting speech like vocal style, somewhat like in Claude Debussy's *Pelléas et Mélisande*. Altogether Leiviskä's music is now discovered and recorded as an outstanding case of music written by women composers in the middle twentieth century, and not only as a woman composer. She displays diverse cultural influences from musical semiospheres and traditions of her own country Finland and Austrian-German classical style as well as French musical ambiance. Moreover, in a closer narrative study of her work, one can discover certain autobiographical elements namely how her theosophical worldview manifests there in the form of a highly original musical vision.

KEYWORDS: Existential Semiotics, Cultural Semiotics, Helvi Leiviskä, Musical Semiospheres, Narrative Study of Music

Antiquities and Modernity:
A Musicological Anamnesis of Antigone
(submitted by KHARÁLAMPOS GOYÓS and DANIEL RÖHE)

ABSTRACT: This coauthored paper titled "Antiquities and Modernity: A Musicological Anamnesis of Antigone" stems from a collaboration that can be traced back to Greece, in 2017, on the occasion of the inauguration of the Academy of Cultural Heritages, presided over by Eero Tarasti. The article situates itself as the final moment of a trilogy of studies on Opera and Western art music related to the myth of Oedipus. More specifically, the trilogy tackles issues familiar to clinical diagnostics, one of the key concepts of semiotics since Hippocrates, and the Oedipus complex. Moreover, the trilogy aims at a comprehension of how art depicts the pathological, thus making art a complement to clinical knowledge and vice versa. In addition, being dedicated to the 40th anniversary of the Musical Signification Project, the paper recalls Lawrence Kramer, whose first book on New Musicology was published in 1984 and marked a renewed interest in Sigmund Freud's psychoanalysis for the study of musical meaning. Nonetheless, studies in music and psychoanalysis can be found since at least 1900, when Max Graf, guided by Freud, wrote about Richard Wagner through a psychoanalytic lens. To conclude the trilogy that began with Oedipus Goes to the Opera, this study on Antigone observes how it became one of the key pieces of Greek cultural heritage in German Romanticism and throughout Europe. A closing discussion of Mikis Theodorakis' Antigone and a composition by one of the authors alludes to more recent trends in

Greek music, with Antigone remaining a relevant topic for contemporary composers.

KEYWORDS: Musical Semiotics, Cultural Heritages, Psychoanalysis, Antigone, Greek Music

Spielfiguren, Signification and Toccatas (submitted by JULIAN HELLABY)

ABSTRACT: The term *Spielfiguren* was used by Heinrich Besseler (1956) and others to refer to figurations that are performatively idiomatic to a particular musical instrument. Piano toccatas from the 19th century often feature specific pianistic figures to generate their motoric character (for example repeated notes), simultaneously shaping the musical substance. Concerning the toccata genre and Alfredo Casella's Toccata Op. 6, this paper will suggest ways in which signification may be thought to operate from contrasting viewpoints. From the perspective of the skilled pianist, the toccata's printed page is symbolic of (and the sound in performance indexical to) a particular type of engagement with the keyboard, thus conveying corporeal signification. From the point of view of the work itself, a toccata's tendency to depend on a single Spielfigur means that it will be topically limited and will not generally bespeak a narrative structure but toccatas are often cumulative with executive difficulties and dynamic intensity building as the end approaches, a feature that may be experienced as teleological, providing another, less self-referential, type of signification. From the point of view of both work and performer, toccatas are usually virtuoso pieces that tax the pianist's playing mechanism, thereby exposing the instrument as an important source of significance. This provides another area of signification a traditional work-performance paradigm is reversed. The presentation ends with a performance of Casella's Toccata.

KEYWORDS: Keyboard, Performance, Signification, Spielfigur, Toccata

Krzysztof Penderecki, 90 -an Existential Semiotic Study of His Sonoristic Works and the 2nd Concerto for Cello (submitted by EERO TARASTI)

ABSTRACT: The paper starts with the author's reminiscences on the 23 of November 2023, when the 90th anniversary of Krzysztof Penderecki was celebrated in Krakow. This moment was appropriate to speak about recent developments in

the application of existential semiotics to Penderecki's musical compositions, based on the method, which is used to be called 'zemic analysis.' To solve a methodological problem of existential semiotics Tarasti mentions that one, which is connected to its notation. With the aim in view to inform the prospective participant of the panel on 40 Years of Musical Semiotics, he mentions that in the previous phase of his research, dominated by the Parisian school, he encountered the challenge of a new type of notation, which he referred to as the Heinrich Schenker (1868–1935) method of analysis, exploiting only traditional music notes. During those earlier times, the so-called 'modal' grammar of Chopin's G minor Ballade, had utilized symbols borrowed from the formal logic. And so a musician not trained in such a semiotic or Anglo-American-analytic approach was not able to understand them. However, in front of this entirely new kind of empirical material, like the early Penderecki, it was important for Tarasti to utilize these innovative graphic notations in his sonoristic work. They came rather close already to the new symbols and graphs, the author of this paper had already used in some of his recent theoretical essays on musical semiotics, particularly regarding the application of the so-called 'zemic model' as an analytical tool.

KEYWORDS: Avant-Garde Music, Musical Semiotics, Notation, Zemic Model,

Counter-Current Signs:
Resistance Through Existential Silences in Minimist Music
(submitted by SEBASTIÁN NABÓN HERNÁNDEZ)

ABSTRACT: This research delves into the cultural evolution of Silence, examining its existential shift from a negative and absent concept to a positive, expressive interpretation, spanning from the post-World War II era to the contemporary context. It focuses on Silence's role within the realm of composition, particularly how it has transitioned from being perceived as a void to a medium for creative expression. Prominent figures such as John Cage have challenged the traditional notion of complete soundlessness, advocating for Silence as a distinct carrier of meaning and a unique listening experience. Salomé Voegelin underscores the interplay between Silence, modes of listening, the human body, and the auditory environment in conveying transient, ineffable experiences. Scholars like Bernard P. Kurzon and Denis Dauenhauer contend that Silence cannot be divorced from speech and discourse, with its meanings emerging from their intricate dynamics. This study

seeks to amalgamate these diverse perspectives into a unified concept of Silence as a listening modality and to comprehend its application in Latin American Minimism as a way of resistance against Silencing in the post-colonial era. Utilizing the framework of Existential Semiotics and Semiotics of Resistance as proposed by Eero Tarasti, this work condenses complex historical and social processes into musical situations, providing a comprehensive perspective on Silence's transformation in sound aesthetics. It elucidates Silence's dynamic and multifaceted role in contemporary auditory perception.

KEYWORDS: Existential Semiotics, Silence, Semiotics of Resistance, Semiotics of Listening, Musical Semiotics

The Hidden Meaning of the Feast: Representations of Gender, Class, and Ethnic Oppression in a Traditional Brazilian Folkloric Manifestation (submitted by RICARDO DE CASTRO MONTEIRO)

ABSTRACT: The objective of this paper is to discuss the representations of class, gender, and ethnic oppression crystalized in an excerpt from a 2019 presentation of Master Cosmo's Guerreiro in Juazeiro do Norte, Brazil. The Guerreiro, a traditional Brazilian folkloric manifestation associated with the Christmas cycle, encompasses an Epiphany celebration characterized by a series of tunes performed by dancing, singing, and/or playing – and sometimes also by acting –, yielding a complex, rhapsodic syncretic text. The methodological framework for this analysis is grounded in Eero Tarasti's *Existential Semiotics* of 2000 and 2021, utilizing its Zed Model to facilitate a nuanced approach to understanding the construction of meaning in the syncretic performative text — from its corporeality to identity, then to social interactions, and ultimately revealing its values and Weltanschauung. By applying the semiotic perspective, this analysis reveals the dynamics of ethnic, gender, and class oppression within the discourse. This critical viewpoint is further enriched by the concept of 'Place of Speech' underscoring the presence in the discourse of the imprints of the social, cultural, and political context from which enunciation takes place, highlighting its position within unequal power structures. Among the most remarkable results discussed in this paper appear the intersectionality of gender, class, and ethnic oppression in the depiction of black women

in the Guerreiro, alongside the identification of the primary semi-symbolic rhetorical strategies deployed to construct this representation in the syncretic text.

KEYWORDS: Brazilian Folklore, Existential Semiotics, Intersectionality, Oppression, Syncretic Text

Echos of Saudade:
Semiotic Interpretations in Brazilian Music
(submitted by CLEISSON MELO)

ABSTRACT: This work celebrates the 40th anniversary of the Musical Signification Project by delving into the expression of 'saudade' within Brazilian music from a semiotic perspective. 'Saudade,' a concept deeply rooted and central to Brazilian cultural identity, emerges as a crucial guiding thread for examining music also as a complex system of interconnected signs that transcends traditional linguistic barriers, conveying deep, rich, and even complex emotions. This study aims to illustrate how 'saudade' is woven into the structure and essence of Brazilian music, acting as a vital meeting point between intense emotion, rich culture and intricately elaborated musical semantics. Through existential semiotics, this study proposes to demonstrate how music, intrinsically permeated by the essence of 'saudade,' reflects and simultaneously can shape the collective experience, taking on a significant role as a vector of cultural meaning. This analysis aims not only to bring to the discussion the semantic depth intrinsic to 'saudade' but also to emphasize its indispensable function in constructing cultural narratives. By doing so, music is highlighted as a dynamic space for emotional and identity dialogue, reinforcing its position as a bridge between individuals and the collective. This study is meant not only to contribute to the rich Musical Signification Project but also to collaborate with works and investigations on the interaction between music, meaning, and cultural experience, using 'saudade' as a paradigm for understanding musical semantics.

KEYWORDS: Brazilian Music. Existential Semiotics, Musical Signification, Saudade

Perceptual and Semantic Ambiguity in Makam Music Analysis: Multistability and Complex Isotopy in Classical Turkish Music (submitted by PETER SALVUCCI)

ABSTRACT: This paper examines the compositional aesthetics of Classical Turkish makam music in terms of perceptual multistability and semantic complex isotopy. Multistability in perceptual psychology involves ambiguity or rivalry between multiple sensory percepts. On the plane of semantic content, the Greimassian concept of complex isotopy similarly involves the signification of multiple semantic values in the same ambiguous reading of a text. The aesthetics of multiple subjective interpretations is examined in traditional Turkish arts such as miniature painting, poetry, and theater, as related to Classical Turkish music. Likewise, the multistable perception of musical events becomes manifest as interoceptive complex isotopies in the syntactical semantics of the Turkish art music idiom. This study proposes that multistable interpretation is integral to the perception and understanding of makam music, which is evident in features such as phrasal overlap and ambiguity, multiple perde (pitch) functions, and ambiguity and perceptual competition within reductional and prolongational regions. To accommodate perceptual significations in makam music, an adaptation of (music theorist) Fred Lerdahl's and (linguist) Ray Jackendoff's generative theory of tonal music is utilized in the compositional examples provided. This analytical approach reflects the cognitive apprehension of makam music, therefore complimenting the author's larger work on A Generative Theory of Makam Music. The identification of multistable perception and complex isotopy in makam music suggests new possibilities in cognitive and semiotic studies for both Western and non-Western musical idioms.

KEYWORDS: Turkish Makam Music, Turkish Art Music, Musical Cognition, Multistability, Complex Isotopy

Narrative Strategies as Factors of the Compositional Idiom (submitted by ANNA NOWAK)

ABSTRACT: The individual composer's style, as demonstrated by Leonard B. Meyer, is the result of the selection of specific musical means made by the creator in the process of creating musical works. According to Meyer, style is determined not only by technical and formal means but also by what is to be conveyed and expressed through these means. For a researcher of musical work who wants to

determine the specificity of a given compositional idiom, it is important to isolate those style factors that appear to be constitutive of a given work, thus determining its uniqueness and the artistic identity of the creator. The principles organizing the matter of a musical work, which in such a case focus the researcher's attention, are most often tonal and harmonic means, textures and compositional techniques, metro-rhythmic means, and form. Narrative discourses, as contemporary analyses of musical works have shown, turn out to be as important a factor in the intra-opus style of a given composition as the traditional elements of a musical work. Moreover, in contemporary works, the form of which is shaped according to individual composer's ideas, narrative strategies allow revealing the musical meaning of new sound orders, their ideological foundations, and the evolution of the composer's style and aesthetics. This article will provide arguments confirming the above thesis referring to some analyses of solo concerts given by Polish contemporary composers, including Witold Lutosławski, Krzysztof Penderecki, and Zygmunt Krauze.

KEYWORDS: Narrative Strategies, Compositional Idiom, the Intra-Opus Style, Contemporary Music

Postmodern Realities – Narrative Strategies in Contemporary Piano Concertos (submitted by MALWINA MARCINIAK)

ABSTRACT: The paper will start with the statement that the concerto form actively encourages this kind of narratological speculation, just as solo-orchestra interaction encourages anthropomorphic interpretation. This statement is referred to the opinion of Simon Keefe, a musicologist who claims that displaying a particularly narrative predisposition is immanently inscribed in assumptions characteristic for a concerto, arising from the relationship between two contrasting sonic subjects combined with a tendency to build an overarching dramatic-architectonic whole, and constituting something akin to a narrative gesture of virtuoso showpiece endings typical for the genre. In transcending classical form-shaping determinants, the twentieth century brought new ways of shaping concerto narratives. Furthermore, modernist tendencies to negate traditional values yielded attempts at negating the concerto's narrative nature, as exemplified in compositions by John Cage, Morton Feldman, and György Ligeti. This paper presents the outcomes of the author's research on piano concertos by Polish composers of the 21st

century. It will showcase selected and diverse ways of shaping narratives and meanings attributed to them, while demonstrating how these compositions respond to ambient reality, contribute to the creation of present-day culture, reflect contemporaneous experiences, and 'respond to the modern desire for expressing the multiplicity of existence, fragmentary and seemingly irrational orders, and meanings that go beyond those that are known. Analyses referenced herein will draw on the concepts of Michael Klein (Map of Narrative Discourse), Nicholas Reyland (Negative Narrations), Byron Almén (Transvaluation), Kofi Agawu (Beginning-Middle-End Paradigm), and Vincent Meelberg. The materials presented constitute an excerpt from the author's doctoral dissertation from 2023 on contemporary piano concertos in the context of genre transformations and theories of musical narrative.

KEYWORDS: Concerto, Genre, Narration, Narrative Theory, Postmodernism

Six Songs for Orchestra by Zygmunt Mycielski – 20th-Century Reminiscence of 'Songs without Words'? (submitted by BARBARA MIELCAREK-KRZYŻANOWSKA)

ABSTRACT: Zygmunt Mycielski (1907–1987) was exposed to art since childhood – the Wiśniowa manor resounded with music and discussions of writers and painters, every evening mother read to her sons the most important works. Contacts with numerous artists had a significant impact on the development of Mycielski's artistic sensitivity. The artist noted his lively reactions to music; his sensitivity to poetry was equally strong - he intuitively selected the literary sources of songs. Among the masters of writing, whose texts were set to music by Mycielski, there were the most outstanding Polish poets, such as Jarosław Iwaszkiewicz, Czesław Miłosz, and Zbigniew Herbert, but also Maria Pawlikowska-Jasnorzewska, Leopold Staff, Emil Zegadłowicz and Cyprian Kamil Norwid, as well as Gaius Petronius Arbiter, Rainer Maria Rilke and Alexander Pushkin. Inspired by the semantics and expression of the text, Mycielski also composed instrumental pieces. The literary basis of his *Mathematical Variations* (1957) was Guillaume Apollinaire's poem *Le Bestiaire ou Cortège d'Orphée* of 1911 (*The Bestiary, or Procession of Orpheus*), the Second Symphony (1960–1961) – fragments from Doctor Zhivago by Boris Pasternak, while in the Fifth Symphony (1974–1977) the metro-rhythmic patterns of the fourth movement reflected the rhythm of the

poem *Obłoki* (*Clouds*) of 1935 by Miłosz. Until recently, it seemed that Mycielski's *Songs for Orchestra* (1978) was a kind of 20th-century reminiscence of the song without-words genre. However, subsequent research began to reveal the poetic inspirations of individual links in the cycle, and today Herbert's poems can be indicated as the basis for the song cycle. The subject of the paper will be to demonstrate the levels at which Herbert's poetry resonates in Mycielski's composition.

KEYWORDS: Zygmunt Mycielski, Zbigniew Herbert, Songs for Orchestra, Songs without Words

Actualization of the Passion in G. H. Stölzel's Passion Cantatas for Maundy Thursday
(submitted by ANGELIKA CHĘĆ)

ABSTRACT: Passion cantatas played a significant role in the religious music culture of the 18th-century Gotha court. They began to replace oratorio passions and passion oratorios during Gottfried Heinrich Stölzel's (1690–1749) tenure as Kapellmeister. Unlike other courts, they were regularly included in the services on Maundy Thursday and Good Friday. This paper analyses the religious function of Stölzel's two passion cantatas for Maundy Thursday in the context of their performance. The cantatas, presented as meditations, explore the topics of prayer in Gethsemane and the capture of Jesus after the Last Supper. The passion cantata strengthens the connection between devotional practices and the liturgical year, lying between the cantata de tempore and the passion. They combine art music with hymns as pedagogical tools. The time of the performance during the afternoon/evening service corresponds with the time of events described in the libretto. The present-tense narration helps the faithful to actualize the Passion of Christ in their minds. The representation of spiritual reality in corporeal reality is also determined by the time and its biblical meaning. It is realized through rhyme schemes, pictorial poetry, metaphors, rhetorical figures, and symbolism. Stölzel highlights the significance of performance in his church music, especially in the case of recitative style. The singer's articulation, strength and quality of sound, ornamentation, recognition of affects, tempo, and other modifications are crucial to communicate meanings and affects.

KEYWORDS: Oratorio Passions, Passion Cantatas, Religious Music, Spiritual Reality Topics of Prayer

Can a Theory of Musical Signification Benefit from Knowledge about Animal Sound Communication?
(submitted by PIOTR PODLIPNIAK)

ABSTRACT: Music-making is a behavior observed in all human cultures, suggesting that musicality is a part of human nature. Thus, although music is filled with conventional signs musical communication must also be subject to species-specific rules that limit the scope and content of musical meaning. To understand the entire range of meanings expressed through music, it is therefore necessary to take into account the biological constraints that impact communication. The presentation aims to show how knowledge about the evolution of animal communication can expand human understanding of musical meaning. For example, pitch can serve as a cue of size or just the presence of an animal. Apart from that, due to the ancient evolutionary transformation of pitch cues into signals, pitch in human vocalization has become a vehicle for many conservative meanings such as dominance, politeness, and mitigation. All these conservative meanings can be still present in music and impact the process of their conceptualization. Probably because of that the experience of pitch in music is usually described in terms of metaphors, the character of which manifests certain similarities. The paper will propose to include meanings deeply rooted in human biology into the theory of musical signification as important constituents of analytical methodology.

KEYWORDS: Biomusicology, Musical Pitch, Cues, Signals, Evolution

[PA] Semiotic Approaches to Image Generation Models (convened by Maria Giulia Dondero, International Association for Visual Semiotics)

Experimenting Art History Through Midjourney and DALL E
(submitted by MARIA GIULIA DONDERO)

ABSTRACT: The focus of this address will be placed on two image-generative models, namely Midjourney and DALL·E, to understand how machine processing has been applied to works of art, especially painting and photography. Midjourney uses, as the substance of its plane of expression, databases made up of artistic images and it can combine and reconfigure famous painting styles, as already stated by Manovich in his recent writings. This mixing of artistic styles in Midjourney generations is crucial to understanding how the database and the algorithm work

together to build a composite whole in which the styles of different painters find a homogeneous treatment. In contrast, DALL·E works differently: it seems to know painting iconographies better than Midjourney, but not styles. The address will concentrate on the relationship between the plane of expression and the plane of the content of artificially generated images, with a special focus on the (un)coordinated variations of the verbal prompt on the visual results to understand the degree of participation of the aleatoric in this computational practice. The general aim is to describe the different incorporations of painting traditions in image generative models and the part of stereotypical/innovative contribution by these models in the manipulation of art historical forms.

KEYWORDS: Art History, Artificial Intelligence, Artificially Generated Images, Generative Models, Midjourney Generations

One Step Behind: Prompting and Visual Programming for Image Generation (submitted by EVERARDO REYES)

ABSTRACT: The contemporary landscape of artificial intelligence (AI) development is witnessing a proliferation of programs and services dedicated to the creation of cultural media, often relying on web-based interfaces for their generative processes. Among these, conversational interfaces and visual programming have emerged as prominent interactive methods catering to diverse user preferences. While general users are enthralled by the possibilities of text-to-image generation, specialized users gravitate towards platforms and bespoke interfaces for fine-tuning model parameters to their specific needs. This discourse aims to delve into the concept of *what you see is what you prompt*, mirroring a prevalent paradigm in web design, and its relevance within the context of AI-driven media production. Furthermore, the discussion will explore the role of visual diagrams in deciphering latent images, shedding light on how visual programming provides insights into the factors shaping image variations before generation. Although these paradigms may appear distinct, they are not mutually exclusive; rather, they represent a transitional phase towards more symmetrical models for engaging with generative content. Ultimately, they converge to enrich user experiences and foster deeper interaction with AI-generated media across a spectrum of applications and user types. By embracing these diverse approaches, the field is poised to unlock new

realms of creativity and innovation, empowering users to navigate and harness the potential of AI in shaping cultural media in ways previously unimagined.

KEYWORDS: Cultural Media, Generative, Semiotics, Prompt, Visual

Exploring People's Imaginaries about Artistic Masterpieces (submitted by TIZIANA MIGLIORE)

ABSTRACT: So far, few studies have been able to account for the issue of artistic phenomenology and fruition. A semiotic analysis of current computer-generated images offers an extraordinary chance to learn more about personal and public reactions to masterpieces of art. Just by entering Google the keywords "Mona Lisa", "Starry Night", "Venus of Milo", or by running the same prompts in Midjourney or Stable Diffusion, it is possible to bring to the surface and surprisingly discover one individual and collective elaboration of these and other similar famous masterworks. Both the large collections of images stored in databases and images that are produced through artificial intelligence tools are a rich and clear testimony of people's different proxemic relations with great works of art and of scope-related regimes of enunciation, from very intimate close-ups to social and political wide-angles. The accompanying research work will consider the results of such algorithmic processes as intersemiotic translations between the natural language and the visual one. Above all, by applying Jacques Fontanille's model of six levels of immanence – signs, texts, objects, practices, strategies, and forms of life, this paper will try to test the veridictive status of these generated images for the understanding of the dynamics of cultural inheritance.

KEYWORDS: Art Masterpieces, Computer-Generated Images. Fruition, Intersemiotic Translation

Exhibiting Artworks Co-Produced with Artificial Intelligence: A Semiotic Approach (submitted by ALUMINÉ ROSSO)

ABSTRACT: The entry of Artificial Intelligence (AI) into the field of art raises several questions regarding its economic and symbolic value, as well as ethical, ontological, and categorical. The latter issue is fundamental to studying and understanding the production and reception of artworks co-produced with AI. Although the intervention or use of these technologies gives rise to a recurrent debate about

the authorship of works, a more complex question is their categorization, both in terms of generic and stylistic terms, as well as their classification according to traditional artistic languages, a problem already reflected upon by The Historical Avant-gardes. However, the problem of classifying these co-productions (by artists and machines) seems to be an essential issue for analyzing their inclusion in museums, galleries, and auctions since institutional classification implies specific modes of exhibition and mediation that establish certain horizons of expectation for the public's experience with the objects exhibited. This question is a central consideration in times of art focused on the processes and experiences it produces. This presentation focuses on the three points that seem central: (1) The 'status' of images. The inscription of these productions within the debates on the (in)definition of contemporary art; (2) The processes of institutionalization: The generic and stylistic categories applied to classify these artworks in the museums, such as those referring to artistic languages (installation, performance, painting, sculpture); (3) The process of creating and exhibiting these artworks: The overlapping enunciations concern the roles of curators, artists, and machines.

KEYWORDS: Art Museum, Artificial Intelligence, Contemporary Art, Curatorial Studies, Semiotics of Arts, Semiotics of Space

Co-Enunciating Machines. The Semiotic Composition Circuits of Visual Generative Artificial Intelligence (submitted by ENZO D'ARMENIO)

ABSTRACT: This paper will discuss generative artificial bits of intelligence (abbreviated in the plural as Ais) such as Midjourney and DALL-E to examine their semiotic functioning. First, it will propose an operational definition of AIs as co-enunciating machines, devoid of intentionality and initiative, which nevertheless produce visual utterances in collaboration with a human operator and based on structured and reconfigurable archives. Next, the paper will draw on Pierluigi Basso Fossali's understanding of the semiotic discipline as the science that studies all the social mediations in the construction of meaning. This conception describes four fundamental spheres of meaning mediation: perception, enunciation, communication, and transmission. First, the paper will examine the relationship between AI and transmission from the perspective of archives and databases. Next, it will relate the dimension of perception to the tools of computer vision. Finally,

it will address the theory of enunciation in the context of computational image generation. Furthermore, the paper will argue that generative AIs function semiotically through two new configurations: through archival perception and compositional circuits. With archival perception, the paper intends to describe the particular way in which AIs see, hear, and learn. These operations are performed on large quantities of data and through a reconfigurable genealogy of computational operations. As far as compositional circuits are concerned, the paper intends to highlight the singular coupling of the logic of visual composition and verbal predication, while referring to the process of composition through visual 'denoising' carried out by diffusion models, guided by the predicative prompts provided by human operators.

KEYWORDS: Artificial Intelligence, Diffusion Models, Enunciation, Generative Models, Perception

Revolutionary or Just Impressive? The Epistemological Status of Artificial-Intelligence-Generated Images
(submitted by KONSTANTINOS MICHOS)

ABSTRACT: Recent advances in information technology have led to the introduction of powerful artificial intelligence tools flooding the market. The limits of the capabilities of these tools are still being studied, especially after their gradual move from classifying to generating information. Among concerns of personal data loss and intellectual property issues, artificial intelligence (AI) tools are praised for their superiority in producing knowledge otherwise inaccessible. The object of this presentation is to delve deeper into the epistemological status of represented objects in AI images. While no one questions the ability of AI to create images of high fidelity, their connection to reality is severed. For the time being, this anomaly is visible in some forms of graphical artifacts (number of fingers, typography, etc.). With technological progress promising to eradicate these imperfections, soon it will be impossible to identify AI-generated visual content as such. Still, the loose connection to reality will persist since the computational foundations will remain unchanged. To do so, the algorithmic generation of images will be compared with the multifaceted process of scientific imaging. It is argued that the surprisingly impressive results of AI are more closely related to the notion of unpredictability rather than paradigm shift. To correctly assess their

content, they need to be viewed and read from a different perspective, including at least partial access to their programming and training datasets.

KEYWORDS: Artificial Intelligence Images, Scientific Images, Epistemology, Unpredictability, Paradigm Shift

Between Artificial Intelligence and the Construction of Otherness: Representations of Immigrants Using Generative Image Creation Tools (submitted by ALEXANDRE PROVIN SBABO and ALEXANDRE MARCELO BUENO)

ABSTRACT: One cannot deny, for better or for worse, that the democratization and accessibility of artificial intelligence represent an epistemological, social, and technical turning point in society. In this context, the investigative question is posed how do tools for creating generative images represent and narrate the identities of people from migrant backgrounds? Thus, based on a common list of commands (prompts), entered in distinct geographical areas and different languages, this paper will aim to verify whether the different tools generate representations that corroborate the maintenance of certain paradigms, such as those associated with stereotypes, or whether, on the contrary, they propose another way of seeing the world by breaking with certain "received ideas' about immigrants. To achieve this, the authors of the paper will use three different image-generation tools: Stable Diffusion, DALL-E 2, and Midjourney. This choice is due to the representativeness that this set of tools currently possesses in the market for image generation models. This research will have two main strands: the first, the establishment of a methodological research framework with artificial intelligence tools; the second, the semiotic analysis of the results. The analysis of the images generated will take into account symbolic, political, and enunciative aspects, drawing on theoretical approaches from identity theories, sociosemiotics, and discursive semiotics.

KEYWORDS: Artificial Intelligence, Identity, Immigration, Representation, Semiotics

Beautiful Catastrophes? A Semiotic Analysis of Artificial-Intelligence Imagery and the Climate Crisis (submitted by CARLA FISSARDI)

ABSTRACT: This paper proposal departs from the statement that the urgency of the environmental situation calls for innovative communication strategies. Therefore, it assumes that artificial intelligence (AI) may serve as a potential tool for visualizing the multiple impacts of global changes. Taking this assumption into account, this contribution to the panel on semiotic approaches to image generation models aims to examine the semiotical use of AI-generated imagery for communicating on climate change, which can process large sets of images, that can extract and blend elements to create new representations helping scientists visualize the impending effects of the ongoing climate catastrophe. The consequences of these initially assumed preliminaries constitutes the claim that a semiotic analysis can be considered to be a critical tool for analyzing how the visual codes of these images, e.g. the theme of rising sea levels, and their narrative structures, e.g. the isotopic elements of disaster and resilience, articulate the urgency of the climate crisis. However, there are significant tensions when dealing with AI-generated imagery. Stereotypes present within the datasets can alter the meaning of the prompt when re-presented in images, creating an unforeseen separation between the plane of expression and the plane of content. Additionally, the environmental footprint of AI required for image generation contributes to greenhouse gas emissions. This paradox compels an examination of the intersemiotic relationship between the verbal prompt, the visual output, and its source. This will be done through a semiotic analysis of a corpus of AI-generated climate change images, focusing on the meaning they convey and taking into account their denotative and connotative dimensions. The energy consumption aspect will be also considered in defining these images' social status.

KEYWORDS: Climate Catastrophe, Climate Change, Computer Generated-Images, Visual Language, Visual Semiotics

[PA] On Sign Typologies: Indices, Index, and the Connection between Signs and Reality (convened by EUGENIO ISRAEL CHÁVEZ BARRETO, and SEMIR BADIR)

Tik Tok Talk: A Look at Information Dissemination on Social Media (submitted by CONOR O'NEILL)

ABSTRACT: The goal of this presentation is to highlight the semiotic aspect of the paper on "Tik Tok Talk", which will investigate lexical-grammatical patterns of Speech Acts in medical information dissemination on Tik Tok. Specifically, its subject matter of investigation will be the structure of discourse, possible differences of lexical-grammatical patterns amongst professions, hedging and boosting, modal verbs to express possibilities or recommendations, and lexical choices to establish audience rapport with the audience. The paper argues for the use of corpus linguistics methods in pragmatics as well as the development of a new field 'digital pragmatics' parallel to digital discourse analysis. The paper concludes with a discussion about whether or not it is appropriate to develop a new typology of digital speech acts given the unique environment and communication styles of the digital world. To relate the paper to semiotics, this presentation would like to start by going over signs and symbols present within Tik Tok, ranging from visual to linguistic elements. In particular, the domain of exploration will encompass the indexicality of both speech acts and the indexicality specific to Tik Tok. Moreover, the domain of exploration will be also extended to indexical speech acts that indicate the strengths of recommendations and severity of specific cases. Accordingly, the analytical part of the paper will refer to bibliographical sources of particular authors who have shown that new digital tools such as hashtags and likes draw indexical relations between audience and content on Twitter (now X). This indexical relation will be studied in the space of information dissemination on TikTok in general. To conclude, an open discussion on digital signs, digital pragmatics, and digital discourse analysis will be welcomed.

KEYWORDS: Indexicality, Information Dissemination, Digital Pragmatics, Social Media, Speech Acts

Reaching a Semiotic Reality through Signs' Moveability (submitted by BUJAR HOXHA)

ABSTRACT: Apart from providing basic terms and concepts of semiotics, this text aims to treat "lived reality" instead of what one may call a 'semiotic reality' through signs' behavior in various circumstances. It will accordingly aim to focus on determined sub-fields of semiotics, which are scientifically used to enhance artistic expressions' meaning. Either taken from the ontological or epistemological viewpoint, semiotics can exemplify almost all life contexts and "realities. One concludes that more than one reality can exist in the 'being' of semiotics itself. Such "realities", however, can be 'lived-through' realities or the fictive ones, i.e., a product of human imaginative capacities. Intriguingly enough, such facts make semiotics omnipotent owing to a straightforward reason: all mentioned realities (or scientific fields, if one wants to use the word metaphorically) are said to convey meaning. Specifically speaking, this paper will focus on different characters in classical works of art to enhance a semioticizing act within such given artistic contents. Semantics, in the general sense of the word, and meaning in the specific one, both represent the final empiric results of each kind of semiotics. The critical question is, however, how many realities do the particular disciplines of semiotics have? The focus of this paper will be placed on various conceptions of a 'semiotic' reality as it is theoretically developed through diverse definitions of the sign notion. The purpose of this paper is to name such 'realities' while giving them a due place in the framework of the semiotic theory itself.

Keywords: Epistemology, Ontology, Semiotics, Sign, Reality

A Reinterpretation of CP 8.335: Indexicality and Symbolicity in Peirce's Model of Symptom (submitted by BENEDIKTAS VACHNINAS)

ABSTRACT: This paper delves into Charles Sanders Peirce's conception of the symptom, examining it through the lens of the patient-doctor relationship. It draws attention to the dichotomy presented by traditional interpretations of Peirce's model of the symptom—as either natural, thus indexical (Kathryn V. Staiano), or conventional, thus symbolic (Umberto Eco)—which inherently defines the symptom as a sign per se, thus obscuring the dynamic interplay between indexicality and symbolicity as outlined in Peirce's 1904 correspondence with

Lady Welby (CP 8.335). Consequently, the paper focuses on the dual nature of the symptom, a concept later elaborated within the field of medical semiotics to depict the relationship between patient and physician. Considered within a biomedical paradigm, the symptom acquires a subjective status from the patient's perspective and an objective (thus implicitly ontologically real) status from the physician's viewpoint. Hence the challenge of comprehending the symptom as a cohesive phenomenon. By discussing the biosemiotic model of symptoms defined by Thure von Uexküll this paper asserts that CP 8.335 offers a self-consistent, non-reductionist, cohesive model of symptoms. Firstly, it exposes the dynamics of indexicality-simplicity in the patient-physician relationship. Secondly, this paper reveals how the division of subjective versus objective could be replaced by a description of symptoms in terms of the universal categories (Firstness, Secondness, Thirdness). Thirdly, it demonstrates the relevance of symptoms to understanding Peirce's concept of reality.

KEYWORDS: Index, Charles Sanders Peirce, Medical Semiotics, Reality, Symptom, Symbol

On an Old List of Categories: Secondness and the Universe of Existents in Semiosis (submitted by OSCAR MIYAMOTO)

ABSTRACT: Charles Sanders Peirce's classification of veritable signs (icon, index, symbol) is not enough to discuss how representamens may relate to 'real' objects. Namely, it is said that a fossilized footprint is an actual index of the dinosaur that caused it, because it reveals a natural spatiotemporal copresence, even if the dinosaur does not physically exist anymore. This raises the question of whether indexes may represent (dynamical) objects that are not materially 'out there', but also virtually possible or habitually necessary. With such a premise, referring to respective bibliographical sources, this paper will resume Charles Sanders Peirce's account of semiosis as a hexadic sequence, the correlates of which may belong to any of three ontological universes: "Possibles" (e.g., ideas), "Existents" (e.g. things and facts), and "Necessitants" (e.g. habits and laws). These three modalities of being are said to supersede Firstness, Secondness, and Thirdness because they ground semiosis with multimodal levels of reality that go beyond the phaneron's subjective experience. Dicisigns (a logical assertion expressing a belief structure

with either truth or false values) and sinsigns (an individual existent item, or an actual event which is itself a sign), will also be re-examined. The above will be discussed vis-à-vis examples coming from studies on Episodic Memory or 'autobiographical memory', a neurocognitive system responsible for humans' long-term recollection of lived events. Namely, the concept of indexicality will be applied to the typology of memory errors or 'misremembering' proposed within the Simulation Theory of memory.

KEYWORDS: Index, Secondness, Episodic Memory, Memory Errors, Peircean Semiotics

Words as Indexes and Words as Indices (submitted by EMANUELE FADDA)

ABSTRACT: Index and indice (a French word that can be translated in English with 'clue', 'hint', or even otherwise) are two semiotic typologies that cover a largely overlapping range but should not be confused. Indeed, in one case, an individual binary relationship between two entities is involved; in the other one, a material object works as a trigger for an inference that allows one to retrieve information about a state of the world not otherwise accessible. If this definition is valid, a classical notion of reference (implying an "external" world at least partially independent of signs - linguistic or not - that refer to it) is more important for the indice than for the index. In addition, an element of mental causation is required mostly for indice: the material object that triggers inference and interpretation is compulsive toward the interpreting mind. (Namely, that is the case for Luis Jorge Prieto's theory). Focusing on the role of words can help to better grasp the difference between the two categories concerned. For instance, Charles Sanders Peirce's exquisite analysis of the semantic dynamics relating to proper names (whose indexicality is 'enriched' over time by iconic and symbolic elements) brings into play certain dimensions that have nothing to do with the way indice works, which is exhausted every time in single apperception (at which point the dimension of the code-split into the noetic and semantic field by Prieto).

KEYWORDS: Index, Indice, Language, Charles S. Peirce, Luis J. Prieto

Indexes of Identity: Between Semiotics and Linguistic Anthropology (submitted by ENZO D'ARMENIO)

This talk brings semiotics and linguistic anthropology into dialogue to propose a new line of research: semiotics of social identities. In the linguistic anthropology proposed by Michael Silverstein and developed by Constantine Nakassis, the concept of the index has been reinterpreted originally, following a general metapragmatic function of language. It is not a matter of studying particular indexical signs that refer to things, but of considering how any enunciation — through utterance contents and speech registers, for instance — contributes to the construction of its contextual parameters in an indexical manner. Indexicality becomes the fundamental dimension through which it is possible to study the relationship between enunciation and socio-semiotic variables. Semiotics, on the other hand, have traditionally conceived of subjects as actants, bodily entities, or enunciative instances acting through practices. Although the questions of the body and forms of life have been addressed — for instance in Jacques Fontanille's work — the study of identities has remained implicit or treated as unrelated to the study of signifying forms. However, several social phenomena remain outside this conception. For example, Johnny Depp's identity is made up of his bodily performances, which give rise to fictional characters (J. Sparrow, W. Wonka), trans-domanial enunciations (press articles, advertisements), and social practices (the trial against Amber Heard). My working hypothesis is that these enunciative and axiological positions are held together by an encompassing and dynamic identity built in an indexical manner.

KEYWORDS: Actants, Contextual Parameters, Linguistic Anthropology, Socio-Semiotic Variables

Indications and Indexicality: Linguistics and General Semiotics (submitted by EUGENIO ISRAEL CHÁVEZ BARRETO)

ABSTRACT: Contemporary linguistics and semiotics treat the term indexicality in a variety of ways. Broadly speaking, indexicality can refer to (a) context-sensitive aspects of sign systems (in the case of natural languages, things like 'shifters' and 'deictics'), (b) traces of the emitter's identity included in the message being produced (in the case of natural languages, things like pronunciations associated with

a specific geographical or social provenance), and (c) a specific type of meaning-making process whereby one thing points to another either by contiguity, causality, or other types of determination excluding resemblance or pure convention. The problem posed by indexicality (and to some extent by any other type of sign) is whether indexicality is to be defined by the properties of the sign involved in a process of interpretation or by the role of the subject producing or interpreting the given sign. While Peircean semiotics aims to establish a comprehensive typology of signs that excludes proper subjects from it, and thus focuses on the underlying logic of interpretation, a type of Saussurean semiology that grew out of the functionalist interpretation of Saussure put forward (albeit implicitly and not explicitly) a typology of signs that rests upon the assumption of a community of interpreters wherein social subjects that carry out interpretation processes constitute the basis of such typology. This presentation, referring to respective authors, will introduce such typology and will present the impact it has on defining the notion of the sign itself, and thus the object of study of general semiotics.

Keywords: Index, Indice, Functionalism, Semiology, Sign Typology

Semiotic Triangle, Indexicality, and Arbitrariness
(submitted by SEMIR BADIR)

ABSTRACT: Since the very beginnings of the discipline, semioticians have attempted to reconcile two traditions of thought, one originating in linguistics with Ferdinand de Saussure, the other in the philosophical and logical thought of Charles Sanders Peirce. The semiotic triangle of Signifier – Signified – Referent (Sa – Sé – Réf) proposed by Umberto Eco in the 1970s is a theoretical bricolage (by its author's unique admission), based on an earlier schema by Charles Kay Ogden and Ivor Amstrong Richards., but conceived using Peircean triadism and updated in the Saussurean lexicon. This triadic conception has become a vulgate, even a doxa, throughout the humanities field. It is both a general model of how signs work and a general model of the process of meaning. Rather than engage in a deconstructive critique, this paper seeks to account for the efficiency of this schema, and the real effort at synthesis that it reveals between the two traditions of semiotic thought. Starting with Peirce, the paper will propose to recognize that there are three sign regimes involved: indexicality between Sa and Ref; iconicity between Sé and Ref; symbolicity between Sa and Sé. Continuing with Saussure, it

will be shown that the notion of arbitrary sign refers to the regime of degenerate indexicality, in that it stands in unified opposition to three other notions of sign: natural (genuine index), motivated (icon), and deliberate (symbol).
KEYWORDS: Arbitrariness, Indexicality, Semiotic Triangle, Umberto Eco

[PA] Enunciation and Reality (convened by IVAN DARRAULT-HARRIS)

From Discourse to Behavior, the Validity of Instance Theory (submitted by IVAN DARRAULT-HARRIS)

ABSTRACT: The theme of the 16th AIS congress, "Signs and Realities", directly concerns the central epistemological issue in the semiotic work of Jean-Claude Coquet, who passed away on January 16, 2023; he argued for the fundamental heterogeneity of language, in opposition to many linguists and philosophers, but following Émile Benveniste, who maintained that language development occurs always at the intersection of natural (*physis*) and cultural (*logos*) reality. While Coquet's theory of instances is a powerful tool for analyzing discourse and identifying the somatic and cognitive predicates that characterize the type of instance mobilized, it is also extremely useful for calculating the clinical dimension of subject positions. In this respect, it enables practitioners of science to reconsider certain nosographic definitions, such as the controversial definition of the borderline subject, which appears as a crossroads subject briefly experimenting with different positions. Hence the difficulty, for the therapist, to grasp the nature of the instance at the moment "t", to adjust to it as best as possible by proposing to the patient that he or she pursue or modifies his or her quest for identity: a clinical case will illustrate this type of situation. Without forgetting the complex issue of psychotherapy evaluation, an itinerary marked, in the best of cases, by stages of progression of the subject manifesting successive enunciating instances tending towards the one that signs the cure.

KEYWORDS: Borderline Subject, Clinical Dimension of Subject Positions, Émile Benveniste, Jean-Claude Coquet, Somatic and Cognitive Predicates

Enunciation and Reality: How to Say What is Beyond Being (submitted by JEAN-FRANÇOIS BORDRON)

ABSTRACT: If one considers that enunciation is a semiosis, its relationship to reality poses a much more difficult problem than the question of reference that one tends to raise as soon as the word "reality" is uttered. Enunciation mobilizes the entire formal apparatus of language which, in its very organization, presupposes a certain division of reality and even, one might add, a belief in the existence of that reality. So there is necessarily a relationship, more or less constrained, between language and supposed reality. The best-known debate has revolved around Aristotle's categories, which the Stagirite saw as one of the essential ways of 'expressing being'. Researchers are familiar with Benveniste's criticism, in which he tried to show that Aristotle, believing he was expressing being, had done nothing more than list the categories of the Greek language. As Benveniste was in turn widely criticized, the categories are still somewhat floating between the meaning conveyed by the language and the being evoked by the philosophers. But there are categories other than those proposed by Aristotle. It is worth at least to mention Immanuel Kant's and Charles Sanders Peirce's categories, some of which are transcendental, others pragmatic. Since this paper deals with enunciation and reality, it would be necessary to take a slightly different route by reflecting on the linguistic position of what is conceived as ultimate truth, beyond being, in the conception proper to the philosophy of Plotinus.

KEYWORDS: Enunciation, Categories, Reality, Semiotic Pragmatics, Transcendental

Semiotics of Experience: Mediation between Reality and Language (submitted by JACQUES FONTANILLE)

ABSTRACT. Jean-Claude Coquet distinguishes *physis* and *logos*, the transition from one to the other being ensured by the articulation between capture and recapture. The following proposal, in this perspective, consists of specifying the role of experience while giving a more detailed account of enunciation, as a process linking together a series of translations-transpositions. This process would be particularly related to what Algirdas Julien Greimas called enunciative praxis. This proposal aims to broaden the perspective of a reflection about the articulation between reality and enunciation in Jean-Claude Coquet, by suggesting, in particular,

the relevance and compatibility of theoretical solutions developed in other types of semiotics, Lotmanian, and Peircean. Juri Lotman, for example, defines the semiosphere as the theoretical place where semiotic experience receives its conditions of existence and relevance, which allow it to develop languages. In Lotman as in Pierce (and even, in his way, in Greimas), the phase transitions that lead to semiosis are conceived as translations, transpositions, and transduction. When the relationship with reality is mediated by experimental devices, exploration and visualization techniques, and algorithms, this contribution proves essential. Provisionally, as a working hypothesis and hoped-for result of this research, the objective of this paper is to develop the practical process of enunciation in the form of a sequence, which could be this:[Reflection → Exploration → Expression → Transmission → Modification]

KEYWORDS: Enunciation, Experience, Practical Sequence, Semiotics, Translations

Subject and Non-Subject in Relation to Reality
(submitted by MICHEL COSTANTINI)

ABSTRACT: Many of the categorical pairs used in semiotics to describe the human being as a cognizer and knower relationship with reality are tricky to handle, as demonstrated by the evolution of the notion of performative vs. efficient ("creates reality" vs. "acts on reality"). Two pairs will be considered: taking vs. taking back, and somatic predicates vs. cognitive predicates. The latter opposes two modes of being thought and enunciated of the real, while the former opposes the experience of perceived bodies and the sign-making of this experience. What the senses perceive is transported into the order of what the mind conceives (language re-produces reality, revives experience), the cognizing subjects do not confuse the woman whose breast they see with a discontinuity 'like a guizzo', they will understand Homer differently if they read that the dog Argos 'sniffs out' Ulysses or that he "recognizes" him. In this way, the communicating individuals can express their experience as subjects assuming the point of view of logos, or take the stance of the non-subject, on the side of physis: two movements of distance to be considered, that which leads 'from the sensible world' to its 'intelligible lining' (the Dutch painters according to Claude Lévi-Strauss) and that which aims to (re) find as closely as possible, with the means proper to logos, the perceived of the body, the

physis (difference *Loquor corpus* / *Loquor de corpore*), of which only enunciation, within the exchange, allows presentification.

KEYWORDS: Enunciation, Somatic Predicates vs. Cognitive Predicates, Sensible vs. Intelligible

Physis, Proto-Clutching, and Body Noises
(submitted by DENIS BERTRAND)

ABSTRACT: Sighs, snores, sniffles, burps, sneezes, coughs, gurgles, farts.. there are many types of body noises. Their regulation is gradual, both personal, between those human subjects control and those they don't – and collective – they are objects of social acceptance, tolerance, rejection, or radical prohibition. Coughing, for example, which is generally acceptable, is no longer acceptable in the context of Covid. This paper examines this shifting somatic-language universe in the light of the concepts of physis and somatic predicate developed by Jean-Claude Coquet's semiotics of instances. It highlights the fundamental originality of an enunciative and phenomenological theory of language, which is to place the somatic fact and the condition of intersubjectivity at the heart of semiosis. The paper aims to analyze phenomena of sudden and unexpected irruptions of the body upstream of the logos, and its enunciative operations, introducing the concept of proto-clutching and developing the distinction between intentional meaning and meaning that is not involved in any enunciative assumption (the somatic non-subject that is nonetheless caught in the clutches of the subject). The investigative material is drawn on theoretical and literary texts to explore this link, which is not merely anecdotal, between reality and enunciation, and to consider the semiotic regimes of their grasp, implying the constitution of specific planes of immanence.

KEYWORDS: Body, Enunciation, Semiotics-of-the-Sensible, Physis, Proto-Clutching

T-V distinction:
The Skin of the Exchange
(submitted by VERÓNICA ESTAY STANGE and MARIKA NESI LAMMARDO)

ABSTRACT: It is well-known that the pronouns ‘thou’ and ‘you’ are linguistic markers that reflect the norms of politeness in social interactions. Language and

culture have a direct impact on the way they are used. This contribution aims to demonstrate that these markers are not simply secondary 'diaphasic variation' related to the communication situation. They can engage the somatic dimension of locutors, notably when an unexpected breakdown occurs in the established interactional framework. The use of 'thou' by a locutor in a situation where 'you' constitutes the standard of the exchange (and vice-versa) is a way to 'hit' the other and to involve his entire body. This enunciational event leads to proxemic, gestural, and even esthetic and pathetic changeovers. It also acquires a conative function of interpellating the other. Along these lines, it embodies an elementary 'somatic predicate' that does not describe the world but rather 'states the sensible' and acts on it, bringing 'reality' into the interaction. These breakdowns investigation in the French-speaking, Italian-speaking, and Spanish-speaking spheres will allow, therefore, to demonstrate how and why politeness markers constitute the 'skin of the exchange'.

KEYWORDS: T-V Distinction, Somatic Predicates, Social Interactions, Norms of Politeness

The Error in the Disconnection of Assumptions: The Paradox of a Symptomatology of Error, between Prophetic Signs and Unconscious Semiotic Gestures (submitted by LISA PAILLUSSIÈRE)

ABSTRACT: As such, the relationship that its system of gestural signs maintains with reality raises the question: is the error a model of its local configuration, capable of exemplifying a particular form of life or a model to symbolize beyond its initial anchoring, and integrate institutions of meaning which frame its symptoms and claim to be able to control them, to channel them entirely into categories prior to its enunciation? Once human subjects pose the problem like this, they glimpse the theoretical friction of such an opposition: the error cannot be described under the exclusive semiotic regency of a model of or a model for, and its varied forms of life (failure, bug, sporting error, impasse, wandering, imperfection, etc.) even overflow with a dialectical conception. Indeed, the gestures of error, most often daily and unconscious, demonstrate the complexity of an emerging enunciation, provided with a prior and unstated semiotic depth, and a problematic responsibility in the posterity of their enunciation. Thus, the following contribution to the

panel will aim to emphasize three aspects : (1) How to describe this complexity with specific tools of language sciences?, (2) To what extent does these semiotics framing re-examine the relationship between error, sign, and reality?, and (3) In what way can cognizing subjects protect these gestures from overinterpretation?

KEYWORDS: Error, Life Forms, Model of and Model for, Spectrality, Symptom

The Reality of Anti-Soviet Resistance in Poetry (submitted by JURGITA KATKUVIENĖ)

ABSTRACT: The idea for this paper came from the study of the unique literary material, the poetry of Lithuanian partisans who led the armed struggle against the Soviet invaders (1944–1953). This poetry is a historical record of the Partisan War, as well as a testimony of authentic experiences - an articulation of particularly intense marginal experiences and existential choices. Algirdas Julien Greimas defines the subject of enunciation (or enunciator) as the logical presupposition of the enunciation and argues that enunciation and the subject of it are present to the extent that they are found in the text itself. This paper aims to show that if the subject of enunciation is considered only as the place where the system of language is transformed into discourse, in the case of the poetry of Lithuanian partisans a very important aspect is overlooked, i.e., the dimension of reality, which in this particular case is essentially related to the content produced. The purposeful creation of songs and poetry that kept the fighting spirit alive was one of the driving forces behind the Resistance. However, the difficult, dramatic, painful reality of partisan life also breaks through the work of partisan poets. This reality is linked to the concrete situation and experience of the poets, their psychological state, and personal choices. As an example, the author of this paper will take the poetry of women partisan Diana Glemžaitė (1925–1949) and will look at what kind of reality is uttered in it.

KEYWORDS: Resistance, Reality, Poetry, Subject of Enunciation

Enunciation and Space: Composition, Configuration, and Scenarization (submitted by PIERLUIGI BASSO FOSSALI)

ABSTRACT: The concept of the *scene* has not received major attention in semiotics; it is hard to find it in dictionaries, summaries, or indexes, especially as a metalanguage term. Among the language sciences, it is *discourse analysis* that has

probably attributed a major role to the notion of *scene*, with the idea that the enunciation scene is part of an established space, pre-organized and mediated by a discursive genre within a specific social domain. These distinctions are valuable, but on one hand, they are established to ultimately privilege the 'intradiscursive' dimension, to avoid concepts like *situation* or enunciation *context*, which are less manageable by the language sciences; on the other hand, these distinctions do not fully clarify why do people move from the term *space* or *site*, used in semiotics, to the specific concept of the *scene*. If the semioticians begin to substitute the term *scene* for the notion of *space*, it is because they want to indicate the tension between two treatments, two ways of entering space: 'configuration' takes advantage of the space to circumvent the limits of a potential polyvalent actoriality; 'composition' integrates this space to structure and localize specific actantial relations. This dialectic between configuration and composition defines, through modal proportion, a regime of involvement of the instances observed both through distinctive categories (the actors) and through participative categories (the actants). By integrating the behavioral indeterminacy of the different instances involved, scenarization is the dynamic and dialectical perspective-making of that proportion.

KEYWORDS: Enunciation, Involvement, Modal Proportion, Scene, Space

Me and Plurality of Me in Valery's Work
(submitted by MARZIEH ATHARI NIKAZM)

ABSTRACT: Paul Valéry's work is open and dynamic: a static interpretation is impossible. In such a work, the problem of enunciation turns out to be complex and there is constantly an interchangeability between the enunciating instances. So, this paper will appeal to the semiotics of enunciation where the enunciating instances play a primordial role. In addition, the dissociation of a primary actant, the substrate in an instance, the 'reference self' and the 'self' under construction allows the semioticians to reflect on the notions of disengagement and engagement in Valéry and at the same time to understand why disengagement automatically induces effects of plurality, the plurality of self, of coherence and incoherence: the disengaged self is made of multiple, transitory and successive identities, the reunion of which is a single actantial identity is important in this great poet. The paper will add that the analysis of Valéry's instances allows, through its dynamism, to reconcile the thesis of Jean-Claude Coquet, to the extent that there

arises, on the one hand, the inexpressible character of a source of speech, the place of which is occupied by an "I", and on the other hand, the sensitive character, both perceptive and emotional, of an enunciation which seeks to impose itself. The plurality of instances creates a tension that can be called enunciative polyphonic tension. If there is a plurality of "me" in Valéry and rivalry between authorities, it is because there is an object of value: the quest for identity. Indeed, it is to achieve self-identification that the authorities conflict.

KEYWORDS: Instances of Enunciation, Jean-Claude Coquet, Me, Semiotics, Paul Valéry

Non-Subjects in Balzac's Universe in the Light of Jean-Claude Coquet's Theory of Instances of Enunciation (submitted by SÜNDÜZ KASAR)

ABSTRACT: This paper departs from the assumption that the principle of reality is at the heart of the Theory of Instances of Enunciation a far as reality is an inherent dimension of language. From the phenomenological perspective of Jean-Claude Coquet, there are two domains of reality: the first is that of the predication, which shows the human presence in the world, and the second is that of assertion in correlation with the first. Subsequently, the paper will cite as an example the belief of Coquet who claims that the two kinds of reality are so different that the existence of the world can be predicted without human presence in the world but the world of human life cannot exist without human individuals. These two universes are called *logos* and *physis*. The enunciations of humans are not only located in the universe of *logos*; their judgments are based on their perceptions in the universe of *physis*. Thus, the producers of discourse are subjects only when they are conscious and voluntary while sharing their field of existence with quasi-subjects and non-subjects whose limits are drawn on the criterion of the ability to judge. The quasi-subjects correspond to a transitional moment where judgment is weakened. Non-subjects emerge when judgments are suppressed or disabled by forces within human individuals' minds or by forces above them. As the non-subject concept enriches the theory of signs, this paper proposes to study it while using examples taken from *The Human Comedy* of Honoré de Balzac.

KEYWORDS: Instances of Enunciation, Jean-Claude Coquet, Non-Subject, Phenomenological Semiotics, Principle of Reality

Human Perception and Experience in Automatic Image Enunciation (submitted by MARIA GIULIA DONDERO)

ABSTRACT: This paper will address a theory of machinic enunciation which, as in the case of corporeal enunciation, has a specific status within this theory of language. it will consider image generation models such as Midjourney and DALL-E to understand what kind of visual perception is at stake in this kind of visual utterance produced by a hybrid enunciation, determined, on the one hand, by a natural language prompt chosen by a user and, on the other, by a machinic competence that depends on two actants: the algorithms chosen, and the databases called upon. Semioticians are interested in determining the relationship between the databases and the utterances produced, and even between the system and the process. Indeed, databases are encyclopedias of a special kind: they do contain global knowledge already produced and available for further manipulation, but above all, in the case of generative artificial intelligence, they become a system of visual expression substances to be actualized when one uses some form of verbal content as a prompt. It is the algorithm that determines the correspondence between the form of verbal content and a form of visual expression, the result of a recombination of the correspondences between verbal and visual learned during the training phase. This paper aims to study the very specific enunciative process of generating images from delegated perception in databases.

KEYWORDS: Encyclopedias, Perception, Computational Enunciation, Image

[PA] Semiotics of Consumption (convened by CLOTILDE PEREZ, CLARISSA M. R. GAGLIARDI, PAULINA GOMEZ LORENZINI, LILIANA DE SIMONE, VANESSA SAIZ, and RAFAEL ORLANDINI)

Ruling Dirt: Hygienic Consumption and Forms of Collective Control (submitted BY GIORGIA COSTANZO)

ABSTRACT: In human homes, dirt is a sign of human forgetfulness and absence, such as the dust on forgotten shelves, books, and objects. But dirt is also a sign of humans' lives. Sharing a meal, cooking, watching TV while munching popcorn on the couch, going to the beach, or playing on a lawn: all daily activities, whether solitary or shared, generate heterogeneous forms of dirt that humans have to deal with to live a peaceful social life. In this sense, all everyday practices of hygiene

can be conceived as a means of maintaining social order: can the dog get on the bed? Can human individuals enter the house with their shoes on? Can they eat on the floor or not? And who can? What happens when someone breaks the rules? Hygiene is not just a contemporary obsession, but a universe of practices, actions, and objects that underlie deep values and mechanisms for regulating human and non-human relationships. The advertising discourse promoting cleaning objects and products reveals the complexity of these social relations. In commercials, vacuum cleaners, robots, and detergents clean dust and crumbs, invisible viruses, food particles, and human and pet hair from all corners of their homes. Advertising thus tells the stories of the lives people lead through the dirt they produce as presupposes the social regulating system of the coexistence between human and non-human actors. This paper proposes a semiotic analysis of advertising texts for hygiene products to explore how practices and attitudes towards cleanliness shape cohabitation and sociality.

KEYWORDS: Cleaning Objects, Coexistence, Dirt, Hygiene, Semiotics

Simulating Communities and Wolves in Consumer Development (submitted by ANDREW MARK CREIGHTON)

ABSTRACT: This presentation takes a semiotic and dramaturgical understanding of George Ritzer's enchantment thesis to examine how consumption is enticed through the emotions and perceptions of being within a community. Specifically, it will draw materials from cultural and interpretive sociology and zoosemiotics, focusing on contemporized works of Émile Durkheim and literature surrounding Jakob von Uexküll's Umwelt theory. The paper will demonstrate how nonhuman animals are used as totems, which here function as enchantment, creating a drive for consumption via the construction of consumer communities to focus and construct collective emotions and meanings towards consumption. These consumer communities, however, are ultimately unsustainable, lacking the wider processes and structures actual communities, or communitas, require. The research material will illustrate the respective findings and results with examples of Thompson, Manitoba, and its use of wolves to construct a 'wolf economy' and the economic system's ultimate failure due to an inability to refocus meanings and emotions towards the totemic wolves, as well as a lack of wider community institutions to stabilize such relations. Moreover, the paper will also use Umwelt theory and

zoosemiotics to demonstrate how the attempts to use wolves as enchantment were too removed from wolf Umwelt. Thompson residents were too knowledgeable about wolf Umwelt and behavior to find the emotions and meanings, being constructed by the 'wolf economy', believable and relatable.

Keywords: Ecosemiotics, McDonaldization, Rationalization, Ritual, Weber

Cultivating Meaning: Exploring the New Semiotics of Lab-Grown Meat and Precision Fermentation (submitted by ZDENĚK JOUKL)

ABSTRACT: As the singularity approaches, it seems that the boundaries of some traditional concepts (e.g. food, culture or art, precious stones) are beginning to become fluid. Something completely new is starting with food (at least in terms of general awareness and massive expansion). Precise fermentation or cell cultivation means not only technological progress but also a profound change in the perception of reality and the emergence of new food categories. To what extent and in what way will cultured meat disrupt or change the perception of the traditional category of meat and the semiosphere of food in general? One can look at cultured meat as a simulacra: the traditional production process is absent and its complete transformations, from the dirty work in a slaughterhouse to a laboratory inhabited by scientists). This absence is sometimes met with considerable resistance from established power structures due to the cultural norm. At the same time, people seem to be more and more trying to identify themselves as part of competing camps instead of a cooperative whole. There is a lack of cultural polyglotism that could help to understand the position of the other side. Individuals interpret new realities differently. One camp argues that lab-grown meat will continue to promote the notion of the animal as an object of consumption. With other individuals, the process of metasemiotic authentication occurs.

Keywords: Authenticity, Cultural Norm, Simulacra, Lab-Grown

Marie Kondo and the Brazilian Way of Mess (submitted by CAROLINA SILVA)

ABSTRACT: This work focuses on the imaginaries linked to mess and organization in the context of Brazilian society based on the circulation of meanings caused by the exhibition in the country of the series “Tidying Up with Marie Kondo”, starring

the Japanese organization guru, Marie Kondo, on the Netflix platform. The objective of the research is to understand which cultural aspects linked to the consumption rituals of use, possession and disposal were transposed beyond the domestic environment, caused by the sign production of the reality show. The theoretical references mobilized integrate the theory of mediatic representation in the suggestive, indicative, and representative power of signs in Charles Sanders Peirce's semiotic triad, in consumption rituals as vehicles for transmitting meaning and by communication illustrated by the production of memes. The methodology used involved semiotic analysis of posts produced by Brazilians on platform X, which reference the series between 2019 and 2022, in addition to the analysis of the episodes referred to in such posts. Based on the theoretical reference studied and the results of the empirical analyses, it is concluded that the signs produced by the series were used to illustrate Brazilian daily life beyond the residential organization, being instruments of representation of the space-time experienced by residents and a tool for dialogue about the political and social moment the country was going through at the time.

KEYWORDS: Brazilian Studies, Consumption Rituals, Marie Kondo, Material Culture, Mess

Advertising Creation Based on Peirce's Three Types of Inferences (submitted by RAFAEL ORLANDINI)

ABSTRACT: Creativity has become a recurring theme in contemporary times. However, beyond the numerous manifestations in everyday life, it's not necessarily linked to innovation and the exceptional but rather emerges as the ability to understand, relate, order, configure, and signify. This paper will discuss the contribution of those authors who present three dimensions of consumption based on Charles Sanders Peirce's conception of normative science, where the aesthetic dimension includes the products and services, advertising, brand expressions, and sensory experiences. All of this is also included in what some researchers propose as the advertising ecosystem, which comprehends advertising without any media centrism. Understanding advertising as language, it has a signifying nature capable of giving any form of abstraction, to create connections between an institution and an audience. Therefore, when people talk about advertising, they talk about giving form, or they talk about creativity. This investigation aims to expand the

understanding of creativity in the advertising ecosystem in the light of Peircean philosophy, exploring the connections between creative processes and consumption. To do this, a set of authors who discuss creativity and advertising creation were revisited to organize their reflections based on abduction, deduction, and induction. In the end, it is understood that although abduction is an indispensable logical expression of creativity when delving into the realm of consumption and advertising, deduction and induction are fundamental stages for the creation to carry the potential for constructing brand meanings and/or leading an individual to consumption.

KEYWORDS: Advertising, Consumption, Creativity, Inferences, Semiotics

Signs of Masculinity on Homoerotic Pornography: The Male Body as an Object of Consumption and Desire on the Platform X

(submitted by DAVID COSTA and CLOTILDE PÉREZ)

ABSTRACT: The present work addresses the consumption of homoerotic pornography on the platform X (formerly Twitter). It seeks to provoke a critical reflection on the male body as an object of consumption and desire and as a device for sexuality in homoerotic pornography. The paper starts from an assumption that the category of gender, as a technology of representation, can be operated through the discourse and language of different devices (and engendered in people's daily lives through consumption). Alluding to Erving Goffman, this paper will also consider gender as a self-constructed and intentionally operated identity. Understanding consumption as a ritual and as a mediating practice of people's cultural and subjective formation, the study seeks to understand which signs of masculinity are evoked in homoerotic and pornographic aesthetics and which effects of meaning can arise from the mediatized consumption of this type of media. The research brings media published on platform X, one of the main platforms where homoerotic pornography is published and consumed. Thus, through Peircean semiotics, the study seeks to understand which aesthetics, ethics, and logic are engendered from these signs, that is, which ideals, values, and norms are communicated in the ecosystem of homoerotic pornography found on social platrorms.

KEYWORDS: Consumption, Digital Platforms, Peircean Semiotics, Homoerotic Pornography, Signs of Masculinity

The Emotions and Politicization in Consumer Practices in Chile (submitted by Paulina Gómez-Lorenzini and Liliana De Simone)

ABSTRACT: This research addresses how the social outbreak that occurred in Chile in 2019 involved consumer spaces, interpellating them as part of the political public space. The objective is to analyze how a part of the actors involved in this social contestation articulated their discourses and practices based on questioning the established orders of consumption, as part of common sense. The working hypothesis is that these actions performatively pursued an estrangement of places like malls, shopping practices, leisure, and the values associated with depoliticized consumption, attempting to make the private, in a broad sense, public. Based on a netnographic approach to social networks, various case studies were located, specifically accounts that published calls to action and collected posters from different platforms, calling for demonstrations and occupying shopping centers. Semiotic discourse analysis allows researchers to describe what enunciative and rhetorical strategies were used to appeal to the contestatory action. From this, it seeks to understand to what extent these discourses aimed to undermine an affective configuration around consumption that attempted to displace friendly affections with other effects and emotions of negative valence. The following first approach to the study objective points out that this emotional strategy sought to align consumer spaces and practices politically through mechanisms of affective resonance, with the rest of the discomforts, practices, and spaces, that were composing the political action of the outbreak. This study reflects on what happens in consumer spaces when they become an ideological arena and the role that the affective-emotional dimension acquires in these displacements.

KEYWORDS: Consumer Spaces, Emotions, Netnographic Research Social Mobilization, Public Sphere

Semiotics of Consumption Rituals in Algorithmic Logic (submitted by Clotilde Pérez)

ABSTRACT: Based on the understanding of consumption as a broad semiotic phenomenon that structures identities, forges behaviors, beliefs and emotions, reconstructs space and time relationships and engenders imaginary and socio-cultural productions, this reflection seeks to understand the transformations in consumer rituals expressed in daily processes of searching, buying, possessing, using,

discarding or in 'res' rituals: reuse, recycling, resignification, as well as the axes of transfer and sharing of meanings constituted by fashion, advertising and serialized audiovisual production now impacted by algorithmic logic and its empowering dynamics such as neural networks and machine learning. It also aims to identify and understand the signifying power of materialities and immaterialities that incorporate new meanings into consumption, generating media realities of production-consumption-circulation established by systems based on artificial intelligence created and structured by big techs in alignment with industry, the services market, and globalized marketing systems. This context of dialog and fusion of physical and digital environments brings new ethical, aesthetic, and logical challenges to research into consumer rituals and their processes of signification and circulation, with implications of an epistemological, theoretical, and methodological nature, which the paper intends to critically discuss and forward possibilities glimpsed in this investigations.

KEYWORDS: Algorithmic Logic, Consumer Rituals, Platformization, Semiotics

[PA] Fashion, Semiotics and Reality: How Fashion Designs Gender Realities? (convened by José María Paz Gago, Bianca Terracciano, Maya Marx Starque, Giulia Adriana Ceriani, Román Padín, and Janiene Santos)

The Garment as a Mediation in Cameroon at the Beginning of the Third Millennium (submitted by Jean-Claude Mbarga)

ABSTRACT: Culture constitutes a very important sign in the bosom of social life, as a complex entirety that integrates language, economy, knowledge (technical, artistic, literary, etc.), and habits that rule the relations between individuals and groups. It concerns the objective civilization, the effort of adaptation of a human group making use of the entire human nature (intelligence, will, sensitivity, etc.), to protect the group against similar groups who would try to absorb it and transmit to its lineage the global experience. This paper will verify this in Cameroon through a scientific scrutinization of the garment, as a sign of communication. If one considers as postulate the fact that life is, a theater in which each human being behaves like an actor who comes on stage to play a precise part, one can observe

that the garment appears as an important sign of social theatricalization of the human being in society. The purpose of this paper is to highlight the value and efficiency of the garment considered in its different acceptations (traditional and associative uniforms, para-vestimentary, etc.), as an important mediation, insofar as it helps to accede to some deep meanings of the human being. Based on an eclectic approach, this paper emphasizes the federative nature of semiotics which thus can integrate sociology, anthropology, and psychoanalysis.

KEYWORDS: Culture, Garment, Mediation, Sign, Uniform

The Presidential Dress
(submitted by MARGARIDA AMARO)

ABSTRACT: This paper focuses on analyzing the process of neutralizing the binary category of gender that traditional African dress undergoes when it enters the fashion system, with a focus on the Namibian context. The aim is to explore how clothing and fashion influence and transcend binary gender norms in Africa, considering various intersecting factors like ethnicity, age, rites, and class. During the memorial of the late Namibian President Hage Geingob, his daughters made a unique fashion statement by wearing pinstripe Damara dresses, paying tribute to his distinctive style in a culturally significant way. With this gesture, they transformed the traditional Damara dress into a tuxedo-style dress through a process of transposition, transference, or translation of elements from the male dress code universe into the female domain, giving it an air of ambiguity. It is not only a reinterpretation of the YSL smoking dress but also a recreation of the Zoot (suit) dress or an evocation of Papa Wemba's way of dress. Not just a statement: wearing stripes is neither neutral nor natural, unlike the word dress, which is gender neutral. Therefore, the meaning of dress is fluid because the norm has no distinctive features, sharing a blurred vision of masculine and feminine is now the new norm.

KEYWORDS: African Dress, Gender, Neutral, Intersemiotic Translation, Suit

The Construction of Images in Fashion After 2010
(submitted by ROMÁN PADÍN OTERO)

ABSTRACT: Fashion is changing, and so was regarded by authors in the 1960´s. Roland Bathes was notorious for his analysis separating images in two sides and thus was considered for fashion images. In those terms undesired representations

were dropped and desirable aesthetics were to be incorporated. And such a diachronic worked for fashion and markets for decades. After the death of Alexander Mcqueen in 2010 fashion turned its attention towards its cultural message, museums, and lifestyle. Therefore fashions became seductive incorporating a synchronic paradigm where old plus new, painful plus joyful, private plus public became its corpus. The nature of fashion changed and images became interesting incorporating both sides: the sentimental and the cultural. Thus authors from 2000, incorporate the term seduction for the structure of fashions. The new paradigm is set to be the seduction of culture and hyperobject. The seductive nature of images is a topic for fashions in the new millennium. Fashion is created as global seduction and it incorporates the past and the present, the painful and the joyful, and never leaving heritage behind. New creators such as Rick Owens have dual aesthetics in their world. That´s the new semiotics of fashion, after 2010.

KEYWORDS: Culture, Fashion, Seduction, Semiotics, Time

Plus Size Fashion and Its Meaning Effects: Signs of Inclusion or Segregation? (submitted by JACQUELINE AUSIER and CLOTILDE PEREZ)

ABSTRACT: This abstract presents research in its initial stage, which aims to investigate whether, by developing subsidiary brands for the sale of plus size clothing, Brazilian retailers Renner(creator of Ashua) and C&A (creator of Mindse7) promote the integration of this public or contribute to the stigmas that affect fat people, seeking to reflect on a practice that may represent a type of symbolic violence for a relevant number of the Brazilian citizens. Therefore, the present work seeks to introduce and encourage the proposed debate from a specific perspective, which proposes the following questions: what are the effects of meaning engendered in the development of the Mindse7 and Ashu brands? Are these signs of inclusion or segregation? To elucidate these questions, the original research suggests the application of Peircean semiotics and its fundamental categories (Firstness, Secondness, and Thirdness) in the following brand elements: visual identity and branding, main advertising campaigns designed, online shopping experience and content published in the digital platform Instagram. For this specific work, however, Ashua's Autumn-Winter 2024 campaign and the last two 'drops' of the March 2024 launch by Mindse7 were selected for analysis, propagated primarily

through digital media. First impressions point to the need for a comparison between the different approaches of each brand, but they also infer that both reproduce stigmas commonly present in the marketing of larger sizes, such as neutral colors, clothes more discreet and modest, and the absence of real bodies in some of the images shown.

KEYWORDS: Advertising Campaigns; Peircean Semiotics, Plus Size Fashion

Signs of Fashion Redefining Masculinity
(submitted by JANIENE SANTOS)

ABSTRACT: In the recent Autumn Winter 2024 catwalks, signs of soft masculinity had a remarkable presence among important brands such as Coach, Loewe, Diesel, Ludovic de Saint Sernin, and Landeros. Bows, crafted details, sheer fabrics, or areas revealing parts of skin are also present in the men's collections. The recurrence of these signs proves that masculinity has risen re-signified, questioning the blurred aesthetical and behavioral barrier between genders. Using the semiotic analysis methodology based on the General Theory of Signs of Charles Sanders Peirce, this paper aims to analyze further these fashion expressions of the contemporary *Zeitgeist*, or spirit of the time. The result reveals important values shared in the collective unconscious, reinforcing the fashion system as one of the most crucial meaning producers to understand present-day society. Besides that, the recurrences of new masculinity signs allowed people to recognize that they will increasingly perceive an exchange of elements among the feminine and masculine realms as a materialization of a new reality being built, in which men are allowed to cry and women are allowed to win. Fashion is ahead of its time and culturally transversal, building realities that expand to all areas, proving its relevance in contemporary research.

KEYWORDS: Fashion, Semiotics, Masculinity, Transversal, Zeitgeist

Gender-Defining Fashion System: Towards the Universal
(submitted by BIANCA TERRACCIANO)

ABSTRACT: To be accessible to everyone, fashion shows the everyday paradox of woman, majestic and childlike. Fashion gives precise temporal and spatial guidance or codifies dressing by role, or identity expression. Methodological tools for this paper will be searched in the socio-professional literature which its models

are assigned to women "unreal" despite their position in fashion identity creation. Fashion discourses are semiotic devices that distribute modalities of being and doing, especially in teaching how to behave and be perceived. By comparing today's character traits to the Fashion System's era, the paper will compare gender-defining metalanguage and thematic roles. According to Barthes, gender styles differ in their ability to absorb and reject, with women wearing more clothing than males, indicating a more inclusive vision of fashion. Barthes asserts that it is not correct to include fashion in a binary standpoint, as it falls more within a closed vision, delimited by cardinal terms that trace a range of possible variations oriented according to the relations of contrariety, complementarity, and contradiction. Language as a 'digital system' has a binary component, but vestimentary language faces serial paradigms that drive it from the distinctive to the combinatorial to express, both in nomenclatures and apparel, Fashion, and mundane situations. Universal inclusion needs an opposite term. The universal as a garment is gender-neutral, inclusive rather than closed, and completes a semantic category as a mid-term or mixed degree of polarization.

KEYWORDS: Gender, Fashion System, Non-Binary, Universal Inclusion, Vestimentary Language

About the Reality of Gender Reality: Meaning Effects vs Ontologies (submitted by GIULIA ADRIANA CERIANI)

ABSTRACT: The notion of Gender Reality is deeply rooted in a non-semiotic and ontological perspective incompatible with the textual construction of identity that is the epistemological background of this paper's approach to Fashion. A perspective on research not limited to Fashion, of course. Anyway, this paper is deeply concerned with the issue of defining human beings by their biological matrix, because it allows human subjects to face the crucial point of a 'nostalgic' return to reality-based philosophies -and Fashion is a challenging and crucial category for this discussion. The focus of this paper is placed on three main topics, (1) reality vs gender ideology, (2) the 'reality' question, and (3) gender concepts and meaning: purposes for the fashion semiotics. The principal aim of this paper is to demonstrate that the notion itself of reality is not as Algirdas Julien Greimas and Joseph Courtés have already explained in their dictionary *Semiotics and Language: An Analytical Dictionary*, translated from the French original *Sémiotique.*

Dictionnaire raisonné de la théorie du langage). On the contrary, this paper claims that the proper object of semiotics, in other words, the main task of semioticians is to build models that permit to understand how the meaning is made. Nevertheless, researching semioticians should be concerned with the problems of truthfulness, and they have in the 'real' body gender a first level of semiotization of the natural world by its dialog with the natural language.

KEYWORDS: Gender, Fashion, Identity, Reality, Semiotics

[PA] Semiosis in Platformization and Digital Mediation (convened by ENEUS TRINDADE, ARLETE DOS SANTOS PETRY, and FILIPE PEREZ)

UNIFEI's BrandingLab: Semiotics Applied in Frameworks for Creating Visual Identities

(submitted by ALEX NANI and DORIVAL ROSSI)

ABSTRACT: The visual expressions that constitute a brand's corporate identity pose a significant challenge for design and graphic creation professionals. This challenge commences with the informational groundwork of the briefing, progresses through the careful selection and development of icons, indices, and symbols, encompasses the examination of graphic applications, and concludes with the validation of visual identity products. Each phase of this process demands a blend of creativity, precision, and a profound understanding of the brand's expressions and its target audience. BrandingLab is a study applied at the Federal University of Itajubá, which explores the development of frameworks designed to facilitate the collective and collaborative creation of drawings or visual data, capable of forging visual identities. It employs a techno-imagination methodology that leverages digital boards, such as the Miro Board, as a creative environment. It embarks on the reflective and systematic application of an intelligence technology rooted in collaboration and co-creation as cognitive ecology. It aspires for horizontality as a creative force within a network of diverse individuals who, through a plethora of ideas, enable the crafting of a shared narrative. The visual data amassed serve to consolidate a visual briefing and semiotic pathways pertinent to the management of institutional memory. This method fosters an inclusive and rhizomatic approach in the design of corporate identities, exploring the potential of how brands visually communicate. The focus is on the brand's own

collaborators and stakeholders as the primary communicators, with the designer acting as a mediator of the brand's visual signs.

KEYWORDS: Design and Semiotics, Branding, Collaborative Design, Creative Technologies, Digital Boards

Application of Peircean Semiotics in the Analysis of a Contemporary Cancellation: The J. K. Rowling's Transphobia Case (submitted by JACQUELINE AUSIER and CLOTILDE PEREZ)

ABSTRACT: This abstract originates from the dissertation research entitled "From Worship to Repudiation: How Cancel Culture Transformed J. K. Rowling's Public Image in Digital Fan Communities in Brazil." Its objective is to present the main conclusions regarding the aforementioned study, which sought to investigate the transformations in the image and reputation of J.K. Rowling, author of the Harry Potter books saga, towards a specific Brazilian audience considering the cancellation process in which Rowling has been involved since 2019, after a series of allegedly transphobic statements. After the theoretical chapters, the last part of the dissertation has been dedicated to methodologically substantiating the research and analyzing the selected corpus, based on the anthroposemiotic approach, capable of unveiling the meanings engendered by signs. Thus, the digital fan community 'Harry Potter Brazil' was selected, on the Facebook platform, to collect the research corpus, resulting in the qualitative analysis of five publications and around 1,500 comments. Each of the posts had three moments of analysis, making the correlation between formal and universal categories in all phenomena, proposed by Charles Sanders Peirce, Firstness, Secondness, and Thirdness, and the three structural aspects present in each post: image, main text, and comments. The most relevant inferences point to a spontaneous association between J.K. Rowling and the transphobia subject, indicating significant damage to her social and symbolic capital in the terminology of Pierre Bourdieu.

KEYWORDS: Digital Ethnography, Fandom, Harry Potter Serie, Peircean Semiotics, Transphobia

Extended Fabula: From Monomedia to Transmedia (submitted by MARTHA CELINA ARVIZU MENDOZA)

ABSTRACT: Transmedia storytelling is stories that develop across multiple media platforms, where each text contributes to a much larger story. And each text, be it a movie, comic, videogame, etc., has its unique fabula structure. However, in the case of transmedia storytelling, in addition to the fabula of each text, the reader can try to build a much more extensive fabula, which includes all the texts that make up the transmedia storytelling, which will be called transmedia fabula. There are two types of transmedia storytelling, those that were designed, in which case the narrative contributions of each text are determined from the beginning. Where the fabula of each film, or videogame can be identified, but also, a transmedia fabula structure that the reader can formulate from the union of all the texts together. The other cases are transmedia storytelling, which was not born as such, and was converted into transmedia over time, as new texts were added. Although the reader can formulate a fabula for each of them, how this type of narrative can continue to expand, the general fabula of the entire story may not be completed, or the reader may have greater difficulty generating an idea of the transmedia fabula. Transmedia fabula will depend on the encyclopedia and the competencies of the reader, because the more experience with the different texts the reader has, the greater resources he will have to formulate his idea of a fabula, both of each text, like a transmedia fabula.

KEYWORDS: Fabula, Mediatization, Reader, Text, Transmedia Storytelling

[PA] Multiple Panoramas of Latin American Semiotics (convened by NEYLA G. PARDO ABRIL, EMILIANO VARGAS, BAAL DELUPI, MÓNICA SANTILLÁN, ROBERTO CHIACHIRI, and LUIS OSPINA)

Centers–Peripheries in Discourses of the Streaming Platform Twitch (submitted by PAULA AGUSTINA ROBLEDO)

ABSTRACT: The current process of hyper-mediatization, technological advance, and interactional functioning mediated by platforms, enabled processes of sociality between individual enunciators compared to previous years, where the media as institutions were the main producers of collectives. In 2020, within the

framework of the beginning of the pandemic of COVID-19, Twitch—a live streaming platform—reached its peak in public while incorporating a variety of formats, thereby producing new discourses. This work seeks, from a theoretical-methodological axis in socio-semiotics, to partially reconstruct a state of social discourse about the discursive configuration of subjects, on the streaming platform, Twitch. When thinking about these forms of discursive configuration, the complex task of analyzing discursivity topologically arises, since the limits of what is sayable and what can be enunciated are drawn today as discursive convergences and divergences, with intervening subjects. in the circulation of meaning, validators of aesthetics, contents, and subjectivities, and with strong anchoring in materiality. Based on the analysis of video records of the live broadcasts of Tiny Medrano, a streamer from the province of Jujuy, Argentina, this paper will investigate the aesthetic, narrative, and enunciative strategies to account for how discursive peripheries and centers are configured under the logic of digital circulation.

KEYWORDS: Center vs. Periphery, Hyper-Mediatization, Streaming Platform, Social Discourses

Self-Presentations of Drag Queens from Córdoba City on Instagram (submitted by IGNACIO JAIRALA)

ABSTRACT: This paper comparatively analyzes three modalities of self-presentation that drag artists from the city of Córdoba perform on their Instagram profiles. It is interested in the meanings that shape individuals and are sedimented in the reels of this platform as audiovisual discourses that combine performance and audiovisual language. The paper starts with contemporary society characterized by the hyper-mediatization of spectacles, in which individuals partly control the means of communication to display themselves. Accordingly, the object of analysis constitutes here the profiles of @Furiamakeup @Lolamentaok and @Camioneratravesti 'in production' because he found particular drag styles that can indicate ways in which the forces of discursive hegemony establish centers and peripheries as topological spaces where both subjects and discourses can be located. Thus, while Lola identifies herself as a drag with an explicitly political performance that retrieves the abject in queer literature; Furia offers to teach know-how regarding makeup techniques; and, Camionera presents herself combining different styles and genres to entertain: tutorials with comic tint, a series of interviews

she conducts with other drag queens, along with her performances on the stage of local gay parties. These modalities, which have a greater number of followers and comments, allow the semioticians to indicate that the communication of know-how and entertainment are central to the discursive socialization of media.

KEYWORDS: Drag Queens, Instagram, New Media, Performing Arts, Subjectivity

Gastronomic Activism: One Diet, One Experience (submitted by KARINA ASTRID ABDALA MOREIRA)

ABSTRACT: From the semiotic perspective of Charles Sanders Peirce (1839-1914), experience is fundamental in creating activism. In this case study, the focus is on practices of everyday life, such as food considered as activism. The cases presented here center around the dynamics of the digital semiosphere for the creation of vegan diet activism in Uruguay. This paper assumes that the digital semiosphere is crucial for the development of such dietary activism. In the semiosphere of Uruguay, everyday practices associated with the core of the dietary semiosphere predominantly revolve around omnivorous eating, primarily centered on meat consumption. The crucial question is whether it is feasible to integrate such activism into Uruguayan everyday dietary life. To address this, the paper will provide several examples of consumption practices in Uruguay, questioning whether they are intended to be integrated into the Uruguayan dietary semiosphere or not. Furthermore, the object of analysis will encompass also translations of some vegan activist practices into the digital sphere, specifically exploring the use of artificial intelligence for recipe searches and the creation of images transforming traditional Uruguayan cuisine into a vegan diet. In conclusion, the paper will examine cases of activism during the traditional Expo Prado country fair and the consumption of vegan food in these traditional spaces.

KEYWORDS: Activism, Diet, Semiosphere Uruguay, Vegan

The Construction of Excluded Subjects in the Discourse of Far-Right Intellectuals in Argentina (submitted by BAAL DELUPI)

ABSTRACT: In the wake of President Javier Milei's recent triumph in Argentina, with only two years of political experience, one question that arises is: what

rhetoric and arguments sustain his far-right discourse in a global context of the rise of new fascisms? One of the central axes to comprehend and elucidate this question relates to the role of intellectuals in shaping contemporary social discourse, as these actors often emerge as privileged producers of worldviews and set the course of political discussions. This study aims to analyze, from a socio-discursive perspective, the Twitter discourses of the Cordoban writer and influencer Agustín Laje, considered by many as a fundamental figure for the Latin American right, to understand and characterize the central and peripheral subjects that this actor proposes in his speeches on social media. The research hypothesis is that these discourses construct and reproduce subjects who are marginalized (the leftists, communists, feminists, those labeled as "lazy," those who live off the State, and all those who do not represent the traditional values they claim to protect) while configuring other central subjects who defend libertarian worldviews based on private property and individual agency in contrast to classical ideas of community and collectivity.

KEYWORDS: Discourse, Intellectuals, Peripheries, Politics, Subject

Socio-Semiotic Strategies in Multimodal Discourses Mediated in Social Networks during Socio-Environmental Conflicts in Chile (submitted by DARLA INAI SEGOVIA and OTAZO JAIME)

ABSTRACT: The intensification of socio-environmental conflicts and the increase in deaths of activists in the last decade (Global Witness, 2022) is a global stage that challenges information pluralism in the media. From a transdisciplinary approach of the semiotic-discursive paradigm, this qualitative research describes the socio-semiotic strategies of the social movement that prevail in the multimodal discourses mediated during the journalistic coverage of three case studies. With data mining tools, a universe of 16,116 posts issued on Twitter, Instagram, and Facebook from a heterogeneous group of Chilean digital media about the death of Macarena Valdés, Alejandro Castro and Camilo Catrillanca from 2016 to 2020 were obtained. The corpus was then inductively analyzed, selecting a non-probabilistic sample of the most frequent graphs in the news. Through multimodal discourse analysis, the resources, designs, and modes used to represent identities and cultural elements that characterize the values in dispute during socio-

environmental conflict were identified. The socio-semiotic strategies are the personification of activists in graphics; resemiotization of symbols with variations in formats and materials; and recurrence in types of manifestations that express values and culture in resistance. The results allow researching subjects to conclude that the news images that the media share on their social media accounts reflect the visual framing of the protest frame through activist agencies hypermediatized in the digital media ecosystem, contributing to informative pluralism regarding these issues in Chile.

KEYWORDS: Socio-Environmental Conflict, Socio-Semiotics, Multimodal Discourse, Social Media, Frame of Protest

The Aesthetic Evolution of Vivienne Westwood and Her Influence on Global Culture from Deixis
(submitted by EMILIA AGUSTINA QUEVEDO SANTILLÁN and MÓNICA LUCÍA SANTILLÁN TRUJILLO)

ABSTRACT: The present study examines the aesthetic evolution of Vivienne Westwood and its impact on the global culture from the perspective of deixis as a stylistic tool to convey cultural and social messages, and how this has been used as a strategy to contribute to its lasting impact on the world fashion scene and especially through the ideological. The conceptual and stylistic elements that have marked the career of Westwood as a fashion designer are examined through a meticulous review of her work and legacy. In addition, it addresses how her aesthetic developments have had an impact on the perspective of fashion and the creation of cultural identities globally. The purpose of this analysis is to highlight the role of deixis in the comprehension of the creations of Westwood and her relevance in contemporary culture. As a result, deixis is identified as a stylistic tool to transmit cultural and ideological messages by incorporating visual and linguistic elements that depend on context to acquire meaning. Finally, it is concluded that her capacity to merge fashion with social criticism has contributed to generating an iconic imprint around an influential figure in the world of contemporary fashion.

KEYWORDS: Aesthetic, Deixis, Ideology, Vivienne Westwood Fashion

Alternative, Popular and Communitarian Communication in Latin America. Socio-Semiotic Features at the Present Moment (submitted by EMILIANO VARGAS)

ABSTRACT: Alternative, popular, and communitarian (APC) communication is a macro school of thought and action within the Latin American tradition of communication studies, developed in different areas of everyday life of politically and economically excluded groups, institutionalized at the educational level in part of Latin American universities during the second half of the 20th century. It is a trend of thought and action embodied in a set of media and media products that, from different particularities emerged as a political expression of marginalized actants in the conjuncture of the time. That is Latin America and its circumstances in the context of the Cold War and the media concentration that characterized the broadcasting system from the mid-20th century onwards. The hypothesis suggests that digital transition generates mutations in the field as a consequence of the reticular practices that characterize the current media moment, and therefore its study and definitions deserve to be revisited and updated. In the first moment, a diachronic approach is exposed, defining some features of APC mediatization. Secondly, the paper questions the present and the destiny of APC communication in the context of digital mediatization. The methodology applied is socio-semiotics of mediatizations and the results describe features from different cases of analysis at the meso level.

KEYWORDS: Alternative, Popular, and Communitarian Communication, Latin America, Digital Transition

Ultima(s) Catástrofe(s): Artistic Activism, Virtuality and Memories in Contemporary Argentina (submitted by MAXIMILIANO DE LA PUENTE)

ABSTRACT: In the last decade, a variety of artistic activist collectives have been active in Argentina, intervening performatively in physical and digital public space. Many of these groups consider their productions at the intersection of artistic disciplines and have 'invaded' the city. This paper analyses *Última(s) catástrofe(s),* a site-specific performance of situated music by the *Compañía de Funciones atrióticas* (CFP). This is a group that has been working for more than fifteen years at the intersection of artivism, theatre, and performance. In *Última*

(s) catástrofe(s) physical and digital territories are combined. The meeting point for the performance is the pyramid in the Plaza de Mayo, a central place in the city of Buenos Aires. Through eight songs specially composed by the group for the occasion, the performance questions the recent catastrophe that has struck the country and the possibility of elaborating personal and collective mourning. This paper proposes to carry out a virtual ethnography by monitoring publications about the performance on social networks. From the analysis of the performance, this paper will try to reconstruct the process of social production of meaning as an interdiscursive phenomenon. To do this, it will be necessary to draw on the theory of social discourses. The object of study in this paper will constitute the performance in its conditions of production and recognition at a time of the rise of the ultra-right in Argentina.

KEYWORDS: Activism, Art, Memories, Semiotics, Virtuality

Art, and Discursivity: Representations of Nature
(submitted by CAMILO ALEJANDRO RODRÍGUEZ FLECHAS)

ABSTRACT: Explaining the processes of decolonial resistance in Latin America implies recognizing its approaches and recovering the concepts in art, specific to the indigenous communities, nucleated in the community practices of resistance in defense and care of the territory, land, and nature. From the multimodal and multimedia critical discourse studies (MMCDS) this paper will explore the process of decoloniality that emerges from the break with the principles that capitalism and neoliberal politics impose; therefore, it is a question of exploring the rationalization of the social, political, and cultural, transversal areas through the care of nature. An analytical collection of the works of Colombian painters between 2007 and 2015 will be analyzed in which he proposes to reveal the sense of naturalness linked to ancestral cosmology. The exhibition is characterized by having a thematic unity, being multimodal, and circulating through digital technologies. The sample's main criterion is how Latin American identity is formulating the rupture with coloniality, and its representations of nature in the socio-economic, political-cultural, and ethnic order. The communicative purpose of managing collective social action is explored in the work of art, integrating decolonial axiology and epistemology. The analytical-interpretative process makes the scientists infer that the artistic discourse looks to deconstruct the hegemonic order and the dominant

cognitive imperialism in the region by highlighting in the representation the meaning of the ancestral.

KEYWORDS: Ancestral Cosmology, Artistic Discourse, Decolonial Axiology, Dominant Cognitive Imperialism, Latin American Identity

Narcocultural, Animalist, Conservationist: Visions of Nature Around the Introduction of Hippopotamus in Colombia (submitted by SERGIO RODRIGUEZ GOMEZ)

ABSTRACT: Since their introduction in Colombia in the 1980s for an extravagant zoo of drug trafficker Pablo Escobar, hippos have become an ecological problem near the basin of the Magdalena River. Changes in soil constitution, overpopulation, resource hoarding, and attacks on other animals and humans are some of the ecological effects. This presentation will introduce a discourse analysis of different "visions of nature" from stakeholders and public opinion around the control of hippos in Colombia. Such groups debate about measures to control the species, some more viable than others, like captivity, sterilization, or culling, based on their diverse ideas and moral visions. Concretely, three particular discourses and visions of nature will be examined: animalist, narco-cultural, and conservationist. The presentation will follow this structure: the relevant social and ecological context of Colombia, the theory of visions of nature and its impact on conservation measures, an analysis of the three visions of nature and computational analysis of their discourse dynamics and controversies in Twitter, and, finally, a discussion on possible courses of action and recommendations to address the close interrelation between public discourses and ecological conservation, particularly, based on an alternative approach to the "invasive species" concept, a proposal to extend the use of the term *semiocide* from biosemiotics theories.

KEYWORDS: Biosemiotics, Ecocriticism, Ecological Conservation, Discourse Analysis, Hippos in Colombia

Images and Sounds of the Yagé: Approach to the Artistic Works of the Cofán People in Putumayo-Colombia (submitted by LUIS OSPINA RAIGOSA)

ABSTRACT: The Cofán people are located in the Colombian-Ecuadorian Amazon. In recent history, this town has faced many problems that put it at risk of extinction. The process of destruction of the Cofán people is constituted as a semiocide to the extent that it annihilates the forms of expression, their unique language, their specific practices (songs, ceremonies), and the specific systems of meaning of this human group. In the reservation of Santa Rosa del Guamuez-Putumayo-Colombia, the Cofán people have been developing an artistic revitalization project that is supported by their spiritual practices. U'fa Henfa (sounds of Yagé) is a group made up of teachers and students who sing in their own language, paint murals, and make videos that express the mystical experiences they have in the Yagé ceremonies. U'fa Henfa is configured as the most important artistic and organizational experience implemented today in the Reservation. This paper aims to understand how the message of Yagé is expressed in some members of U'fa Henfa. It is based on the strong idea that in the Yagé rituals communication is established with the plant and with the non-human. In the ceremony, the members of U'fa Henfa access messages that are later materialized in musical, visual, and audiovisual media. Through the semiotic analysis of some works of the group, the author of the paper will reflect on the appropriate meaning systems for the expression of the Yagé message.

KEYWORDS: Artistic Discourse, Colombian-Ecuadorian Amazon, Cofán People, Mystical Experiences

The InVisible Sign, a Platform for Experimental Semiotic Practices from Latin America (submitted by LUIS MANUEL PIMENTEL VILLALOBOS)

ABSTRACT: n/a;

KEYWORDS: n/a

Photography as a Manifestation of Cultural Meanings of Gender and Ethnic Identity

(submitted by ADRIANA CRISTINA ALVES DO AMARAL)

ABSTRACT: The purpose of this paper is to reflect on the photographic record as a manifestation of identity and culture based on semiotic studies and how the information contained in a portrait identifies, communicates, and understands elements that can be unveiled in countless meanings. The paper will start by analyzing the content of the Facebook page, *Cholitas* to relate how the photography dialogues with concepts such as representativeness, decolonization, gender, and intersectionality. In the post-modern world, people live in, where standardization is encouraged, including by the cultural industry, in an attempt to market products and/or strengthen standards, image, and the value of brands, people as external observers are increasingly witnessing so-called "minorities" seeking to strengthen their causes and knowledge, including different ethnic groups and the migrant community. In this scenario, social media tends to function as a "showcase", exposing ideas and causes and even disseminating traditions, reinforcing common cultures. The paper will present the belief that photography is strategic as a tool for representation and self-worth, but can also generate rejection and stereotyped views. This study aims to focus on the issue of gender, in this case, the feminine, and identity, the Bolivian woman, bus analyzing photographic images of real people wearing reinterpretations of typical costumes and posing as the page *Cholitas*. The research intends to understand why a Facebook Page exclusively promotes these images, reaching more than 12,000 followers. To do this, the methodological part of the paper will refer to such authors as Charles Sanders Peirce, Roland Barthes, Lucia Santaella, Umberto Eco, Roberto Chiachiri, and others to research the dimensions of an image, based on the meanings of traditional clothing, worn by Andean women.

KEYWORDS: Andean Women, Communication, Migrations, Photography, Semiotics

The Book as a Communicative Semiotic Potential in School (submitted by FABIANA WANRHATH JACOPUCCI and ROBERTO CHIACHIRI)

ABSTRACT: This article aims to understand the process of meaning construction demonstrated in the "Tarsila Book Factory" project, an initiative by Professor Luis Mario, aimed at integrating teaching-learning processes and digital information and communication technologies. This is a pedagogical action in which members of the school community are encouraged to produce their unique books. The stages of this process encompass writing, drawing, organizing the produced material, binding, and dissemination. *Body and Soul in Poems* by Kawanny Bezerra de Freitas, a ninth-grade student, written in 2018, is one of the various specimens that this researcher had the privilege of knowing and analyzing. However, the choice of this work occurred after reading the last lines written by the teacher regarding the student, which resonated with the author's thoughts and feelings while bringing some of the respective reading and life experiences through the power of words! As a methodological resource, Charles Sanders Peirce's semiotic theory will be used, emphasizing its phenomenological categories to better understand the communicative semiosis that the sign 'author's book' generates from this experience The partial results of this study suggest that the author's book is not merely a collection of words and images. The communicative potential it acquires is a possibility of interaction between the student author's experience and that of this researcher, who was drawn into the book. There are two people in the communication constructing meanings. It is not the commercial product book, but the semiotic device of social belonging.

KEYWORDS: Education, Communication, Student protagonism, Innovative Education; Semiotics

Latin American Cities and Their Representations (submitted by Carmen Fernández Galán Montemayor)

ABSTRACT: As part of cartographic, semiotic, and history research on the cultural landscape transformations of the mining city of Zacatecas in Mexico, this text shows the different kinds of descriptions of Latin American cities since the colonial age to nowadays, to contrast the discursive strategies and modes of representation, and show how it affects the definition of identity. Studying contemporary

and polymorphic cities is a challenge because the frontiers are erased in the context of globalization, irregular growth, and rhizome structures. It is communicated, therefore, that cities are transformed through identities how links are built with their ancestral roots, and their ways of breaking away from coloniality. In this sense, it is interesting to address the decolonial meaning in Latin American urban life. Postmodern cities are conceived as hyper-semiotic places: they can be open or closed systems that embrace or reject foreignness. This text identifies the methodological perspectives of analysis of the city as a territory and symbolic space to build an interdisciplinary model and discusses the concept of the city itself as home, work, individuality, social interaction, surveillance, and knowledge. Topography, geography, arts, semiotics, and technology converge to try to encompass the unfathomable city with our eyes.

KEYWORDS: City, Decoloniality, Description, Models, Representations

CONVENED SESSIONS

Accepted Proposals for Panel Presentations

֍ [PA] Sign Systems and Sign Users in Ecological Settings (convened by ELŻBIETA MAGDALENA WĄSIK)

Sign Systems and Sign Users in Ecological Settings (submitted by ELŻBIETA MAGDALENA WĄSIK)

ABSTRACT: This thematic presentation will focus on the dynamics and variety of the processes of the becoming of various sign systems through which semiotic subjects interact within and with their natural and cultural surroundings. In particular, the range of topics to be presented could be clarified here by a twofold reference to the biological concept of ecology, popularized in the humanities in the context of interest in the dependencies between human subjects in their broadly understood environments. Firstly, the most important component of the ecology of the sign systems constitutes, in a metaphorical sense, living organisms using them to exchange information; in the case of the signs of culture, it is humans as individuals and groups, for whom these signs serve as means of communication. Secondly, shifting the attention from signs to living beings as their users, capable of reacting to stimuli, reproducing, growing, and adapting, and thinking and acting, all kinds of signs functioning at different levels of message transmission should be considered as their primary, semiotic ecology. Since the signs as such, being sent to and received from the environment by living beings, including humans, essentially vary in dependence on the biological complexity of their users and the type of relations connecting them with the world, they (the signs) not only differ in terms of their ecological-relational properties but also change according to the requirements and needs communication. Accordingly, the variability of signs systems, subjective and intersubjective worlds created in multimodal interactions between semiotic subjects through signs will be discussed.

KEYWORDS: Becoming of Signs, Becoming through Signs, Ecology, Sign Systems, Sign Users, Worlds Beyond Signs

Semiotic Complexity of Cultural and Natural Systems and their Adaptive Relationships with Internal and External Environments in all Spheres of the Physical and Spiritual Cosmos (submitted by PAWEŁ KOJS)

ABSTRACT: This paper aiming to contribute to the panel on "Sign Systems and Sign Users in Ecological Settings" will introduce the participants of the IASS/AIS World Congress 2024 in Warsaw, devoted to "Signs and Realities," to the main ideas of the symposium, organized in the Polish Academy of Sciences Botanical Garden Center for Biological Diversity Conservation in Powsin, Poland, under the title "Ecophenomenology & Semiotics of Complex Systems Adaptation: Exploring Experiential Alterations of Sign Processes in Natural and Cultural Milieus." What will especially be exposed are the topics of sustaining the diversity of stress-resistant ecosystems, the semiotic adaptability of complex living and non-living systems, as well as experiencing the world as spheres of sign, life, and mind. Special attention will be paid to experiential links between environments of adaptive systems. Moreover, principal emphasis will be placed on the interchangeability of subject- and object roles along with the interconnectedness between adaptive influential systems and adapted underlying ecosystems. The notion of adaptation will be applied to a broad context of adjustment of complex systems to their scientific, social, technological, and civilizational environments. Once the levels of adaptivity have been identified, it becomes possible to use them as models of another less well-studied reality, This category of adaptive systems can encompass both physical systems: quanta, atoms, molecules, cells, organisms, ecosystems, biosphere, hydrosphere, geosphere, a star with a planetary system, a galaxy, a group of gravitationally bound galaxies, or, finally, the cosmological, and cultural systems: from meanings to concepts, languages, world-views, theories, cultures or civilizations.

KEYWORDS: Adaptation, Cosmology, Ecosystem, Phenomenology, Semiotics

From Cultural Cognitive Ecology to the Semiotics of Emotions: How Does Art Register, Express, and Evoke Emotions? (submitted by DOROTA JEWDOKIMOW)

ABSTRACT: Cultural cognitive ecology is a research tradition separate from biological cognitive ecology, within which research on embodied cognition operates. Culture is characterized as a type of environment characteristic for humans, which, together with the mind, jointly determine human experiences and actions. It aims to study cognitive phenomena in their context, which is seen as a biological, social, and cultural complex. Emotional processes, conceived as a three-component system, containing a nervous, motor, and subjective component, make up an integral element of these cognitive phenomena. Cultural cognitive ecology can constitute a theoretical framework that develops intuitions formulated based on the semiotics of emotions, constructs tools for researching popular music culture and poses questions about how art expresses and evokes feelings. It was Juri Lotman who postulated to study of emotions semiotically which have particular importance during social unrest when collective emotions become an important factor in the historical process, simultaneously a significant regulator of social life. Lotman claimed that studying the semiotics of culture, therefore, leads semioticians to the research on, among others, cultural emotions. Contemporary social studies and humanities developed his considerations and insights. In the mid-1990s, an interdisciplinary, transdisciplinary theoretical position began called an affective turn. The theoretical findings of semioticians, related to cognitive ecology, built the theoretical and methodological framework for today's research on Russian culture, which finds itself at a particular moment of instability.

KEYWORDS: Cultural Cognitive Ecology, Embodied Cognition, Semiotics of Emotions, Russian Popular Culture

A Technical Term in the Form of a Metaphor as a Sign on the Borderline between Language and Speech Session type: OS – Oral Session (submitted by OLGA LESICKA)

ABSTRACT: This paper aiming to contribute to the panel on "Sign Systems and Sign Users in Ecological Settings" will introduce the participants of the 2024 IASS-AIS World Congress in Warsaw, to the main ideas of linguistic semiotics and language as a complex adaptive system. The purpose of the following speech is to

look at the economic term in the form of a metaphor from the point of view of cognitive semiotics - as a sign unique in its construction, combining elements of language, as a set of norms and rules; and speech, which is a source of inexhaustible possibilities for using language in all its complexity and diversity. Looking at the problem of economic terminology as well as the conceptualization of specialized concepts using a metaphorical form from the perspective of cognitive semiotics, significantly broadens the notion of a term thus making it more complex. As an element of a sign system. it means a set of criteria that it should meet to act as the largest carrier of information, whereas the material for a metaphor is rooted in speech and refers to the broader experiences of the sign users. Combining in such a term two opposing trends – precision and explicitness which are congruent with terminological signs from the definite sphere of science and professional practice as well as figurativeness, indefiniteness, and vulnerability to interpretation which are typical for the metaphor make them a sign from the border of language and speech (*langue* and *parole*).

KEYWORDS: Cognitive Semiotics, Language as a System, Linguistics Semiotics, Metaphor, Terminological Sign

What Book Design Communicates: An Analysis of Cultural References on Selected Front Covers (submitted by ANNA CISŁO)

ABSTRACT: Designing the cover is usually the last creative step in the process of publishing a book; however, the cover itself is the first element to be seen by prospective readers. Playing an important role in protecting a book as well as in its marketing and selling, the cover serves important communicative functions – it carries messages about the content and cultural identity or even about the emotional load of the book. It may encourage its recipients to read the book or even to explore its non-textual context, sometimes extending the scope of their knowledge about a different culture. The users of signs in the process of creating book covers are their designers and it is assumed that the signs they use are intentional. Recipients have access to the final, relatively simple, multimodal message, consisting of language signs and other graphic elements – colors with their symbolic meanings as well as icons and symbols referring either to the unique content of the book or to the culture with which a given publication is associated. This paper will look

at book cover design from a semiotic perspective. It will consider cultural and contextual references on the front covers of selected books, including the Polish series *Baśnie Świata* [Fairy Tales from around the World], some Polish editions of Lucy Maud Montgomery's Anne of Green Gables, and the monographs by the author of this paper. It will address questions about the meanings of the used signs in communication between designers and recipients.

KEYWORDS: Book Cover, Book Culture, Communication, Design, Semiotic Sign

Referring to the Past, Acknowledging the Present, and Envisioning the Future: Semiotic Processes within a Museum Illuminated through Ecological Interactions with its Cultural Environment (submitted by JULITA IZABELA ZAPRUCKA)

ABSTRACT: The focus of this paper is placed on the sign- and meaning-related nature of art collections in a museum that is situated in specific multicultural surroundings. The individual features of exhibitions, such as the glass collection, can be interpreted as multisigns. These artifacts carry not only universal aesthetic values but also convey cultural messages from the past, reflecting the timeline of culture originating from a period when that museum was situated on German territory. Using the Karkonosze Museum in Jelenia Góra (Silesia, Poland) as an example, the author of this paper explores how museums engage in symbiotic relationships with their surroundings, thus fostering a deeper connection between visitors and the historic world of art. The discussion will be grounded in the ecological perspective pioneered by Gregory Bateson. This perspective suggests that traditional museum practices should evolve towards a communicative-oriented ecological model, wherein museums actively engage with their ecosystems and communities. Additionally, this paper will explore contemporary concepts of museology concerning the preservation of diverse cultural heritages, catalyzing intercultural communication and cultural tourism. By reflecting on these concepts, the discussion aims to highlight the role of museums as dynamic platforms for fostering understanding, appreciation, and dialogue among diverse communities.

KEYWORDS: Contemporary Concepts of Museology, Cultural Heritages, Ecological Model, Intercultural communication, Historic World of Art

Interlingual or Intersemiotic Translation as an Adaptive Interpretation of Modeling Systems of Reality: Approximating the Worldview Equivalence in Textual Realizations of Source and Target Languages (submitted by JÓZEF ZAPRUCKI)

ABSTRACT: This paper will put forward the conception of interlingual or intersemiotic translation as a process of rendering equivalent worldview impacts that could be decoded in terms of living-through experiences from the texts of both the source and target languages. Correspondingly, it will confront two kinds of worldhood, namely the 'true world in virtual totality' as objective reality that exists independently of human cognition, and the "human lifeworld in actual fragmentarity" as the reality of everyday life that is construed and spoken about in interpersonal communication through primary and secondary modeling systems in language and culture. This paper will argue that what is directly accessible in interpersonal speaking and hearing activities are solely spoken or written texts and that the extratextual reality constituting the subject matter of communication can be only indirectly imagined or rationalized in terms of intersubjectively comprehensible judgments. Against the background of these above-formulated theoretical assumptions, The paper will provide several examples from the author's own experience as a practicing interpreter who has hitherto worked for public institutions, and a translator of literary works of art, prose, and poetry, as well as an academic teacher who has conducted professional workshops on artistic, social and educational aspects of translation.

KEYWORDS: Functional and Semantic Equivalence, Opaque vs. Transparent Meanings, Source-Language text vs. Target-Language Text, Text and Extra-Textual Reality

Semiotics and Decoloniality – or Decolonizing Semiotics: An Inquiry into the Geopolitical Research and Global Communication in Changeable Environmental Settings (submitted by EDUARDO CHÁVEZ HERRERA)

ABSTRACT: Decoloniality in academia refers to a conscious act of delinking from the Western-oriented epistemology insofar as it implies an initial detachment from the rhetoric of modernity in which models of thought are legitimized and

become equivalent to the very organization of societies and their historical events. Decoloniality's geopolitical home is found in Latin America. This is due to the remaining dependence on the epistemic center, i.e., Europe. Semiotics, as a scientific project encompassing all manifestations of meaning, comes from Western-oriented epistemologies: Saussure's and Peirce's approaches. Nevertheless, the main spots for semiotics are currently located in the Global South, China, and Latin America, regions where semiotics is more active and produces novel research outputs. To remain a modern academic practice semiotics do not need to choose between one epistemology over another. It rather has to embrace a more comprehensive vision of science that could reflect the cultural and natural diversity of both the Global North and South. This paper articulates decolonial thinking and semiotic ecology to offer a comparison between practices and interactions carried out by semiotic users in both hemispheres. The paper will first provide an overview of decolonial thinking in the last 25 years. Secondly, it will discuss contributions that allow fruitful cooperation between semiotics and decoloniality: cultural semiotics and complexity theory developments. Lastly, it will provide an articulation between decoloniality and communication ecology, i.e., it will reflect on how the cultural diversity of the Global North and South can be mirrored in semiotics' research practices.

KEYWORDS: Cultural Semiotics, Decolonial Semiosis, Decolonial Thinking, Ecology of Sign Systems

[PA] Brand Semiotics (convened by SILVIO SATO, PAULO LENCASTRE, NUNO CORTE-REAL, and CAROLINA BOARI)

Representations of the State and Destination Brands based on tourism development plans (submitted by GUSTAVO MARKIER)

ABSTRACT: A comparative analysis of tourism development plans in the Argentine provinces of Mendoza, Córdoba, Tierra del Fuego, Santa Fe, Jujuy, and the Province of Buenos Aires. The analysis reveals the different representations of the State in the participation stated by the set of actors in the tourism development plan. The methodology created has been structured into four levels of semiotic-systemic approach, which allows identifying a set of differences of each plan among themselves and with the linked audiences. The "destination system as a

tourist destination", through its multiple statements, configures a system that interpenetrates (in terms of Niklas Luhmann's social systems theory) with its environment, and with the global sphere of the tourism system. This paper appropriately calls it a brand of social groups defined as a sign of designation and identity, a construction that differentiates in a semiotic system. Regarding the notion of collectivity, it follows Eliseo Verón's view that it is constituted by a class of social actors recognized at a given time by a certain society. Moreover, alluding to theoretical concepts proposed by Joan Costa and Norberto Chávez, the paper puts forward the concept of territory brand that progresses over time from a first graphic expression (isologotype) born from a strategic synthesis of the values and contents offered by a tourist destination as an experience of spatiotemporal consumption towards a destination brand of social groups.

KEYWORDS: Brand, Social, Collective, Strategy, Destination

Semiotics, Marketing, and Communication.
Jean Marie Floch's Legacy
(submitted by FILIPPO SILVESTRI)

ABSTRACT: It is well known how, for at least two decades (the 1980s and 1990s), Jean Marie Floch's legacy has called for a possible encounter between semiotic studies and marketing, and has long become a key reference point in France and beyond. What prompted this convergence between Jean-Marie Floch and marketing? Undoubtedly, Floch found himself engaging with a vibrant empirical field, thus encountering the prospect of applied research—a rarity in some humanities disciplines. Furthermore, his distinctive aesthetic, plastic, and figurative approach to semiotic studies undoubtedly facilitated his engagement with the world of marketing, which is deeply intertwined with various facets of constructing imagery-driven narratives. And yet, it would be wrong to only dwell on the purely iconological side in the case of Jean-Marie Floch, as can be evinced by looking at the part of his research that focuses on the study of the differences between pictograms and mythograms. The current contribution is therefore inspired by the desire to represent an effective and concise study of the most important moments of this encounter between otherwise distant worlds, semiotics, and marketing, with a particular focus on the perspective of Jean-Marie Floch's studies, these studies stand as a legacy that cannot be bypassed. This paper aims to understand, to the

best of its ability, whether Jean-Marie Floch's legacy can still be regarded as an effective tool for comprehending the dynamics that govern contemporary marketing, now fully immersed in the new semiospheres of the Industry 4.0 era.

KEYWORDS: Semiotics, Marketing, Jean-Marie Floch, Brand-Identity, Fourth Industrial Revolution

The Brand: A Service with a Very Own Vision (submitted by ALAIN PERUSSET)

ABSTRACT: This paper beings with a statement that semiotics as a method and discipline brought a lot to marketing and communication. Roland Barthes initiated the movement in the 1960s, and Jean-Marie Floch confirmed it during the 1990s. Today, intending to continue to serve marketing studies, this paper proposes to fulfill two goals. Firstly, it wants to offer a renewed and operational definition of the brand concept based on recent work in post-Greimassian semiotics (conducted, among others, by Jacques Fontanille, Jean-Marie Floch, Andrea Semprini, and Alain Perusset). Indeed, this concept of brand, even in semiotics, suffers from definitions that are often too abstract or too complex, hindering its full understanding. Secondly, based on this renewed definition (brand as a service with a very own vision), this paper intends to show the semiotic distinctions to be made with other close and ambiguous concepts, such as products, ranges, lines, or subbrands. As an illustration, this work should provide a solid framework for knowing how to envision the iPhone. As a brand, a subbrand, a range, or a product? Or all of these at once? Such kinds of questions are crucial because different roles manifest different meanings and therefore also have distinct implications for brand portfolio strategies and performances.

KEYWORDS: Brand, Marketing, Semiotics, Operational Definition

Contribution of Semiotics to the Marketing and Financial Valuation of the Brand (submitted by SILVIO KOITI SATO)

ABSTRACT: The purpose of this research is to develop an exclusive stakeholder-based financial brand valuation approach. Applying the Peircean model allows semioticians to distinguish three components of the brand: identity, object, and response. For the sake of financial valuation is worth to predict the influence of

brand identity signs —protectable trademarks as property rights — on the economic benefits of their owners. To separate the trademark influence, stakeholders are confronted with a change scenario that is unknown to them and asked if this change alters their behavioral response toward the brand. The affective response is also evaluated to establish the influence of risk in realizing the future benefits. This approach enables the transformation of a rigorous concept from a legal and financial point of view, which is incomprehensible to a common stakeholder, to a scenario that he can understand and respond to reliably. Grounding the brand's financial valuation in semiotics is relevant because it distinguishes legal, marketing, and finance perspectives about the same objective, by framing them in common concerns of objectivity and intelligibility.

KEYWORDS: Brand, Identity Sign, Intelligibility, Financial Valuation

Banking Brands in a Fintech Era
(submitted by SILVIO KOITI SATO)

ABSTRACT: This paper reflects on brands in the financial sector in Brazil, which need to deal with a changing market context and new competitors. It starts with semiotic dimension of brands, asking how to produce and convey signs at countless points of contact. This dimension dialogues with two others, relational and evolutionary, in which brands are involved in complex semiosis processes with diverse audiences. This issue needs to evolve not only in the domain of marketing There are new guidelines brought by a consumer and a society being increasingly critical about consumption practices and their relationship with society. Brands are constituents of a system that transmits and distributes shared meanings. To answer how brand management deals with culturally constituted world, the research will consider two Brazilian brands from the financial sector with different histories: a century-old banking institution (*Itaú*) and a FinTech created around a decade ago (*Nubank*). To semiotically analyze the brands' central identity mix (name, logo, and slogan), it will be worth to apply Peircean semiotics. It might be possible to identify how brands choose different paths to establish their meanings and identities, even operating in the same market and competing to dialogue with customers and society as a whole.

KEYWORDS: Brands, Semiotics, Financial Market, Itaú, Nubank

A Semio-Anthropological Approach to the Brand Experience of Generative Artificial Intelligence Services: Focusing on Physical Sensory Interactions

(submitted by JAESANG CHO and JIN YOUNG LEE)

ABSTRACT: This paper explores a semiotic framework for designing brand experiences centered around physical sensory interactions in AI services. As AI becomes more commodified under specific brands, the primary human-computer interactions remain sensory input and output devices. This research performs a semiotic anthropological analysis of these interactions, suggesting foundational strategies for brand experiences that harness human sensory engagement alongside technological advancements. Semioticians, equipped with the ability to interpret, recommend, and evaluate phenomena by establishing explicit conditions of interpretation, can significantly influence the core processes of corporate marketing. Semiotics unveils how brand meanings are infused into cultural myths, social organizations, and the belief systems of target markets. For analysis to be universally recognized and understood, it must be perceptible at a sensory level, thus requiring a material dimension. This research, building on Jean-Marie Floch's seminal work and subsequent studies by Clarice de Souza and others, aims to model and analyze human physical interactions and brand experiences within AI services, using 'actantialization', a method from semiotics. 'Actantialization' is applied here to consumer experiences with commercial AI services specializing in text, voice, and image processing—namely, OpenAI's GPT-4, Naver's Clova X, and Stability AI's Stable Diffusion. These services were selected for their distinct modes of symbol input and output, offering a comprehensive analysis of how AI brands can construct meaningful interactions with consumers through sensory-engaged experiences. This study seeks to deepen researchers' understanding of the semiotic structures that shape user interactions and to suggest avenues for integrating sensory experiences into brand strategy effectively."

KEYWORDS: Actantialization, Artificial Intelligence, Brand Experience, Embodiment, Semio-Anthropology

֍ [PA] Semiotics of Human Rights (convened by Roberto Chiachiri, Maria Ogécia Drigo, Luciana Coutinho Pagliarini de Souza, Maria Alzira de Almeida Pimenta, and Clotilde Perez)

Distant Suffering: The Effectiveness of Mediation through Photographs of the Ukrainian War (submitted by Maria Ogécia Drigo and Luciana Coutinho Pagliarini de Souza)

ABSTRACT: The critical potential regarding reality provided by journalistic photos is the subject of this article, which is guided by the following question: would it be pertinent to produce journalistic photographs that generate pain and indignation even for people far from the situation of suffering? Thus, to answer this question, the paper will seek to understand the concept of the intolerable image and explain the meanings put into circulation by journalistic photos of the Ukrainian War, winners of the Pulitzer Prize in 2023. The theoretical basis involves aspects of photojournalistic production; reflections on the image in contemporary society and politics of pity; and the intolerable image, making references to the works of select theorists of semiotics. The analysis of three journalistic photos, among those taken by photographers from the Associated Press Agency, winners of the aforementioned award, involves, in addition to the intolerable image concept, the application of strategies from Peircean semiotics, which allow an inventory of the meanings and effects of these photos, based on their materiality, that is, impregnated in their qualitative, referential and conventional aspects. It should be noted that journalistic photos that soften the indexical character can stop causing pain or indignation and go beyond the intolerable image, arousing criticism of reality. The relevance of these reflections lies in proposing subsidies for photojournalistic production, as they clarify how a photograph could intensify its potential to be critical concerning reality.

KEYWORDS: Distant Suffering, Journalistic Photographs, Intolerable Image, Ukrainian War

Coexistence with Indigenous People through the Meanings of Visual Representations in Textbooks from the Perspective of Peircean Semiotics

(submitted by MARIA ALZIRA PIMENTA)

ABSTRACT: This paper will present the results of research, which are currently in progress with support from the National Council for Scientific and Technological Development whose context brings semiotics closer to education. What is highlighted within the scope of semiotics, is the analysis of the potential meanings of visual representations to re-signify sociocultural practices related to otherness in education, the role of didactic material, and the relationship between visual representations and cognition is addressed. The objective outlined in this article is to examine how visual representations can contribute to constructing an environment conducive to coexistence with autochthonous (indigenous) people. To do this the theoretical framework involves semioticians who address issues related to indigenous people in Brazil and, deal with the visual representations of textbooks, The paper will be based on Peircean semiotics that allows researchers to consider qualitative, referential, and conventional aspects present in the materiality of signs and, thus, explaining their intrinsic meanings. The corpus was selected from a stratified sample constructed with Geography books for elementary education reviewed in the Textbook Guide consisting of photographs. The article is relevant for addressing the construction of coexistence spaces involving original people within the educational context.

KEYWORDS: Indigenous People, Intrinsic Meaning, Peircean Semiotics

Visible and Invisible: The Migration Journey

(submitted by ANTONIO CETANI)

ABSTRACT: This intervention intends to investigate the relationship between migration spaces and the subjectivity of the migrant to understand the dynamics underlying the migration journey into illegality. The migrant must ‘disappear’ to arrive at his destination (in this case the European Union), and only once he has arrived can he reappear. Therefore, what is at stake is the relationship between the visible and invisible, since during the journey the migrant is called upon to neutralize his somatic and cultural identity (not making sounds, not being conspicuous, etc.). Not only that, but the migrant tends to lose his specific

individuality to become part of a collective subject (the migrants), at once unitary and undifferentiated. Therefore, by working on this relationship, it is possible to bring out valuable information on the non-application of Human Rights on migrants. This kind of dynamics will be investigated from a comparative analysis of selected books dealing with socio-semiotic issues. Especially valuable will be the books written for fourteen years, dealing with first-person accounts of the migration journey through the central Mediterranean route. Moreover, special attention will be paid to the reports of journalists who acted as infiltrators, disguising themselves as a migrant, and which started from the Sahara and led him to land on the island of Lampedusa. Interestingly enough, therefore, there will also be a comparison of different perspectives on the migratory journey.

KEYWORDS: Human Rights, Migration, Camouflage, Borders, Sociosemiotics

For a Semiotics of Human Rights from the Perspective of the UN's 17 SDGs (submitted by ANTONIO ROBERTO CHIACHIRI)

ABSTRACT: This project presents a research proposal aiming to explore the intricate relationship between language, communication, Human Rights, and the United Nations' Sustainable Development Goals (SDGs). Acknowledging the crucial role of communication in disseminating information and addressing social issues, the study seeks to understand how communicative processes can inspire concrete actions among recipients, thereby promoting a more equitable and inclusive society. Central to this effort is the adoption of semiotic science as a primary methodology, examining the creation and interpretation of signs across various linguistic forms, particularly within contemporary media landscapes. Additionally, the project emphasizes the importance of considering not only the content but also the form and structure of communicative materials, stressing the need to imbue credibility to effectively shape attitudes and behaviors. As a collaborative endeavor, this research engages students, educators, and scholars to champion university extension programs promoting collaboration and knowledge dissemination. Through these efforts, the project actively contributes to achieving the SDGs and advocating for the protection and advancement of Human Rights. By fostering interdisciplinary dialogue and practical engagement, it aims to generate actionable strategies leveraging communication to support Human Rights

and sustainable development, recognizing the inherent interconnectedness of these domains and harnessing their synergies for positive social change. Through empirical research and experiential learning opportunities, the project empowers individuals and communities to become active agents of progress, envisioning a future where communication catalyzes transformative action, leading to tangible improvements in human well-being and environmental sustainability.

KEYWORDS: Agenda 2030, Human Rights; Communication for Development, Language and Communication, Semiotics, Sustainable Development Goals, University Extension

[PA] Semiotics of Sexual-Emotional Relations: From Post-Confinement to Artificial Intelligence, Including Dating Sites and Video Games (convened by RAFAEL DEL VILLAR, and JOSÉ MIGUEL LABRIN)

Emotion and Forclusion (Internet Browsing – Video Games – Social Life) and Emotional Sex Relationships (submitted by RAFAEL DEL VILLAR)

ABSTRACT: For contemporary semiotic theory, the human has occupied a central place. But the more in-depth problem is the description of the relationships between body and psyche, most of the time replaced by a transcendental philosophy which seeks through invariant cognitive categories to apprehend reality, excluding reality. They can have mini-immanent structures of subsets of reality, tested experimentally, but they are mini fractals that need to be inserted into a total reality. The meaning of this communication is the synthesis of the empirical findings of transdisciplinary research done for the fans of with video games and Internet navigation. The research topic undertaken for analytical purposes had to consider completely polar situations concerning subjects who are involved bodily with games (combat) and the computer screen, in the manifestation of emotion (instinctively) which have been operationalized with ocular behavior and body movement (camera, and after eyes tracking) following the description of the practitioners of physics-biology-psychoanalysis-sociology. It was necessary to mix semiotic analysis and in-depth semi-structured interviews with subjects who distanced

themselves and looked at everything (strategy), it is a question of a logical operator put into action with foreclosure of all bodily manifestations. Moreover, the descriptions of the investigative objects had to be based on a principle of flight and/or affirmation of social order (the place of affection), which refers to socio-political processes that must be detected in space coordinates in sociological time.

KEYWORDS: Sex-Emotional Relations; Perception-Cognition, Video Games; Dating Sites, Artificial Intelligence

Murals and Light Performances: Semiotics of Bodies and Affects in the Rhetoric of the Image of the Social Revolt in Chile (submitted by XIMENA POO)

ABSTRACT: This Communication is the synthesis of semiotic and ethnographic research on the social movement of protest to the liberal market model that took place in Chile on October 18, 2019, which occurs within a growing polarization between civil society and politics. The social context of the protest has already been described by several authors, that is, the emergence of political resistance movements (Indigenous, environmentalists, feminists, without the articulation of an alternative political project, where allies/enemies are identified, as during the Cold War period. Then, the sense of the research has been to describe from the semiotic point of view the graffiti and the implication projected at the imaginary level, where the contributions of selected authors dealing with the operationalization of the imaginary were used. Regarding the interviews with the executors, the methodological works of social semioticians were taken into consideration. What has been sought in research is to discover the historical unconscious that speaks through graffiti. The forms of functioning of the image are symptoms, signifiers interpretable more by cathartic implication than by meanings, the recurrent meanings are worries-discomforts, but which fail to crystallize in political strategies, at the same time in their gestation and the political process involved, structures of affect reconstituted through research are developed.

KEYWORDS: Graffities, Image, Bodies, Affections, Politics

"Don't Get Freaked out by the BDSM Stuff" – Motifs and Topoi in BDSM Romances and Films (submitted by GLORIA WITHALM)

ABSTRACT: With the publication of 50 Shades of Grey in 2011, and the first film of the trilogy in 2015, bondage, discipline, sadism, and masochism (BDSM) romances, and the topic of BDSM as such, have somehow lost their bad reputation and entered the mainstream. Hence, literary studies of these genres can be added to the long list of research papers in psychology or anthropology. This paper will deal with some of the major motifs to be found in the various books by different (mostly female) authors. Most of the books are set in rather high-class BDSM clubs in the USA, telling the stories of the Dom(me)s and their submissive partners. Even when the plot line is situated in the everyday lives of the main characters, they are nevertheless part of the local scene. Among the topoi are for instance descriptions of the closely knit communities of Dom(me)s and subs who frequent the same clubs. A special kind of group is constituted of women who meet regularly and help each other as chosen sisters. Another motif present in many texts is the first encounter with a club (or BDSM in general); especially when a character realizes that they are submissive – a trait not congruent with the roles in their lives (like strong alpha men who are nevertheless sexually submissive). And all texts agree on the absolute necessity of open and truthful communication, and deep mutual trust that need to govern the relations among the (play) partners, and the lifestyle as such.

KEYWORDS: Bondage, Discipline, Sadism, Masochism (BDSM) Romances, Novels, Motifs, Dom(me)s, Submissiveness

Beatrice, and Beatriz: The Expression of Love in Literary Texts and the Role of the Internal Conversation (submitted by GABRIEL MATTHEW BERGMAN)

ABSTRACT: An enduring question posed of the human experience concerns the nature of love. Love has been pondered concerning how a person's biology may influence these feelings, as well as how the sentimental component is experienced by the individual(s) on the level of feeling, and expression. Love is an experience that both influences and is influenced by cultural texts. Certain inwardly directed feelings of love are experienced exclusively by the persons involved, and can only

be understood on an individually subjective basis. However, what allows people to gain insight into what they mean when they talk about love can be understood through the ways this feeling is sublated into the social comportment of individuals, and canonized in textual discourse. The current work analyzes love as a product of autocommunication through a Peircean lens and how Peirce's notion of the semiotic self has been adopted by Margaret Archer. Additionally, the work analyzes romantic love as an esthetic experience as conceptualized by John Dewey, and prose concerning love as a form of ekphrastic writing. As a means to this end, this work analyzes Dante Alighieri's *La Vita Nuova* and J. M. Coetzee's 2023 novella *The Pole* in an attempt to demonstrate translation of the plane of experience.

KEYWORDS: Autocommunication, Culture, Literary Texts, Love, Semiotic Self

Grindr and Gay Sex-Affectivity on the Net: Body, Narrative, and Subjectivity (submitted by JOSÉ MIGUEL LABRÍN ELGUETA)

ABSTRACT: Dating apps in the LGBTTIQA+ community have established new affective conditions based on georeferencing the spaces of interactions. In the context of mobility, the presentation of persons in the virtual space is established as a new way of constructing repertoires of the self for the potential selection of another desire. The presentation will focus on the narrative construction of Grindr profiles of gay people located in Santiago de Chile. They are organized by an autodiegetic narrator who constructs a story where two competencies are reconciled: the desired one and the real performance that is intended to be achieved. The profile articulates a publicist condition of the self, constructing an attribution of value to the operating subject, what is called competence. The fetishization of the body allows for potential conversation as a private interaction and sequential passage through chat. This process allows conditions for the future presentation of a person in real space, re-establishment of the virtual spatial continuity – co-presence in the consummation of desire. The analysis will focus on three axes: selection of standardized identity options (gender, orientation, role, among others), textual narration/presentation, and photographic selection. The latter, in its semiotic dimension, generates a specific interest in the centrality of the profile with its visual performance, often fragmented. Each body image implies a position of the enunciator which, in turn, generates a repertoire of possible representations of the self.

KEYWORDS: Apps, Bodies, Narrative, Subjectivity, Virtual Spaces

Symptom and Enigma: Possible Subjects in the Text of Philiph K. Dick (submitted by CARLOS GALLARDO HENRÍQUEZ)

ABSTRACT: The paper aims to synthesize a semiotic approach to the literary work of 1968, *Do Androids Dream of Electric Sheep?* by Philip K. Dick, borrowing the descriptive-analytical categories from the methodology of Umberto Eco. The author, faced with the industrial production of synthetic humans, proposes in the world of the novel, an operation of generating the distinctive features of the human, thus developing two models. budget reader: android and human; model readers that fail to crystallize into an interpretive model of differentiabilities. The text is located in a space, full of phobic signifiers. Following Peirce, the author's unconscious develops into Firstness (signifiers) that he wants to focus on as indications of some differentiability between the human and the synthetic human (secondness), but he fails to constitute the two models he would like: the reader, model of the human. and that of the synthetic. This leads to The phobia is linked to a fear that appears due to the unclear transformation of symptoms into solid analytical schemes, a rational thirdness. Hence, analytical deterritorialization is the absence of a place from which to speak and interpret. In short, this emptiness is also that of the author who would like to place himself above what he is, to make himself invisible, nowhere is the real subject of the author, he who can only be a product of the historical process, very different from literary French texts of Jehan de Saintré and Antoine d la Sale, described by Julia Kristeva.

KEYWORDS: Android, Deterritorialization, Differentiability, Emptiness, Phobia

֍ [PA] Social Realities in Crisis and Pathways to Peace: Semioethical Perspectives on Signs, Languages, Ideologies, and Their (Mis)Interpretation (convened by SUSAN PETRILLI, and DEVON SCHILLER)

(Ir)Responsiveness to Suffering: Facing and Defacing "Legitimate" Hurts (submitted by FATIMA FESTIĆ)

ABSTRACT: The background of this paper's author in literature, psychoanalysis, and nomadic thought lays bare interactions of cultural and material realities and flows of negativity and positivity rooted in personal, communal, institutional, or

wider domains. That 'hard kernel of the real,' around which reflexes of societal traumata circulate/intermingle, doesn't always allow access to their sources in original. As the researcher faces the human faces of suffering through the mass-mediated, digital realities (the *Apocalypse Now from Gaza* is the most persuasively transmitted), the individuals' awareness that collective practices of biological negativity persisted from time immemorial is raised and their helplessness in confronting such violent, lifeless repetitions. This paper discusses "(ir)responsivity" and "(ir)responsiveness" to suffering, related to different frameworks: societal, communal, state, and institutional. The implosion of emotions in distant viewers, burdens of immediate witnesses, and relentless issuing/obeying of murderous orders by officials/militaries - question the "legitimacy" of hurting. Although pregiven frameworks and their psychological imprints/molds are often unchanging, it's worth probing comparatively the processes of facing and defacing hurts: how responsiveness and not responsiveness in viewing or incurring enormous suffering are still on the same platform of cultural-biological setups, with human limits, hence eventually, even involuntarily, prone to triggering hints, traces, remnants of opposite reactions. The paper will try to demonstrate that the awareness of rhizomatic interconnectivity is unerasable today and that even the hardest structures organizing the violent acting eventually turn into their opposites. And that nomadic thought practices and affirmative-affective ethics reach across societal/political frameworks and correspond to behavioral, psychosemiotic, and semioethic processes in relating signs, meanings, values, critique, and acting.

KEYWORDS: Nomadic Rhizomatic Interconnectivity, Responsiveness, Suffering, War

Four Ways of Narrating the War in Ukraine and Its Possible Conclusion in the Italian Mediascape
(submitted by ANTONIO DANTE MARIA SANTANGELO)

ABSTRACT: This talk aims to reflect on the way the war in Ukraine was discussed on television in the first days of its outbreak, analyzing the confrontation between political scientist Alessandro Orsini and other guests on the political talk show Piazza Pulita on the La7 channel in March 2022. The collected investigative TV material would like to compare the speeches carried out at that juncture with those found in the coverage by Italian daily newspapers of Chinese leader Xi Jinping's

state visit to Moscow a year later to explain his peace plan to Russian President Vladimir Putin. In doing so, this talk intends to show that there is a common semiotic matrix, in the texts that make up this corpus. It is based on the juxtaposition of four narratives, which will be referred to as extreme, universal, conflictual multipolar, and pacifist multipolar stance-taking, each characterized by a different structural logic, but united by some similar principles. The paper is meant to argue that the dominant positions in the body of texts on which the following analysis hinges have been those least in favor of ending the conflict. Finally, by taking up some of the political theories on the multipolarism toward which the world would be heading and framing them within a conceptual apparatus of a narratological and structuralist matrix, Moreover, this talk intends to show what people believe is the best way to construct the media a narrative of reality that is more functional for discussing peace.

KEYWORDS: Narrative, Peace, Semiotics, Structuralism, Ukraine, War

Desire for Neutral and Passive Solidarity. Pathways to Peace with Roland Barthes (submitted by GIORGIO BORRELLI)

ABSTRACT: Between 1984 and 1989, the European Coordination Centre for Research and Documentation in Social Science in Vienna organized seminars on the 1975 Helsinki Final Act for analysis in a semiotic key. This international treaty aimed to foster cooperation among signatory states to prevent conflict and war, even among non-signatory states. According to Augusto Ponzio, the Final Act was grounded in two logics: one of identity and one of alterity. However, the logic of identity prevailed, rendering the Final Act ineffective in achieving lasting peace. In contemporary conflict discourses, such as the war in Ukraine or the Israeli-Palestinian conflict, the logic of identity emerges prominently, manifest through oppositional categories like friend/foe or rhetoric such as, with us or against us. Consequently, the categorization of peace remains problematic. The concept of neutrality, as elucidated by Roland Barthes, serves as a valuable tool for the semiotic analysis of peace" as a category. According to Barthes, what is neutral does not imply passivity or acquiescence; rather, it signifies a desire to evade paradigms and coercive choices. Thus, natural can be interpreted as rejection of the identity logic inherent in all conflicts, and as resistance to the linguistic violence of power. In this context, naturality implies acknowledgment of otherness and the necessity

for passive solidarity– embracing the inevitability of welcoming the other in a framework of peaceful coexistence and mutual respect.

KEYWORDS: Alterity, Identity, Neutral, Peace, Roland Barthes

Design and Ethical Semiotics: A Projectuality that Aims to Otherness (submitted by ARIANNA BELLANTUNO and SALVATORE ZINGALE)

ABSTRACT: The social environment includes even more people with different cultures, backgrounds, and social issues. Recently, the focus of design on ethics has been increasing. Thus, it's necessary to take up the studies on ethical semiotics1 and combine them with those of semiotics concerned with design processes2. It will be necessary to improve and introduce this attitude in the design process and, particularly, in public communication. Indeed, from the different situations everywhere, especially in public interest communication, there is a lack that doesn't allow establishing an effective dialogue between the social complexity. To be effective, ethical and projected semiotics need design processes made through a gaze that aims at inclusivity and openness to otherness. From a design perspective, openness to others makes it possible to always discover new needs and points of view, which provides an opportunity to create a more ethical outlook and spirit toward design planning. In the field of public communication, the need to communicate with different identities leads to the necessity to have a broad outlook towards the user and thus towards the socio-cultural context one is talking about and with. It's indeed necessary to implement this perspective, intensifying the consideration of otherness and its relevance as a value and resource, to improve design methodologies and strategies.

KEYWORDS: Alterity, Ethics, Design Communication, Identities, Public Communication

Ethical Concessions of Indiscretion for Reconstructing Reality (submitted by YANMEI ZHANG)

ABSTRACT: Can a human individual create enclosed spaces in the multimedia age to protect human practices from prying eyes? When the boundaries between public and private space are increasingly ambiguous and sensitive, indiscretion can infiltrate daily life to such an extent as to provoke "informational avarice" or even

"informational pollution" due to its contagion effect, such as rumors. In this way, the force ranges from minor to major indiscretions, gradually affecting the judgment of reality. Indeed, indiscretion always accompanies conflicts and imbalances, which irritates vulnerabilities and the ethos. However, indiscretion is not always devalued, as it can appear as a strategic calculation to lift a sensitive mask of being protected by the institution. In *The Scholars* (by Rulin Waishi), one of the foremost Chinese satirical novels, indiscretion is used to reconstruct the reality hidden by official history. This novel will serve as an example to reflect on the theoretical and ethical of indiscretion by testing his diversity across different regimes: the reflexive and transitive indiscretion (in reciprocity regimes); the tension between indiscreet presence, observation, enunciation (in body and practice regimes); the choice between direct and allusive indiscretion (in strategy regimes); cynical and sympathetic indiscretion (in passion regimes) in the competing axes; the mobile axiological limits axiology between canonical reprehensible indiscretion and concessive tolerable indiscretion (in ethics regime), etc. Regardless, living together cannot be reduced to formal society and its laws; despite the moral dilemmas posed by indiscretion, it could emerge as a strategic passage to demystify hypocrisy in society.

KEYWORDS: Ethics, Indiscretion, Reality, Reconstruction, Scholars

֍ [PA] General Semiotics: Blending Structuralism and Pragmatism (convened by JAMIN PELKEY, TYLER JAMES BENNETT, and L'UDMILA BENNETT)

Compabilities and Tensions between Pragmatism and Structuralism (submitted by FREDERIK STJERNFELT)

ABSTRACT: Two main schools of semiotics are those emerging from American Pragmatism and European Structuralism, respectively. The latter enjoyed prominence in the 1960s-70s based on linguistic structuralism and its descendants in French structuralism such as Claude Lévi-Strauss, Roland Barthes, and Algirdas Julien Greimas; the former has grown stronger with the increasing interest in Charles Peirce's work after WWII. Is it possible to articulate a common ground between the two? This noble aim requires at least two things: to chart the compatibilities between the traditions as well as the tensions between them, harder to

reconcile. Structuralism comes about as a further development of linguistics, while pragmatism comes about as a further development of logic – a fact that does not necessarily imply incompatibility. Comparing Greimas and Peirce, this paper argues that the core ideas of narratology in Greimas' theory are a strong contender for compatibility with pragmatism. Tensions between the two, on the other hand, include the anti-realism of much structuralism (studying "worlds of paper", as Greimas would have it) as against the realism of much pragmatism (extreme Scholastic realism, as Peirce would say). Another tension is the exclusive focus on human semiotics in structuralism vs. the more general approach of pragmatism, opening towards biosemiotics. This paper aims to give an overview of such compatibilities and tensions between the two currents.

KEYWORDS: Algirdas Julien Greimas, Charles Sanders Peirce, Pragmatism, Structuralism

Bodily Sources of Structuralism and Pragmatism in Intersubjective Cognition (submitted by JAMIN PELKEY)

ABSTRACT: Inverse alteroception is a newly defined mode of intersubjective phenomenology that is apparent in face-to-face interaction, the organization of logical relations, and a wide range of mappings, from gesture space and the Proscenium stage to pre-modern art, historic heraldry, and contemporary graphic design. This unique human ability requires both structuralist (a.k.a. Saussurean) and pragmatist (a.k.a. Peircean) semiotic understanding to adequately account for. Structuralism is needed to account for its closed positional status as a minimalist generative template, along with the mutually defining, socially-oriented oppositional relations that it serves to expose, featuring value-based, normative markedness hierarchies of privilege and oppression. Pragmatist semiotic points of view, are required for recognizing the origins of the phenomenon in felt bodily qualia (iconic qualisigns), its status as a general type or series of nested general types (iconic legisigns) composed of analogous part-whole relationships, and the infinite number of more specific instances through which these types are realized, plus its usefulness for diagrammatic modeling. To fully appreciate the nature and relevance of these diagrams, along with the more general class of structural/diagrammatic relations to which they belong, both traditions are needed. The structuralist

approach enables the adept of semiotics to make sense of (and critique) social ideologies. The pragmatist approach enables interested researchers to make sense of (and learn from) evolutionary origins. The paper builds on other contemporary work in semiotics that obsolesces and transcends the old oppositional stalemate between structuralist and pragmatist traditions, blending them in the process via lived experiential relations of bodily cognition.

KEYWORDS: Cognitive Semiotics, Embodied Cognition, Pragmatism, Structuralism

Structures of the Mind and the Structuring Mind (submitted by STÉPHANIE WALSH MATTHEWS)

ABSTRACT: Cognitive Semiotics provides a frame through which people can explain how their mind makes sense of the world through the mediation of its structures and how the world and its inherent structures are mapped onto the mind. The dialect of experience and structure are what forge the cognitive niche that humans inhabit. Evolutionary semiotics indicates that the emergence of the modern mind came about through the mediated world and multiple theories support Peircean semiosis. These are grounded in his typologies. Stages, subdivisions, epochs, modeling systems, and mimesis theories all argue that from proto-semiosis to full-blown semiosic capacities, the modern human mind established its relationship with the world through environmental bodily interactions. This interactive property through iconic, indexical, and symbolic organizations of the perceived world, but also supports a need to see structure as imposed (read empirical) rather than organic. Kalevi Kull's mereological development of the sign suggests that intermediaries excluded from the typological organization could explain such false assumptions. Kull's Emon reveals the value of emotion and imagination, an essential human trait. Considering imagination as a central semiotic feature, rather than a possible context causing the interference of realism reference, structural elements of narrative, metaphor, and feeling can ironically bridge the divide between pragmatism and structuralism. This paper proposes the typology of signs and the emergence of sign meaning via evolutionary and cognitive semiotics. Firstness will define the Peircean object via a structural-pragmatic evaluation of imagination and metaphor to further support its claims.

KEYWORDS: Cognitive Niche, Fitness, Imagination, Mereology

Digital Writing and the New Primitive Mind (submitted by Ľudmila Bennett)

ABSTRACT: This paper will introduce the project on Digital Writing as a major area of research at the ISI (International Semiotics Institute). The project aims to question the two major postulates of modern linguistics from the *Course de Linguistique Générale*. These two postulates are a) the arbitrary nature of the linguistic sign, and b) the linear nature of the signifier. It is assumed that both of these postulates of modern linguistics are challenged by the development of communication technology and the multimedia character of human daily communication Ferdinand de Saussure also asserted spoken language as the primary linguistic system while written language was only secondary, a written representation of the vocal representation and derived from it. The Digital Writing Project begins from Saussure but aligns with Roy Harris and Jacques Derrida regarding the status of 'writing as such' as the primary mode of human communication in the digital era, affirming the prescience of semiology (broadly speaking) about some characteristics of the digital paradigm shift. Digital communication, specifically the feature of sharing the contents via digital tools, represents a specific example of what can be called a shared mind, the phaneron. Merging Peircean notion of phaneron with Derridean notion of writing, this paper will present one of the possibilities of blending structuralism with pragmatism from a contemporary research question perspective.

KEYWORDS: Digital Writing, Iconic Turn, International Semiotics Institute, Language Evolution, Participative Opposition

Lessons Learned by Structuralism and Pragmatism after the Generation of Large Meaningful Texts by Artificial Intelligence Became Possible (submitted by Kristian Bankov)

ABSTRACT: If one assumes that with Chat GPT one has for the first time a non-human author generating entire texts on demand, what lessons could be learned from the major 'competing' semiotic paradigms? The way the meaning of the text is formed, interpreted, and explained represents one of the core and transversal semiotic problems. This paper will present a theoretic investigation of what is known so far about the training of the Large Language Models (LLM), of the architecture of transformers, and of the word embedding in Natural Language

Processing to project the general ideas coming from there on the generative (structuralist) approach of explaining the text and the one of the textual pragmatics of Umberto Eco (inspired by pragmatism). Although it could have been expected generative semiotics to have a greater affinity to the text generative algorithms one finds in actuality bigger potential for collaboration with the interpretative semiotics and in particular with the way the encyclopedic model of culture could defined, in allusion to Gilles Deleuze's framework, in terms of rhizomatic structure and nodes based on statistical constancy of the sign uses, where: (1) Every point of the rhizome can and must be connected with every other point; (2) The rhizome is anti-genealogical; (2) A network of trees that open in every direction can create a rhizome; (3) No one can provide a global description of the whole rhizome; (4) The rhizome is multidimensionally complicated, but also its structure changes through time; whereas every node can be connected with every other node.

KEYWORDS: Artificial Intelligence, Encyclopedia, Semiotics Text, Transformer

Ellipses, Gaps, and Incorporation as a Topological Basis for Rethinking Access to Information (submitted by DIDIER TSALA EFFA)

ABSTRACT: The combined advances in robotics, mechatronics, and artificial intelligence are accelerating the development and production of increasingly efficient and autonomous automated systems. All areas of human activity (industry, production, services, transport, agriculture, health, R&D, military, economic, financial, and social) are undergoing or will undergo profound changes as a result of this onslaught. Among the many questions that arise, one that is particularly recurrent when these systems are deployed for free use is that of the adherence of some of these systems (social robots, dynamic interfaces, for example) to those for whom they are intended. It must be said that many of these experiments have been inconclusive and there have been many cases of failure. Using various semiotic hypotheses based on the notion of salience, this paper intends to show that these failures are due to the difficulty these systems have in identifying the hooks that would allow them to adapt as closely as possible to the environments in which they have to operate. This will provide an opportunity to revisit concepts such as gaps, ellipses, allusions, and incorporation as developed by Maurice Merleau-Ponty and

in the cognitive sciences. These concepts, less constrained by the structural organization, seem to be better suited to getting as close as possible to the phenomena.

KEYWORDS: Cognitive Sciences, Maurice Merleau-Ponty, Perception, Robotics, Salience

To Go Beyond Jakobson's Scheme. Towards a New Typology of Semiotic Transformations of the Output Message (submitted by JAKUB SADOWSKI)

ABSTRACT: For all contemporary typologies of translation, the classification proposed more than 60 years ago by Roman Jakobson in his essay “On Linguistic Aspects of Translation” is the basic point of reference. The division into intralinguistic, interlinguistic, and intersemiotic translation, with or without reservations, is still adopted by semiotic scholars today. A list of the most important reservations was formulated by Umberto Eco in his essay 'Translation and Interpretation', in which, based on a critique and supplementation of Jakobson's concept, he proposed an alternative triad: interpretation by transcription, intrasystemic and intersystemic interpretation. However, both Jakobson's approach and Eco's critique show weaknesses. These include, firstly, the subordination of classification to typical situations in which the initial message is transferred to another semiotic environment. Secondly, both the concepts of 'intersemioticity' and 'intersystemicity' exhibit inconsistencies. The paper will briefly outline the fundamental weaknesses and inconsistencies of both classical typologies. A proposal for a simplified, two-class typology will also be presented, abstracting from the terminological confusion surrounding the terms 'translation' and 'interpretation' with their overlapping semantic scopes. A detailed alternative to the concepts of intersemiotic translation and intersystemic interpretation will be presented, based on the criterion of typological similarity between the initial and target semiotic environments of the message.

KEYWORDS: Interpretation, Roman Jakobson, Semiotic Transformations, Translation, Umberto Eco

Narratology, Post-Classical Narratology, and Peircean Narrative Theory (submitted by PAUL COBLEY)

ABSTRACT: Much of the reputation of semiotics in its early years rested upon the major gains of Greimassian narrative theory and its methodical approach to both artifacts and the revolutionizing disregard for the division of high and low culture. Indeed, semiotics arguably became synonymous with the narrative method for several years. Similarly, the shortcomings of this narrative theory were criticized as a proxy for semiotics by, *inter alia*, Paul Ricoeur (in the three volumes of *Time and Narrative*, 1984-86). Taking note of this, the present paper will lay out the parallel trajectory by which specialists in narrative have posited a 'narratology' (Greimassian) and a 'post-classical narratology' (putatively superseding Greimas and partly focused on narrative cognition). However, the new knowledge in this paper will consist of reconfiguring the relations between 'narratology' and 'post-classical narratology' - the latter, itself, avowing some continuity with the original narratology - by considering the marginal practice of Peircean narrative theory. Of particular concern will be the original narratology's engagement with affective states, disregarded in assessments of its assumed synchronic bearing. The paper will show that, as is customary with triadic juxtapositions, the third component not only contains the other components, nested within it but also recapitulates the first.

KEYWORDS: Affect, Algirdas Julien Greimas, Charles Sanders Peirce, Narratology, Post-Classical Narratology

On Serendipity (submitted by PAOLO MARTINELLI)

ABSTRACT: In his Structural Semantics, Algirdas J. Greimas adapted the morphology of the Russian fairy tale to construct a canonical narrative schema meant to account for all narrative phenomena (from the tales of Maupassant to the recipe for pesto soup). This narratological model of semiotics has been very successful, which perhaps contributed to a somewhat inaccurate distinction between structural and generative semiotics of narration and cognitive semiotics of inference. This "inaccurate" distinction is based on the idea that Greimasian semiotics must necessarily deal with narrative texts (outside of which there is no salvation!), while semiotics informed by pragmatism (to which the semiotic thought from Peirce to

Eco to the work of the research group in the semiotics of the Department of Philosophy at the University of Bologna can be associated) would be dedicated to a more general philosophical reflection on signs. Through a story that recurs in semiotic literature, *The Three Princes of Serendip*, this intervention aims to follow the indication of Paolo Fabbri to bring together "a cognitive semiotics of inference" and "a narrative semiotics of metaphor" to help reconcile the division between two cultures: the humanistic and the scientific, "or at least to think of them simultaneously", trying to understand how it is possible to speak of a model of the science of meaning.

KEYWORDS: Abduction, Cognition, Exaptation, Inference, Narrativity, Pragmatism, Structuralism, Serendipity

The Use of Language in the Construction and Expression of Non-Binary Gender Identities in the Czech Queer Community (submitted by MIRIAMA HOLICKÁ)

ABSTRACT: By approaching gender as a sociohistorical construct that is socially and institutionally enforced within a gradually shifting binary framework, its expression can exist as a spectrum able to be studied both semiotically and linguistically. In highly grammatically gendered languages (such as Slavic languages), the entwinement of gender and language is ever-present. In Czech, grammatical gendering permeates all parts of speech, imposing limitations even upon first-person expression, and nonbinary speakers employ varying strategies to cope with the limitations of linguistic gender expression within it. Some of these include elements of plurality, or intentionally offsetting one's social positionality. The interaction between physical expression and language expression is also notable, as are attempts at understanding and translating one's own identity across multiple languages in bilingual speakers. In this age of great societal shifts, these largely individualized approaches warrant deeper understanding in hopes of advancing the social visibility of nonbinary people and their means of linguistic self-actualization. Using the theory of speech acts and the concept of the performative (and the view of gender as a continuous string of performative acts, as argued in Judith's Butler theory of gender performativity), along with the theories of markedness and oppositional relations within structuralism with the apparent paradox of constructing a non-binary expression within the binary framework of a gendered

language and existence within society, The paper will finally explore the challenges that arise from the intersections of non-linguistic gender expression and the confines of a language that historically enshrines the hierarchical gender binary within itself.

KEYWORDS: Constructing a Non-Binary Expression, Gender as a Sociohistorical Construct, Gender Identity, Gendered Language, Means of Linguistic Self-Actualization

Myth and Reality: Exploring the Interplay of Myth with Science, Art, and Religion Through the Lens of the Concept of Reality and the Works of Ernst Cassirer and Charles S. Peirce (submitted by SANTIAGO GUILLEN)

ABSTRACT: This paper will examine the concept of reality by analyzing both its tradition in philosophy and its relation to the semiotic theories of Ernst Cassirer, Charles S. Peirce, and Ferdinand de Saussure. It focuses on myth, questioning its role in the apprehension, creation, and management of reality within the semiosphere and concerning science, art, and religion. Ernst Cassirer suggests that reality is complex and can only be apprehended through "symbolic forms," which he defines as "organs" for "apprehending the reality of the mind." Among these symbolic forms are verbal language, myth, science, or art. Each, in its unique way, allows for the apprehension of a part of a complex reality. Cassirer's work can be related to that of Peirce on several points, not only through the comparison between Peirce's phaneroscopy and the categories of divine gods but also to better understand the phenomena of interpreting one or multiple complex realities. Peirce, like Cassirer later, problematizes reality not as such but as it is apprehended (mediated) by thought. Regarding the role that myth, art, and fiction play with reality, special reference will be taken to Hans Blumenberg who indicates that this relationship is complex and lists a series of conceptions of reality that this paper will analyze through the theoretical frameworks of Cassirer and Peirce. How, through the study of Peirce's and Cassirer's work on reality, can researchers better understand the cultural role of myth, with science, art, and religion as a means to grasp reality?

KEYWORDS: Language, Myth, Phaneroscopy, Semiosphere, Symbolic Form

Derrida and Deleuze: Two Ways How to (Mis)Interpret Peirce's Semiotic?

(submitted by MARTIN ŠVANTNER)

ABSTRACT: This paper begins with the examination of the early, albeit sporadic and, in the literal sense, disembodied interpretations of Charles Sanders Peirce's ideas in France, which have been influenced largely by selective readings from the Collected Papers, notably by Roman O. Jakobson and Émile Benveniste. These two authors have long been regarded as primary interpreters of sign theory within the French intellectual landscape. Their influence, along with the misunderstandings they fostered regarding Peirce's semiotics, continues to resonate today. Despite the gradual and problematic establishment of Peirce's legacy in post/structuralist tradition through such interpretations, the primary focus of this paper is a comparative analysis of two enduring and contentious readings. The first "privileged text" under scrutiny is Jacques Derrida's seminal critique of structuralism in *De la Grammatologie*, which incorporates Peircean semeiotic. In Derrida's interpretation, the systematic metaphysician Peirce is depicted as a defining critic of metaphysics and potentially an early advocate for the deconstruction of the 'transcendental signifier.' Contrary to the prevailing belief that Derrida misinterprets Peirce, this paper aims to illustrate some valuable and thought-provoking insights on general semiotics that can be derived from these philosophical margins. The second pivotal framework for comparison is the "psychoanalysis" of Peirce and Louis Hjelmslev in the philosophical works of Gilles Deleuze and Félix Guattari, resulting in a distinctive interpretation of pragmatism.

KEYWORDS: Charles Sanders Peirce, Gilles Deleuze, Jacques Derrida, Poststructuralism, Pragmatism

Edusemiotics Perspective on the Role of Image-Based Cultural Signs in Language Learning

(submitted by SEYEDEH MAEDE MIRSONBOL)

ABSTRACT: The paper begins with the assumption that abstract learning in a communicative environment is always affected by one's cultural background, values, and previous experiences, which results in numerous ways of interpreting the same signs presented in the real world. This is reflected in the concept of unlimited semiosis (meaning making) derived by Umberto Eco from Charles Sanders

Peirce's work, according to which any given sign is both preceded and followed by an infinite chain of other signs. This paper focuses on the role of image-based cultural signs and the learners' minds' prior experience in language learning since meaning is embedded in the signs represented in an image waiting to be interpreted. By combining the principles of the edusemiotics theory of learning, the multimodal approach in image-reading, and critical pedagogy, the author of the paper explores how visual aids affect learners' competence by transforming abstract ideas into real-life knowledge. Image-based language learning is analyzed from the perspective of developing the image, concept, and knowledge relationality, in which learners are actively engaged as cognizing and interpreting agents. Theoretical discussion is supported by the overview of research in image-based language learning, including the critical pedagogy project.

KEYWORDS: Critical Pedagogy, Edusemiotics, Image-Based Learning, Language Learning, Multimodality

Blending Semiotics in Educational Practice:
Turning Visual Media into Inquiry Graphics
(submitted by NATAŠA LACKOVIĆ)

ABSTRACT: This paper introduces inquiry graphics, specific multimodal, and hybrid signs in the context of higher education and learning. Any kind of visual medium purposefully used for semiotic and cross-disciplinary analysis in a teaching-learning inquiry is an inquiry graphic. In other words, inquiry graphics are any type of visual media that students and teachers choose, create, and/or co-create with educational themes, concepts, practices, and narratives, for deep, divergent, and critical thinking. They are rhizomatic signs because they are socio-material, embodied, environmental, and pluriverse signs of knowledge and teaching-learning. An inquiry graphics pedagogy is an applied semiotic practice that fosters abductive insight as it habituates the mind into seeking unusual, intuitive, and creative connections and solutions as important aspects of intellectual inquiry and relational mind work. One of its key characteristics is the blending of the Peircean triadic sign and elements of Roland Barthes's structuralism. The term itself stems from an idea to position it in comparison to infographics: whereas infographics provide visual summaries that can make a quick impact, inquiry graphics require a slow, deliberate, effortful, and creative learning engagement. I'll provide

examples of how teachers and students have created and applied inquiry graphics through comics and photographs in diverse fields, such as language learning, educational psychology, and social and health care.

KEYWORDS: Education, Inquiry Graphics, Pragmatism-Structuralism, Semiotic Blending, Visual Media

On Truth from a Semiotic Point of View (submitted by MICHELE CERUTTI)

ABSTRACT: This paper will refer to semiotic research on the subject matter of truth made by Algirdas Julien Greimas who offered a deflationary account of truth, arguing from the viewpoint of Ferdinand de Saussure's autonomy of language thesis that semiotics shall not be interested in truth, but in veridiction. Another reference will be taken to Umberto Eco who, in turn, rejected truth-functionalism as a tool for semantics. It seems that truth, or rather its exclusion, could claim to be one of the few places where structuralism and pragmatism happily converge. Yet, it should be possible to distinguish the philosophical problem of truth from the semiotic problem of "truth", with quotation marks. If interpreted as the representation of the possible meanings of "truth", the famous veridiction square by Greimas, if one of the few, is not a good semantic representation. Truth is not veridiction, and people may use truth in all steps of the canonical narrative schema, not just in Manipulation. Further, Eco argued against the independence of language from reality, and Eco (1997, 2) ended up reposing the problem of truth. The paper will provide a semantic analysis of "truth" based on insights provided by Eco himself in the second part of his career. This analysis has been inspired by the conception of Eve E. Sweetser, which enables distinguishing between different uses of "truth": as the opposite of /falsehood/ and /lie/, and as the opposite of /opinion/ and /certainty/, respectively. All in all, the paper suggests that truth is an important field of research for the future of general semiotics.

KEYWORDS: General Semiotics, Semiotics of Truth, Semantics, Veridiction

֍ [PA] The Role of Signs for Representing Contested Realities in Media, Text, and Performance (convened by MUTHIAH RAMAKRISHNAN, and BURLA VENKATA NARESH)

Contesting Different Political Identities through Signs, Symbols and Visual Metaphors: Exploring New Age Political Communication in India (submitted by SUDARSHAN YADAV)

ABSTRACT: Political communication dates back to the time of ancient Greek and Roman philosophers/ scholars like Aristotle, Plato, Quintilian, and Cicero, and all of them were concerned with public communication in political contexts. In contemporary times, carefully crafted propaganda messages disseminated through mass media played a crucial role in changing the public perception during the world wars. In the Indian context, political communication existed since ancient times, for instance, in Stupas of the King Ashoka. However, with the advent and availability of modern communication systems in advanced digital formats, there is a sea-change in political communication. It has become innovative and creative with the use of images, motifs, symbols, metaphors, and signs drawn from various sources such as mythology, literature, cinema, TV programs, comics, theatre, historical documents, and folklore. Political communication has not always been restricted to political campaigns alone, because a large amount of data can be accessed when it is treated in its broader context. Taking examples from the political communication of leading national parties and their leaders, this study explores two things: the creation (as well as shaping up) of images including signs, symbols, metaphors, and metonymies, and making them sites for the contestation of political discourses in the present context, which need to be studied from a semiotic perspective. This paper also takes into account the rhetoric studies, public opinion generation, propaganda, and agenda-setting or communication strategies used by the selected parties.

KEYWORDS: Communication, Discourse, Media, Politics, Propaganda

Contesting Vulnerability of the Marginalized in Text and Society: Exploring Semiotic Interplay with Reference to Cho Dharman's *Koogai* of 2005

(submitted by MUTHIAH RAMAKRISHNAN)

ABSTRACT: The social and literary dimension of vulnerability helps some beginning researchers locate and comprehend the complexity of human relationships that are signified through the interplay of social and literary signifiers which this paper promises to study with the help of the Tamil novel, *Koogai*, written by Cho Dharman. Published by Kalacchuvadu, the text is popularly known for employing metaphor-based signifiers drawn from the daily life associated with agriculture-based life. The metaphor-based signifiers used in this text are not merely based on their implicit comparison of analogy, or textual imaginaries that do not have relevance in the realities, rather they are drawn from the intersections of social and literary realities. The signifiers found in the text are not for expressing the concept of vulnerability either in an eloquent way or to give an effective rhetorical dimension to it for creating a political discourse, but they are used to conceptualize both the literary and social realities and also for making these realities as meaningful within the social and political discourses. Set in the 1960s during the Jamindari period, it attempts to conceptualize the concept of vulnerability, as a way to express the social consciousness of the marginalized communities due to the social changes, by creating and contesting different signifiers that perform multiple roles and responsibilities in and outside the text. One such powerful signifier is the owl (*koogai*) and the author has utilized it as a powerful signifying object, not merely with one dimensional, but rather in its binary oppositions of concepts/ideas.

KEYWORDS: Discourse, Folklore, Retaliation, Protest, Vulnerability

The Transformation of Signs from Text to Performance: Understanding Contesting Realities through Experiment with William Shakespeare's Macbeth

(submitted by SIVA PRASAD TUMU)

ABSTRACT: Staging Macbeth is not a new phenomenon as it is one of the regular activities either as part of the academic curriculum or within the genre of performing art practices. However, the author as a theatre director, this paper is an

outcome of his experience in visualizing the effect of textual symbols and signs in the performance of Macbeth through his direction on 1-3, June 2024 at Rothak (India). Without the participation of metaphors, symbols and signs, it becomes a difficult task to visualize many of the concepts, ideas and emotions, and quite interestingly, a vast amount of creativity and imagination is required to visualize these universal concepts and emotions for the audience who are local and have less exposure to the performance tradition. For instance, to transform human greed to attain power, one needs to employ more signs and symbols so that the scene becomes meaningful and relevant within the context of performance. Further, it is not the construction and presentation of the characters and their roles on the stage in the director's proper way rather, they are neatly executed through the utilization of signs, symbols, and metaphors that provide a new dimension to the international character with local costumes. The deep trauma after the killing of Duncan created a psychological imbalance and the whole destruction follows thereafter which are challenges for the play directors that have been overcome through the help of the interplay of signs, symbols, and metaphors.

KEYWORDS: Contestation, Interplay, Metaphor, Play, Signs

Deciphering Inherent Duality of Signs in Contesting Social Realities in the Play of Hayavadana (1971) of Girish Karnad (submitted by VENKATA NARESH BURLA)

ABSTRACT: Hayavadana (lit. horse-headed) written in 1971, the plot is based on Brhalkatha and Thomas Mann's retelling of Transposed Heads. It is the story of two friends Devdutta and Kapila and their love interest Padmini. Being experiment-oriented based on tradition and modernity, this play employs and moves on signs and symbols that reflect and represent conflicts and contradictions within the text and in society. In fact, by powerfully utilizing the inherent duality present in the signs and symbols, the play reconstructs the themes of love, identity, completeness, and humanness that have never been as simple. The complexity of these themes and their interconnectedness are eloquently used through the interplay of signs and symbols that are not imaginary or self-created but derived from mythology, tradition, and culture. As the title of the play implies, and also when the human appears with a horse head, the symbolism takes center stage, and it becomes a laughable entity and a laugh is needed to transform it into a complete horse by

disobeying its wishes to be transformed into a complete human. The conflict between head and body, a symbol of knowledge and bodily power, has been the contestation even in social life, where confusion prevails due to the preference for the existence of one over the other, the play must be approached semiotic perspective for understanding the complexity in the interplay of signs and symbols having inherent duality. The horse in a human voice walks down the street interestingly singling the national anthem.

KEYWORDS: Knowledge, Mythology, Power, Symbols, Theater

Creativity in Army Recruitment Posters:
An Application of Taylor's Six-Segment Message Strategy Wheel
(submitted by GEORGIOS DAMASKINIDIS and VASILIOS SOUMELIDIS)

ABSTRACT: Researchers' interest in military recruitment advertising has focused on promotions during active warfare. This research aims to explore how governments use media to attract civilians in peacetime or during the so-called 'limited wars' of the post-war era. Between 2017-2020, the British Army appealed to a broader range of young adults who hadn't considered the armed forces as a career option before. To this end, it launched the campaigns "This is Belonging", "Snowflake", and "Army Confidence Lasts a Lifetime „to show a different side of Army life that isn't about guns, tanks, aggression, and fortitude, by making different executions of that same idea through posters, videos, radio, etc., which are all working in similar ways. This research focuses on posters as print material with some visuals disseminated in public spaces for announcements, promotion, and propaganda purposes. This material includes general social poster types and particular recruiting posters. The focus is on branding, rather than on marketing in the traditional sense, as an instance of rebranding the Army and rethinking marketing plans. This paper investigates the message strategies employed in these posters by using six-segment strategy wheel, divided into two main subdivisions: informational, a more rational approach to communication, and transformational, which relates to a more emotional approach. This strategy is complemented three orders of signification: denotation, connotation, and their combination, elucidating how these posters articulate the campaign's ideology through myth formation.

KEYWORDS: Army Recruitment, Message Strategy, Poster Campaign, Visual Semiotics

The Cultural Semiotics of Jingshen and Cognitive Homeostasis (submitted by HONGBING YU)

ABSTRACT: This paper will start with the opinion of Göran Sonesson who, as early as 2010, pointed out that the task of construing a semiotic theory is connected with the ability to explain the differences, and not only the similarities, of various kinds of meaning. Sonesson's vision of the diversity of meaning-generation coincides well with the purview of the cultural semiotics of Jingshen, in which semiotic inquiry is envisioned to improve mental capacity, the expansion of mental/cognitive space, and ultimately the liberation of human thinking. When embracing new epistemologies for cognitive semiotics, semiotic inquiry can work well as a form of art of thinking that has the potential to maintain 'cognitive homeostasis,' the tendency towards a relatively stable equilibrium that can be maintained in the holistic flux of mind, vitality, and creativity. A plausible path to this equilibrium is through a balance between the left and right hemispheres, between analytical thinking and synthetic thinking. In this sense, what cognizing individuals are facing is essentially a problem of 'ecology of cognition' or 'ecological cognition,' that is, viewing cognition from an ecological perspective or considering cognition as a form of ecological activity. The focus of cognitive semiotics nowadays must transcend not only words or other external symbols, but even the traditional sense of humanity needs to be reconsidered

KEYWORDS: Charles Sanders Peirce, Cognitive Homeostasis, Jingshen, Semiotics, Zen Buddhism

Semiotic Inquiry as Transpersonal Therapy in the Zhuangzi (submitted by JAMIN PELKEY)

ABSTRACT: Ongoing efforts to integrate structuralist semiotics (following Ferdinand de Saussure) and pragmatist semiotics (following Charles Sanders Peirce) should return to earlier Eastern sources where the two are already integrated – or, more accurately, never separate, to begin with. Building the newly emerging semiotics of Jingshen, with the reference to selected relevant authors, this paper returns to the second chapter of The Zhuangzi with this hypothesis in play, to identify ways in which the argument of the text relies on a robust mixture of what one might now identify as structuralist and pragmatist insights. Using the macrostructure of the text for interpretive leverage, the argument hinges on aesthetic

and transformational relationships between the central and peripheral rings of the Qiwulun. What emerges is an original pre-unification of structuralism and pragmatism rather than their reunification, but the challenge that acceptance of this pre-unification faces needs, in Western academia, special attention since they go beyond the received aims of scholarly inquiry, which have come to be associated with control, certainty, and predictability instead of a holistic merge of mind, vitality, and creativity with the inclusion of meaning. Considering the deeper purposes of semiotics and academia (even in the Western world), and the ultimate aims of both structuralist and pragmatist approaches, this paper argues that Zhuangzi's semiotic vision is intent on meaningful integration with the world, involving elements of diagrammatic modeling, bodily meaning construal, textual criticism, and narrative play in the service of transpersonal therapy.

KEYWORDS: Aesthetics, General Semiotics, Meaning of Life, Poetics
Transpersonal Psychotherapy

֍ [PA] Unresolved Problems in Biosemiotics (convened by DONALD FAVAREAU, KALEVI KULL, and JOSHUA BACIGALUPI)

What is Hybridity? Shared Semiosphere or Shared Umwelt – Suggestions from Case Study

(submitted by PAULINE SUZANNE DELAHAYE)

ABSTRACT: When studying hybrid systems, like ecosystems or interspecific cohabitation, it is frequently considered a hybrid semiosphere (in the acceptance of Jesper Hoffmeyer, compounded of a variety of separated Umwelt, in a widely published opinion of the author of this paper. But could the semioticians of biological phenomenology go further and talk about shared Umwelt? By definition, an Umwelt is specific to an individual, but individuals are mutually connected in the real world. The question arises then, could it be possible to consider that their Umwelten are sometimes so deeply bonded that they might be, even partially, shared? This paper will take into account three composite cases (i.e., study cases that are a gathering of different real cases for realizing the purpose of the presentation) to introduce suggestions and questioning regarding three major aspects of the Umwelt: the shared physiology, the shared perception, and the shared meaning-making. Methodologically, the paper aims to analyze borderline cases, to see how these

situations can be addressed with current tools of semioticians or if some hybridity situations require the implementation of shared Umwelt in the strict meaning of the term.

KEYWORDS: Hybridity, Meaning-Making, Semiosphere, Umwelt, Perception

Folding as Semiotic Modeling
(submitted by Ľudmila Bennett)

ABSTRACT: This paper delves into the intricate interplay between folding and semiotics, serving as a meta-commentary on Howard Pattee's argument conducted in response to Terrence Deacon's article titled "Symbol Grounding Precedes Interpretation," which was first published in the Springer journal *Biosemiotics* of 2021, and further elaborated in 2023. Framed within a context of recursive self-reflection, the paper aims to scrutinize the concept of folding as a fundamental semiotic activity, drawing connections to Pattee's proposal regarding protein folding as a precursor to semiosis and interpretation. Central to this discussion is the assertion that folding serves not only as a foundational prerequisite for semiosis but also as a potent modeling system. Through a multidisciplinary lens, the paper elucidates how folding manifests as a modeling mechanism across diverse domains from biology to syntax. Notably, the paper underscores the burgeoning application of folding principles in artificial intelligence.

KEYWORDS: Biosemiotics, Interpretation, Intelligence Protein Folding

A Zoosemiotics of the Freed Animal - and Why it is Needed
(submitted by Dario Martinelli)

ABSTRACT: The presentation focuses on the methodological and theoretical premises of zoosemiotics of the freed animal (ZFA), a possible development for zoosemiotics with both ethological and (bio)ethical implications, stemming from the emerging research area of the Ethology of the Freed Animal, and part of the umbrella concept of ‘sanctuary-based research,’ Unlike existing zoosemiotic research, ZFA does not focus on the observation of non-human animals (NHA) in a natural condition of freedom, nor on situations of captivity. Rather, ZFA consists of a comparative study of NHA that are removed from a condition of captivity, from the status of ‘living tool’ of human beings and any form of exploitation – instead relocated in an environment fairly (and hopefully) appropriate to their

species-specific and individual characteristics. Ideal places for this study are animal sanctuaries and parks where a previously captive NHA can be reintroduced in their natural habitat or, when this proves impossible, in a context appropriate to their characteristics and needs. Even though both zoosemiotics and ethology of the freed animal exist already, as practices of the personnel running sanctuaries and parks, these fields still lack scholarly recognition, being not acknowledged at the academic level, nor were their moral implications thoroughly discussed. One important aim for ZFA is the establishment of an active interaction between the two parties involved (researchers and sanctuaries and/or park operators).

KEYWORDS: Animal Abuse, Animal Sanctuaries, Moral Status, Non-Invasive Observation, Zoosemiotics

Why Biosemiotics is Underdeveloped in Italy. A Reception Problem or a Strategic Move? (submitted by NICOLA ZENGIARO)

ABSTRACT: This presentation intends to outline some reasons why the reception of biosemiotics in Italy has not established a disciplinary field. In schools such as Palermo, Bari, Urbino, Turin, and Bologna, where semiotics is vibrant and constantly developing, there are no respective courses. Therefore, an attempt will be made to retrace the historical reasons why biosemiotics is not taught in Italy, underlining as main causes: (1) The debate between Umberto Eco and Giorgio Prodi; (2) Paolo Fabbri's methodology and the development of semiotics of the text; (3) The zoosemiotics transformed into a philosophy of animality; 4) Cognitive semiotics as an alternative to biosemiotics. From this reconstruction, some unresolved questions will be addressed: what is the future of biosemiotics in Italy? Was it a problem of reception? Of personalities among semioticians? or a strategic move? The purpose of this intervention is to highlight the problems surrounding this research field, highly developed in some countries, and to discuss whether it should be part of the Italian semiotic tradition. By addressing these unresolved questions and engaging in reflective dialogue, the presentation aims to stimulate further inquiry and foster a more inclusive approach to semiotic scholarship in Italy.

KEYWORDS: Biosemiotics, Future Semiotics, Italian Semiotics, Zoosemiotics

Lifegenres Serve Lifefunctions in Lifeworlds: Combining Socio- and Biosemiotics Metastudying Kinds of Zoo-Communication (submitted by SIGMUND ONGSTAD)

ABSTRACT: The hypothesis behind this meta-study of so-called life genres assumes evolutionary connections between basic kinds of animal and human communication. Based on a socio-/bio-semiotic framework several meta-studies have already been carried out – of how reference spacetime context and structured form constitute animal utterances and hence even zoo-communicational (life--)genres. The framework has four levels, firstly signs, which further structure utterances, which again through routinization tend to be interpreted as kinds of communication, or genres. Genres are termed life genres when related to animals' basic life functions. Utterances and life genres are fourthly experienced and interpreted by a subjective lifeworld (Umwelt). Lifeworlds are perceived as generated by communication. Five aspects constitute, simultaneously, both utterances and life genres: form, content, act, time, and space. Based on the above outlined combined socio- and biosemiotic framework this meta-study inquires how life genres serve life functions. Empirical data are extracted from the five above-mentioned zoo-communicational (appr. 20) meta-studies of call types, types of great-ape communication, and 'thick-description' of communication patterns of well-studied species. Key empirical 'findings' (traits) are presented before discussing how they relate to the overall hypothesis asking to which degree this meta-study contributes to the assumed evolutionary connection between basic animal and human kinds (genres) of communication. As the title suggests, discussions will dwell on how life genres are connected, both to animal life functions and assumed communicational lifeworlds and thus minds in nature.

KEYWORDS: Biosemiotics, Life-Genres, Meta-Studies, Sociosemiotics, Zoo-Communication

The Role of Biosemiotic Processes in the Ecosystem Biodiversity: How to Study It? (submitted by KALEVI KULL and DONALD FAVAREAU)

ABSTRACT: The authors of this paper start with a question about the role of biosemiotic processes in ecosystem biodiversity, namely how to study it. In the first issue of *Biosemiotics*, which Kalevi Kull and Donald Favareau established with a

group of biosemioticians in 2008, the founders of the journal formulated a series of research questions for biosemiotics. Sixteen years have passed, and in the following presentation, they will critically review how the work on these problems has developed. The problems were divided into five groups:(a) ways to distinguish between semiotic and non-semiotic life science; (b) problems concerning the biosemiotics of organisms' experience and distinctions in umwelten;(c) problems concerning the biosemiotics of biological function;(d) problems concerning the attributes and boundary levels of biosemiosis; (e) biosemiotic case studies and design of biosemiotic experiments. In this paper, Kull and Favareau will focus on the following problem: To what extent are biosemiotic processes responsible for ecosystem diversity? The paper will discuss the operationalization of the research question, the concrete ways to study it, its relatedness to (a–e), the possibility of formulating it in mathematical terms, and the methods to be used for testing the results. The authors expect to raise a discussion about biological effects that have biosemiotic explanations.

KEYWORDS: Biosemiotics, Biodiversity, Empirical Semiotics, Semiotics versus Physics

[PA] Semiotics of Videogames, Interactive, and Generative Media (convened by Kristian Bankov, Everardo Reyes, and Mattia Thibault)

Hearing The Past?: The Utopia of Sound Design in Video Games With a Historical Setting

(submitted by ALEJANDRO MATEO GARCÍA)

ABSTRACT: Video games set in historical contexts promise verisimilitude, allowing players to explore landscapes presumptively developed with obsessive attention to historical detail. For their immersive qualities, video games hold incredible potential to present historical depictions as veridic. Many players enter these games wanting to experience emblematic locations and historical events in a way people no longer can, akin to a form of 'historical tourism'. Achieving historical accuracy in sound and music from the past poses an obvious challenge: before the era of recorded sound, its ephemeral quality made it elusive regarding

representation. Soundscapes, simulations built from physical and cultural assumptions of a particular space, carry an ideological bias influenced by the developers' intended message. The inaccessibility of the original references transforms soundscape design and the diegetic incorporation (or not) of historically informed musical performances of historical repertoire into sonic signs that build a hyperreality that portrays (and influences) how participants of games perceive and understand the intrapersonal inaccessible past. By examining the intricate semiotic relationship between lost sonic realities, popular expectations of historical authenticity, and audio implementation and musical representation in video games such as Pentiment, Card Shark, the Assassin's Creed franchise, or L.A. Noire, this study aims to put into perspective the importance of historical accuracy to convey historical authenticity in video games, how these soundscapes allow players to perceive them as ludic time machines for 'historical tourism' and the cultural impact of that fictional pact.

KEYWORDS: Historically Informed Performance in Video Games, Hyperreality, Soundscape, Video Game Sound Design, Video Games with a Historical Setting

Level-Up Gameability and Narrativity in Interactive Media (submitted by EVERARDO REYES)

ABSTRACT: This paper deals with the intricate relationship between games and interactive media. It examines two fundamental aspects of their operational logic. While the debate has been around the distinction between games and fiction, it will adopt a twofold perspective. Firstly, narrativity is scrutinized from the author's viewpoint, including creators, developers, and producers. Secondly, gameability is explored from the reader's perspective, including players, users, and viewers. Within this framework, the paper introduces a schema inspired by semiotics, which aids in identifying the varying degrees of both games and interactivity. By discussing some of these fundamental characteristics, this paper aims to shed light on the nuanced interactions between narrative elements and gameplay mechanics within interactive media. This analysis tries to clarify personal understanding of the medium and provides valuable insights for creators and scholars alike. In the end, following the framework of research and creation, this discussion serves as a foundation for exploring the potential synergies between games and

interactive media, offering pathways for innovation and experimentation in both fields. Ultimately, by elucidating the multifaceted nature of games and interactivity, the author of this paper hopes to inspire further exploration and creativity in the realm of digital entertainment and storytelling.

KEYWORDS: Gameability, Narrativity, Interactivity, Operational Logic

An ANT-Based Semiotic Analysis of Brand Experience Design in CDPR's Game Expansions: Investigation into "The Witcher 3: Blood And Wine" and "Cyberpunk 2077: Phantom Liberty (submitted by JAESANG CHO and SUNG DO KIM)

ABSTRACT: This study examines the brand experience design of two game expansions, "The Witcher 3: Blood And Wine" and "Cyberpunk 2077: Phantom Liberty," by CD Project Red (CDPR) through the lens of Actor-Network Theory (ANT). It assesses how these expansions position themselves within the gaming market and contribute to the commercial success of the games. This analysis delves into CDPR's branding and marketing strategies, discussing the broader applicability of ANT within the gaming industry. This paper aims to contribute new insights into digital media, game design, semiotics, and marketing strategy, thereby enriching the field of game development and brand management. This paper investigates how these expansions create semiotic links with their original game worlds and influence the gaming experience, impacting players' cognitive and emotional responses. Moreover, it explores how these design elements interact within the broader network of game ecosystem actors, such as players, developers, and the market, identifying factors that contribute to the expansions' market success. The study interprets the semiotic elements of character design and world-building in each expansion, analyzing their integration with the game's narrative. Through ANT, it examines how these elements interact with other components within the game to enhance narrative depth and player engagement. The paper also analyzes how new content communicates with the existing fan base and attracts new players, playing a crucial role in market penetration and expansion.

KEYWORDS: Actor-Network Theory (ANT), Brand Experience Design, Game Expansion, Applied Semiotics, Market Penetration

Pixels, Conflicts and Perspectives: Navigating Migration Stories via Videogame Education (submitted by FEDERICO MONTANARI and GIULIA CONTI)

ABSTRACT: Rapid advances in technology have opened up new possibilities for integrating video games into academic settings. These new possibilities have piqued the interest of educators and researchers, who recognize the potential of video games to enhance learning experiences and engage students in unique ways. The goal of this paper is, on the one hand, to show some methodological and conceptual tools, between sociosemiotics and cultural studies, related to the use of video games concerning conflict simulation situations and related to the topic of migrants. Second, the paper will attempt to show a classroom experiment whose goal was to harness the power of video games to foster a deeper understanding of the challenges faced by migrants. Through the incorporation of game elements such as interactive storytelling, visual dimensions, affective engagement, and perceptual understanding, students were able to immerse themselves in a virtual world that simulated the experiences of migrants. This immersive approach allowed students to gain perspective on migration, valuing forms of empathy and a deeper appreciation for the complexities involved. This pedagogical effort aimed to blur the boundaries between academia and pervasive technology, while also using video games as a means of semiotic analysis and educational exploration. The analysis of this experimental pedagogical effort at the University of Modena and Reggio Emilia employed mixed qualitative methodologies, drawing from sociosemiotics and cultural studies to game-based learning.

KEYWORDS: Conflict, Education, Migration, Sociosemiotics, Videogames

How to Make Reality with Digital Games: A Second Spring for Ludosemiotics (submitted by GIANMARCO GIULIANA)

ABSTRACT: Speaking about the relevance of video games on cultures and societies is stating the obvious. They are everywhere around us, influence every aspect of present social reality and imagination, and, more importantly, they have a key role in shaping the future by being the medium for the new generations. Because of this, several disciplines and fields have focused on this object of research and developed specific methods of analysis to study video games. Yet, a proper and

theoretically organic semiotics of digital games, endorsed with interdisciplinary relevance and with high social value, is yet to be established. On the other hand, theoretical works on the semiotics of games are often scattered. On the other hand, semioticians often use digital games instrumentally to study other objects (music, cultural representations, etc.) without significant methodological changes. Why is that? Because the past semiotics of video games studied them as texts and media in generic terms (hypertextuality, immersiveness, multimodality, etc.) rather than studying them as playful practices and experiences producing reality through a specific language. Simply put, it misunderstood the real meaning of their virtuality and the real reason for which they matter. This paper aims to discuss how the new theoretical advances in semiotics and a renewed interest in play are giving birth to a second spring to the semiotic study of ludic virtual words. Moreover, it will highlight a common framework by pointing at four pillars of such meaningful production of reality: mirrored narrativity, embodied metaphors, pragmatic economy, and cultural enunciation.

KEYWORDS: Semiotics, Videogames, Digital Culture, Game Studies, Virtual Reality

Exploring Pokémon GO: The Semiotic Interplay of Virtual Creatures and Physical Geographies

(submitted by TIPPAYAPORN PAVAVIMOL)

ABSTRACT: While Pokémon GO has been extensively studied since its release, it still holds value as a case study due to its ongoing cultural impact and contributions to augmented reality development. There is a lack of research from a semiotic perspective, particularly on the interplay of virtual entities and physical spaces and how they create meaning conveyed within the game world. Therefore, the study aims to explore the relationship between Pokémon as virtual entities and real-world locations to better understand the semiotic dynamics in AR experiences. To achieve this, the following paper will adopt Gérard Genette's concept of transtextuality to investigate how virtual Pokémon are placed with real-world geographic features, weather conditions, and cultural landmarks to reveal the layers of meaning woven into the game's design. The study will also focus on 'regional Pokémon,' exclusive creatures found only in specific areas. The subject matter of

analysis will constitute how the background story of Pokémon is translated into an AR game experience by taking a closer look into the nine major Pokémon regions — Kanto, Johto, Hoenn, Sinnoh, Unova, Kalos, Alola, Galar, and Paldea that share similarities in geography and demographics to regions in the real world. Finally, this paper's analysis seeks to illustrate how Pokémon GO leverages virtual elements to create a meaningful connection between the digital and physical realms. This, in turn, provides valuable insights into the broader knowledge of the semiotics dimensions of AR experiences and the construction of spatial narratives in digital landscapes.

KEYWORDS: Augmented Reality, Semiotics, Spatial Narratives, Pokémon Go

Disentangling the Semiotic Construction of the Metaverse
(submitted by FEDERICO BIGGIO)

ABSTRACT: This paper aims to present and discuss some research trajectories for disentangling the semiotic construction of the metaverse. Starting from some contributions that already went in such direction, it will account for the social construction of user experience (UX) in virtual worlds by considering both the history of devices and social communities and that of technological progress linked to the emergence of alternative and future life scenarios. Secondly, it will focus on the interpretative flexibility in the meaning-making of the sense of immersion, by considering controversial theories developed in different epistemic fields. Finally, it will argue that the metaverse is developing oppositely to the first web. Whereas the development of the web has been characterized by a progressive contraction around a few socially and economically relevant actors in big five stocks (in Google, Apple, Facebook, Amazon, and Microsoft = GAFAM), starting from an early stage of extension (virtual communities), that of the metaverse seems to be characterized by an initial contraction around business actors and an expectant tension towards a future stage characterized by extension, in which several metaverses will coexist thanks to the (currently absent) contribution of users. Consequently, the very idea of immersiveness will be reformulated. From being a factual element of the UX, tested during the first virtual reality (VR) revolution and understood in opposition to the fervor for cybernetics, it becomes a potential element, charged with business-oriented meanings and values.

KEYWORDS: Immersion, Internet, Metaverse, Myth, Virtual Words

Non-Fungible Tokens as Validating Digital Art (submitted by GEORGE TSONEV)

ABSTRACT: Building upon Walter Benjamin's essay "The Work of Art in the Age of Mechanical Reproduction (in German of 1935), this presentation argues that in the age of instantaneous effortless ability and availability of reproduction of Non-Fungible Tokens (NFTs), there is an ongoing attempt to validate digital art as equal to traditional art. The blockchain distribution applied to a form of digital art is a way of setting its presence in time and space of a sort (Benjamin's 'aura'). The nature of setting the presence of a piece of digital art by listing it on a public ledger, designed to validate and record monetary transactions of a digital (crypto) currency by default creates an economic value of art. Said value is completely detached from its cost of production and is entirely market-based (i.e., speculative). The fall of NFTs' popularity could be treated as equivalent of the notion of decay of the said aura, in place of the physical decay of a traditional piece of art. NFTs can also be viewed as a form of fetishizing ownership in the context of one's ability to identify desire in visual objects, i.e. in art's cult value of just existing and being possessed, not in art's exhibition value of being perceived by others.

KEYWORDS: Digital Currency, Digital Art, Digital Semiotics, Non-Fungible Token

The Work of Text in the Age of Its Infinite Customization by the Generative Pre-Trained Transformers (Chat GPT, etc.) (submitted by KRISTIAN BANKOV)

ABSTRACT: The following presentation intends to explore the consequences of the possibility of having texts generated and improved on demand. Is this new possibility something that will change the rules of semiotic analysis and the ways culture works or it is just a fashionable exploration on the surface of the semiotic phenomenon? This study aims to be objective as to intention, trying to conclude work with concrete examples, positioning itself somewhere between the conservative semiotic point according to which the things are exactly as Charles Sanders Peirce and Algridas Julien Greimas have described them, and the other extremity, on which the experts like Yuval Noah Harari claim that the artificial intelligence has destroyed the hitherto functioning system of human civilization. For example, reading stories that have been generated with Chat GPT-4 and Edge Copilot raises

interesting implications about the Model Reader, the interpretive cooperation, the inferential walks and presuppositions, and certainly with the Model Author. Another approach is to examine the act of enunciation in such AI-generated stories, the limitations of the possible points of view that it offers, the mobilization of the actants, and the credibility of the object of value. The possibility of generating stories at will, their improvement and fine-tuning with prompts, and the restless availability of the artificial author is a real semiotic laboratory with huge potential to integrate qualitative and quantitative methods.

KEYWORDS: Artificial Intelligence, Creativity, Narrativity, Semiotics, Text

From Real to Synthetic: Semiotic Implications of Synthetic Data for Generative Artificial Intelligence (submitted by CARLA FISSARDI)

ABSTRACT: The use of real data in generative artificial intelligence (AI) training processes has recently been the subject of many debates (and some lawsuits). It has raised numerous questions concerning its ethical use, the issue of protection of privacy, and, more generally, the near impossibility of controlling how it is used by AI models. Synthetic data has increasingly begun to present itself as an alternative. This type of data, artificially created by algorithms, mimics real data without any of the ethical implications. Synthetic data also has several considerable advantages over real data: it is more controllable, it allows for low-cost expansion of datasets, and it aids in improving generative AI models. From a semiotic perspective, synthetic data can be seen as a simulacrum of real data and has interesting ramifications regarding the issue of enunciation, as it challenges human individual and social understanding of authenticity and representation. This proposal aims to investigate the semiotic status of synthetic data and the implications of its use, with particular reference to veridiction, the construction of meaning, and the role it plays in the broad discourse on AI. To this purpose, specific cases of generative AI models of image generation that use synthetic data, either as a substitute for or in conjunction with real data, will be analyzed. The goal of this proposal is to contribute to the understanding of this transformative and innovative tool.

KEYWORDS: Authenticity, Enunciation, Generative Artificial Intelligence, Synthetic Data, Veridiction

Leveraging Artificial Intelligence for Dynamic Semiotic Storytelling in Video Games (submitted by MARIA ILIA KATSARIDOU)

ABSTRACT: This paper is part of a broader research on what used to be called the semiotics of creation. The presentation proposes a methodology for integrating advanced artificial intelligence (AI) technologies with Greimasian semiotic theory to enhance dynamic storytelling in video games. This approach utilizes artificial intelligence (AI), specifically generative models like GPT, to create adaptive dialogues and narrative paths within a rigorous semiotic framework, ensuring thematic coherence and deep narrative engagement. The methodology is structured around the semiotic square, themes, isotopies, and key narrative actants, providing a foundational schema for the story's development. AI-driven elements dynamically alter the game's narrative in real-time, based on player decisions, maintaining adherence to the core thematic structure established through the semiotic framework. This integration allows for modular scripts that accommodate significant narrative variations influenced by player interactions without departing from the semiotic integrity of the game's universe. Moreover, the methodology incorporates AI in enhancing environmental storytelling, where the game environment itself reflects and adapts to narrative developments, enriching the player's immersive experience. The paper also proposes a feedback loop where AI learns from player behaviors to refine its narrative generation processes, ensuring that each playthrough provides a unique yet thematically consistent experience. This approach aims to contribute to the discussion on the advancement in video game design and highly adaptive storytelling that leverages the latest in AI technology within a structured semiotic framework.

KEYWORDS: Video Games, Semiotics, Dynamic Storytelling, Artificial Intelligence, Player Interaction

A Journey Through the Actor-Network Theory: An Analysis of a Large Language Model Table Role-Playing Game Campaign (submitted by GUSTAVO MOREIRA KARES)

ABSTRACT: In recent years, the proliferation of natural language processing technologies has profoundly reshaped human-computer interactions. A notable

example is OpenAI's ChatGPT, a Large Language Model (LLM) that has gathered attention worldwide across diverse fields. This study delves into the intriguing convergence of LLM and collaborative play within tabletop role-playing games (TTRPGs). To comprehend this interplay, this paper will employ Actor-Network Theory (ANT) as the conceptual framework, enabling a nuanced analysis of this complex interaction. In this study the LLM, particularly OpenAI's ChatGPT-3.5, assumes multifaceted roles during gameplay: in one instance ChatGPT functions as the player who contributes to the evolving story, and simulates characters; in another instance, ChatGPT takes the role of a game master who orchestrates events, and challenges. The first seed of each instance was generated by the author of this study, afterwards, the human role was a merely facilitator of the two instances, aka copying and pasting the outputs from one to another. Furthermore, drawing inspiration from Algirdas Julien Greimas's semiotic theories, particularly actant schema and narrative program as the basis of ANT, the author of this paper was able to examine the intricate relationships between the two instances of LLM and the game system itself, to finally conceptualize LLMs as active participants rather than mere tools, shaping the narrative fabric of gameplay. The performance blurs traditional boundaries, challenging established notions of agency and authorship. This study extends beyond mechanics and might contribute to the ongoing discourse on play, agency, and AI-driven creativity.

KEYWORDS: Actant Schema, Actor-Network Theory, Game System, Large Language Model, Generative Artificial Intelligence

[PA] Forgotten Semiotics / Semiotic Forgetting (convened by DAINA TETERS)

Viggo Brøndal as a Semiotician (submitted by FREDERIK STJERNFELT)

ABSTRACT: The Danish linguist Viggo Brøndal (1887–1942) was a romance language and literature professor at the University of Copenhagen. He was a co-founder, with Louis Hjelmslev of the Copenhagen Linguistic Circle in 1931 but died early. The two of them developed very different branches of structuralism. Hjelmslev's version was stark, attempting to avoid metaphysical commitments, while Brøndal was influenced, among other things, by logic, epistemology, and phenomenology. He outlines his leading structuralist theory in Ordklasserne, later publishing books such as *Præpositionernes Theori* (A Theory of Prepositions,

1942). The posthumous *Essais de linguistique générale*, 1943, also includes contributions in English and French. He was more semantically oriented than Hjelmslev and contributed, in semiotics, to Algirdas Julien Greimas' theory with his notions of neutral and complex relations. He distinguishes, most importantly, between types of relations, and forms of relations. The basic types are the four: Descript, descriptor, relator, and Relate – D, d, r, and R – that is, the object of description, the act of describing, the act of relating, and the object of relations. The combination of those he argued gave rise to more complex structural semantic units, e.g. in word classes. This paper gives an intro to his work as seen from semiotics.

KEYWORDS: Copenhagen Linguistic Circle, Formalism, Structuralism, Viggo Brøndal

The Methodological Conflict between Viggo Brøndal and Hans Jørgen Uldall (submitted by HENRIK JØRGENSEN and LORENZO CIGANA)

ABSTRACT: The theme of this paper relates to a general topic in the history of Danish semiotics and linguistics, namely the conflict between Viggo Brøndal's and Louis Hjelmslev's approach to a semantic description of meaning in languages. This conflict, which had both personal and epistemological roots, is thrown into a stronger relief if Hjelmslev is substituted with his brother-in-arms through many years, Hans Jørgen Uldall. Hjelmslev's approach in general was based on objective idealism quite like Brøndal's, but resulting in very different technical approaches. Uldall, in his presentation of glossematics, takes a different stand in his approach, basing it on a kind of materialism. This leads to a stronger emphasis on the discovery procedure as the basis of all approaches to meaning, directly in contrast to Brøndal's approach, where the meaning models existed independently of the manifestations. Brøndal's approach may be seen as an attempt to organize existing knowledge of languages and logic within a unified systematic frame. Uldall on the other hand, who first made his linguistic career as a field worker (Native American languages and Danish dialects), was from the beginning looking for ways to systematize content that was at odds with exactly such systems. Uldall collaborated extensively with Hjelmslev, but in the end, took their brand of structural thinking to consequences that Hjelmslev found hard to accept.

KEYWORDS: Epistemology System, Danish Semiotics, Discovery Procedure, Glossematics

On the Development Paths of Phenomenological Semiotics (submitted by DAINA TETERS)

ABSTRACT: Although letting go or letting pass into oblivion has always been seen as a standard way of organizing cognitive processes on an individual and a collective level, nowadays, forgetting manifests extraordinary speed and profundity. Ideas, their authors, and technologies are subject to swift oblivion, or they are becoming trans- or disfigured over quickly. Despite the usual technologies of oblivion - the continuous redefinitions of the old/new divisions constituting the next one modern, the subsequent destruction of the old as culturally inappropriate, oblivion is also fueled by disciplinary biases about what should and should not be included in a disciplinary biography memory. One of the variants of reflection of signs "suppressed" by official semiotics and recognized as non-semiotic is phenomenology, the branches of further development of which are known either narrowly in local scientific collectives or completely unnoticed. However, it has semiotic applications in all branches of this philosophy. The paper is devoted to marking the line of phenomenological semiotics starting from Brentano's sign-like treatment of intentionality, "Zur Logik der Zeichen"/On the Logic of Signs (semiotic)/ written by Edmund Husserl in 1890 and the further development of it. The most forgotten seem to be the predecessor of linguistic structuralism, Anton Marty, and the father of narrative phenomenology, Wilhelm Schapp, who captures the stories' state of oblivion. The latter forces practicing semioticians to revise the possibilities of theories of signs, thematizing Schapp's "to that-meant"/hizugemeintes/ and the "to that added-thought"/hinzugedachtes/ and other applications of semiotics in phenomenology.

KEYWORDS: Anton Marty, Edmund Husserl, Phenomenological Semiotics, Wilhelm Schapp

Only the Good Die Young – David B. Zilberman's Modal Methodology (submitted BY HERMAN TAMMINEN)

ABSTRACT: The question of 'understanding' is pertinent to the human way of life irrespective of the object of understanding. Human action, whether acknowledged or automatic, individual or collective, is always carried out under the socio-cultural 'mass' accumulated in tradition, functioning as an inertial frame of reference and means of social transmission. As such, it provides the parameters relevant as

regards action, serves as a sounding board against which acts both mental and physical ricochet, as well as defines what is there and is not present in thinking. David B. Zilberman (1938–1977) developed his modal methodology based on different philosophical systems treated as artifacts and their defining role in differentiating types of thinking per tradition as per culture. Consequently, thinking being a social phenomenon delimited by/in tradition, the reach of modal methodology in understanding the different types extends from (individual) thinking in consciousness to manifest behavior in the world, and their mutual relation with (collective) culture, revealing the foundations for partiality. Laying bare the levels of modal reality to show the interplay of norms, values, and ideas (of culture); temperament, character, and interest (of behavior); and significance, signification, and meaning (in consciousness) along with their respective modalities – deontic, hypothetic, apodictic – Zilberman presents the readers with a trimodal scheme capable in describing any cultural system and applicable to analyzing the interaction of cultures. David B. Zilberman died on July 25, 1977, in a car-bicycle collision while returning home from his last seminar with his favorite students at Brandeis University.

KEYWORDS: Behavior, Culture, Modal Methodology, Philosophology, Thinking

[PA] Hidden Orders Behind Visual Cultures (convened by DAINA TETERS, MetaMind Group)

Constructions of Theoria, its Conceptualization, and Possibilities of Semiotic Scope (submitted by DAINA TETERS)

ABSTRACT: As one tends to reduce everything to its formal overall qualities, visuality is usually associated with a ‘visual turn’ or one also casts visuality in various kinds of expressive contexts, in a disciplinary context, as some visual expression without taking into account either their ‘visual environments’ or original contexts. This way, the Western world's self-reflections often do not reflect the genetic traces of visual thinking and its corresponding constructions and technologies because scholars still write under the auspices of scientific rule systems in which visual paradigms are implanted in a hidden or transfigured manner. The genealogy of Western visuality's deep structures is a historically cultivated multisensory complexity based on a combined body position-vision-understanding concept, which will determine the visualities' polysensoriality allowing both *Gratias tibi,*

domine, pro omnibus quae videmus! and *Esse est percipi*. In pre-semiotic theorizations, in which the perception of signs (*semas*) is related to reading visible images from the surface, it was realized in visual cultural constructions - theoria practices which at first were more related to the preparation of visions, while later the Romans associated them with the perception of what appears. In all cases, the images were verbalized, with the result that the later etymologies of the *termini technici* for all practices associated with theoria and later derived from it are related to vision. The paper is devoted to tracing the origins of complex theoria practices and the creation of visual dominance across sign systems.

KEYWORDS: Conceptualization, Construction of Vision, Polysensoriality, Theoria, Visualities

The Construction of Vision or the Metasemiotic Functions of the Operator's Eye
(submitted by DĀVIS SĪMANIS and PĒTERIS KRILOVS)

ABSTRACT: Even though the film concept is generally recognized as a nineteenth-century invention, the pre-cinema world, dreams of the eye, and visual narratives go back much further when conceptualizing the singular eye began as a means of creating a thin foreskin that separates everybody from its surroundings and could be readable. Visions are unified and treated like 'normal' perception, which makes *ceteris paribus*. However, from the beginning of their creation and conceptualization, they have different complexity levels. The paper aims to deepen the understanding of visual meaning by tracing the morpho- and semiogenesis of the constructions of visions and characterizing their semantic features. It also describes the technical innovations of image production and reproduction, allowing the establishment of visual regimes of meta-seeing, and ways of re-seeing. The authors of this paper. as experienced film directors, admit that they will try not to use either their own or other filmmakers' film samples. Together with five other cooperating colleagues, they will create vision variations of the operator's eye, showing, different clarity levels Thus, to make its ideas clear, this paper would certainly need at least one hour for the presentation.

KEYWORDS: Construction of Vision, Meta-Seeing, Metasemiotics, Operator's Eye

Image and Order. Visualizing Mathematically Complex Relations in a Nomogram (submitted by Ernest W. B. Hess-Lüttich)

ABSTRACT: Nomograms are graphical representations of logical relationships defined by mathematical formulae. They visualize a complex interplay of several parameters in the form of an abstract drawing, which turns into a symbolic sign. Nomography draws in its Greek-Latin meaning ‘law’. It goes back to the ideas of a Swiss railway construction director, Léon Lalanne (1811–1892), and to the work of French engineers Philbert Maurice d'Ocagne and Rodolphe Soreau from the early 20th century. Nomograms are known as 'alignment charts' in contrast to grid charts or diagrams: In the diagram, three lines that intersect at one point provide the result, whereas, in the nomogram, they lie on a straight line that connects three points. Nomograms can also be mechanized, for example as so-called sliding leaf nomograms (like a slide rule). It is possible that there were already pre-forms of nomograms in antiquity and before the beginning of the present-day era. For example, the 'Nebra Sky Disc' can also be interpreted as a nomogram. With the spread of electronic calculating machines and later computers, nomography became increasingly forgotten. Results are achieved by entering data into a computer program that represents mere numerical values as reduced information. The presentation is devoted to tracing the causes of the banalization of the knowledge process and understanding and the obscurity of understanding a complex context.

KEYWORDS: Alignment Charts, Diagram, Grid Charts, Nebra Sky Disc, Nomogram

Exploring the Semiotic Landscape of Artificial Intelligence: Meta-Seeing Approach (submitted by Andris Teikmanis)

ABSTRACT: The semiotic landscape of visual media is becoming more complex as artificial intelligence (AI) becomes more prevalent in producing visual content. To fully understand the complex relationship of AI-generated visual content with the elaborated models of visual cognition, this paper will analyze them in the context of a framework that considers meta-seeing, the human ability to reflect on one's own perceptual and cognitive processes, which were shaped by thousands of years of the development of human biological and perceptual systems and are influenced by technological progress. Navigating the intricacies of an AI-generated

environment requires personal ability not only to engage in meta-seeing but also to understand meta-seeing as related to metacognition, the awareness, and understanding of one's unique thought processes. This approach would enable the individuals to thoroughly analyze their confidence in visual information while also evaluating the concealed power dynamics of images. It would also enable these individuals to recognize the multimodal character of their visual experience, as well as their dependence on visual abduction and the utilization of multiple models of visual cognition to access and analyze the world around them. Furthermore, tracing the intertextual and intervisual relationships that shape AI visuals allows them to situate them within the broader context of their visual cognition and cultural heritage. This research contributes to the ongoing project (CERS), which investigates the interaction between AI and art and culture production, by providing a semiotic framework for understanding and navigating the complexities of the AI-generated visual landscape.

KEYWORDS: Artificial-Intelligence-Generated Images, Meta-Seeing, Metacognition, Visual Abduction, Visual Cognition

Intericonicity as Intersemiosis: Orders of Informational Loss in Image-Text Translations (submitted by CHARIKLEIA GYIOKA and EVANGELOS KOURDIS)

ABSTRACT: As the scope of intersemiotic translation, at least as Roman Jakobson has defined it, has been broadened by translation semioticians, the time seems ripe to redefine it, taking into account a wealth of scholarship addressing intersemiosis within the new paradigms of mass communication. Considering that according to the research field of translation semiotics, inter-iconicity can be categorized as a form of intersemiotic translation, the paper will examine particular inter-iconic (inter-image and inter-motif) translations and attempt a taxonomy of their basic techniques: (1) the transfer of information load within the same iconic message; (2) the reconstruction of the information load of the image after a certain period; (3) the transmutation of the iconic information load into another iconic semiotic system in the digital mass communication context. For this purpose, the paper will examine communication models, translation models as well as marketing models to devise a notion of coded image-text that can test different strategies

of enunciation in terms of the redundancy, removal, silencing, or transmutation of information (informational loss), truth value, influence, and effectivity.

KEYWORDS: Informational Loss, Intericonicity, Intersemiosis, Orders, Translation

The Crisis of Hyper-Saturated Social Media and Semiotic Civilization: Five Paradoxes of Global Mediation (submitted by ERNEST W. B. HESS-LÜTTICH and BARRY SANDYWELL)

ABSTRACT: The presentation is dedicated to exploring the social-political-philosophical place of contradiction, paradox, and creativity in generating ideas and frameworks of thought in contemporary society. Contradictions in everyday usage lead to conflicts in antinomies, often articulated as paradoxes. Antinomian (from *anti-nomia*) thought is closely related to ontological dualism, the bias of specific thinking methods to divide the world into two mutually exclusive principles. One expression of such aporias and conflict is the emergence of critique as the reflective delimitation of the conditions of the possibility of forms of knowledge and the experimental invention of alternative intellectual formations. Often, such discourses have the self-reflective appearance of `dialectical' or `dialogical' inquiries. Hence, the dialectical project aims to `overcome' and `sublate' dualist, oppositional, and ironic thinking styles. In the same tradition, the supersession of abstract and reified divisions is seen to be central to the work of contemporary philosophical reflexivity. The paper's core analysis is how developments in contemporary hyper-mediated and hyper-semiotic global cultures provide contexts for emergent societal alternatives. Coming to terms with these paradoxes prefigures the beginnings of alternative ways of thinking. This involves not merely novel models and theories but radically different modes of being and forms of thought.

KEYWORDS: Hyper-Semiotic Global Cultures, Paradoxes of Global Mediation, Semiotic Civilization, Social Media

The Abandoned Substance of the Depiction (submitted by ATIS KAMPARS)

ABSTRACT: Conscious picture production always involves some inspirational objects – direct real-life observations, memorized images, invented images, etc., or

the depicted objects standing before the production process and the depiction. Although this precondition seems unshakable, the only possibility for a spectator to learn about the depicted is to believe that the depiction honestly represents it. A conceptual bridge connects these two instances, but can human subjects reconcile this with the idea that the latter truly displays the former? The image production is not an instant occurrence, and the dichotomy of depicted and depiction does not inform anyone what happens during the transformation from one instance to another. The fact is that there are a series of (1) transitional images and (2) multiple acts of visual thinking between the inspirational object and the perceivable image object. The image-production is not a simple mechanical activity because it cannot be performed without the assistance of visual thinking; these two processes are authentically interlocked and mutually dependent. It seems necessary to stress that image production relies on (1) the reaction of media application to visual thinking and vice-versa and (2) the dependence of the forthcoming depiction on the previous, already produced one. Apart from the connotations that could be created and references to an actual visual situation, an idea, or an act of one's imagination, the depiction extensively refers to and is relevant to itself.

KEYWORDS: Depicted, Depiction, Image Production, Intentionality, Visual Thinking

[PA] Advertising Semiotics (convened by Bruno Pompeu, Ana Elisa Antunes Viviani, Maria Ogécia Drigo, Roberto Schmidt, Rogério Covaleski, and João Ciaco)

The Visible Hand of Racism: Semiotics as an Emergency in the Social Construction of Advertising (submitted by Louis Marie Ndomo Edoa)

ABSTRACT: In December 2023, the city council of Salvador, in the state of Bahia, removed a sculpture depicting a hand holding a cleaning product from the brand Ypê, one of the largest manufacturers of the products of cleaning of Brazil, installed in a privileged district of the city, after accusations of racism. The fact is that the artwork disturbed locals because of its color, which referred to a black person. The case had repercussions following a message published on social

networks by Bárbara Carine, professor at the Federal University of Bahia (Ufba), under the title "The visible hand of racism". Bárbara pointed out that the sculpture reinforced the “slavery stereotype of keeping black people in socially subordinate spaces.” The display of a black hand holding a cleaning product in a privileged area of the city, although not the first racist display in advertising, reinforces the racist structure that exists in Brazilian society. Therefore, this analysis seeks to examine how advertising and announcements construct racist stereotypes and prejudices in Brazilian society, as well as the values used to construct a negative representation of black people in Brazil. Based on French semiotics, this paper also intends to see how the passionate and sensitive dimension is used in the attempt to politically transform this working class into ‘heroes of the nation.’

KEYWORDS: Advertisement, Racism and Prejudice, Semiotic and Discursive Analysis, Social Representation

How to Look at Advertising from the Perspective of Human Universal (submitted by ROBERTO SCHMIDT)

ABSTRACT: Drawing upon Donald Brown's framework of Human Universals, this study seeks to point out the existence of universal and supra-cultural human aspects that need to be carefully evaluated and known to be applied in advertising and marketing activities through the lens of communication and semiotics. These universals are considered fundamental to human societies and offer a basis for understanding cultural similarities and differences. However, it's important to note that while these universals are prevalent across cultures, the specific manifestations and interpretations of these traits may vary widely by region, social background, beliefs, age, ethnic group, etc. Contemporary society and the advertising world have embraced diversity as a communication tool, recognizing the richness and complexity of human experiences and identities. In an increasingly interconnected world, advertisers have shifted towards acknowledging and celebrating diversity, engaging with specific subcultures and marginalized communities in meaningful ways. In doing so, advertisers use images, signs, or language, for example, that may have clear meaning for a certain subculture but not penetrate others. This becomes a major challenge for brands and their impact on consumption, revenues, and symbolic connection. Ultimately, this study contributes to the field of communication and semiotics by offering new insights into the

universal appeal of advertising and its impact on human behavior and society. It highlights the importance of considering Human Universals in advertising research and practice to create messages that resonate with audiences locally, regionally, or globally.

KEYWORDS: Advertising, Culture, Human Universals, Resonance, Semiotics

From the Political Dilemmas of Contemporary Advertising to the Urgency of Higher Education Based on Semiotics (submitted by BRUNO POMPEU)

ABSTRACT: The subject matter of this paper is based on the assumption that the discussions that must most urgently involve advertising communication in the contemporary context – crossed by economic, technological, and social dilemmas – are those linked to its political dimension, precisely in what is now commonly called “cause advertising”. Its objective is to take these discussions to the specific scope of higher education training in advertising, making explicit the contributions of Charles Peirce's semiotics, especially regarding promoting awareness about human individuals’ responsibilities, expanding the power of reflection, favoring the ability to see the other and the possibility of predicting the multiple semiosis within and from the advertising process. More specifically, inspired by Peirce's theory of interpretants, the paper proposes three types of semiosis that can support three fronts of action in higher education in advertising: (1) immediate advertising semiosis, internal to the advertising sign itself, to the creative process, to the relationships between agency and advertiser, guaranteeing quality, consistency, awareness, depth, coherence, etc.; (2) dynamic advertising semiosis, expected to occur in the public’s mind, therefore partial, limited and dependent, seeking to guarantee effectiveness, efficiency, anticipating challenges, thinking about effective advertising processes; and (3) final (or degenerate) advertising semiosis, which considers the powers and recognizes the limits of advertising, especially and precisely in its political dimension, in its social action. This is a theoretical reflection that continues a series of works already produced and published that see Peircean semiotics as an important contribution to the practice, the reflection, and the teaching of advertising.

KEYWORDS: Advertising, Cause Advertising, Semiotics, Semio-Advertising

Social Advertising and Realities: Domestic Violence Against Women and the Politics of Pity in Focus
(submitted by ANA ELISA A VIVIANI and MARIA OGECIA DRIGO)

ABSTRACT: This study aims to elucidate the potential of social advertisements that address violence against women in raising awareness among spectators about its causes. Based on Luc Boltanski´s theories on the politics of pity, the study compares two campaigns: one from the Brazilian government entitled "Violence Against Women: Its Evolution Leads to Feminicide. Watch The Signs. Denounce It." (2022) and another from the Progressive Alliance of Socialists and Democrats (S & D) of the European Union, entitled "Violence Against Women: Time to Act" (2019). Both campaigns are similar in depicting women subjected to physical and verbal violence in the context of the domestic environment, but their objectives are different: the Brazilian campaign seeks to encourage denunciation, while the European one aims to engage the European parliament to criminalize this form of violence. The analysis undertaken in this study is structured, according to Jacques Aumont and Michel Marie, into three aspects: contextual, descriptive, and citational. In the citational aspect, strategies from the Peircean semiotics are applied to inventory possible interpretants or effects of the films, considering their qualitative, referential, and conventional aspects. Thus, the reflections presented aim to contribute to the construction of specialized knowledge about how media can address realities, as well as to provide insights to the producers and creators regarding the effectiveness of promoting social changes related to violence against women.

KEYWORDS: Domestic Violence Against Women, Semiotics and Realities, Social Advertising, Social Engagement

Metaphors in Public Service Announcements: A Semiotic Approach
(submitted by NATALIYA LYSA)

ABSTRACT: This paper approaches the issue of the representational nature of metaphors in public service announcements (PSAs) from the standpoint of semiotics. Firstly, it tries to set up a semiotic approach to defining PSAs and identifying their characteristic features. The paper views PSA as a separate genre of advertising discourse aimed at solving a social problem or providing a more efficient means of doing or accomplishing something of societal importance. Semiotic

description represents texts of PSAs as a coherent sign reality where the coherence is ensured by the intentions mentioned above. It is claimed that the informational discoverability of PSAs is of paramount importance to its intended audience and thus new ideas need to be presented in terms of things that everyone understands. Thus the primary vehicle for communicating intentions and the driving force behind the creation and production of original PSAs are most commonly metaphors. Secondly, the paper seeks to explain how different types of representations are related: (a) to medium, (b) to each other, (c) to the whole text, (d) to other text,; (e) to participants (the sender and the receiver); e) to the world beyond them. Special attention is paid to the multimodality of the genre under study. Finally, the paper outlines how the deliberate combining of metaphoric representations of different types adds to the impact of PSAs on the target audience. It is substantiated that metaphors display unique functionality in conveying various aspects of reality, thereby increasing the informativeness of PSAs and engaging the wide target audience.

KEYWORDS: Metaphor, Public Service Announcement, Semiotic Approach, Multimodality, Representation

Promotional Argumentations Through Choreutics. Semiotics of Advertisement and the Case of Dance (submitted by GIACOMO FESTI)

ABSTRACT: This communication is rooted in a long-standing experience with Art Direction students at NABA in Milan, where semiotics and advertisement are intertwined. Among different thematic explorations of advertising corpora, it aims to prove the issue of dance and the uses that advertising makes of different forms of dance. Dancing itself, more or less codified, becomes a significantly cross-cutting audiovisual enhancement strategy concerning heterogeneous product categories: jeans (e.g., Lévi's), digital assistant (e.g. Apple Homepod), perfumes (e.g., Kenzo), etc. Dance thus stands as a figural platform capable of articulating valences of its own, ready to back-project into other discursive spaces, as taught by the rhetorical dimension of discourses. Dance substitutes the need to offer verbally articulated discourses, still, the kind of cultural and historical references can move in-between hyper-coded genre (classical ballet) to hypo-coded one (hip-hop, freestyle), also touching anthropologically relevant topics like dancing possessed

body (it is the case of Kenzo). A semiotic expertise can thus further investigate, the link between dance, body, and value, the different figural cores of dancing that support such communicative fortune of dance figures in the contemporary advertisement mediascape.

KEYWORDS: Figurativity, Semiotics of Advertisement, Semiotics of Dance, Phenomenology, Valence

Signs and Pseudo Realities in Advertising: The Mastercard Logo as a Priceless Experience (submitted by EVRIPIDES ZANTIDES)

ABSTRACT: This paper departs from the statement that visual metaphor is a powerful technique employed across various disciplines, from art and literature to advertising and graphic design, to convey complex ideas, emotions, and concepts through visual imagery and text. Derived from a broader concept of metaphor in language, visual metaphor extends this idea into the realm of images, signs, and symbols, allowing for intertextual communication and interpretation. At its core, visual metaphor involves the juxtaposition of two seemingly disparate elements, where one element, known as the target, is imbued with the attributes or characteristics of another element, known as the source. Through this association, the viewer is invited to make connections, draw parallels, and derive meaning beyond the literal interpretation of the visual composition. Withdrawing from recently available theories on pictorial metaphors in marketing, the current paper aims to investigate the multimodal nature of a series of advertisements designed for Mastercard under the campaign theme "Priceless experiences". The study involves eight outdoor billboards that were released in the fall of 2020 and were designed by McCann Colombia, Bogota. By applying a semiotic analysis, from the perspective of the semiotic parameters as suggested by publications on the semiology of graphics, diagrams, networks, and maps the results do not only portray the intertextual references of the Mastercard logo merged into the image but also second level findings implied through the senses of hearing, sight, taste, touch and smell.

KEYWORDS: Advertising, Graphic Design, Intertextuality, Semiotics, Visual Metaphor

Imagining the Unlived Memory: A Semiotic Analysis of Volkswagen Brazil's 'Memórias' Campaign

(submitted by DANILO BERBEL, ALEX NANI, and MARIA JÚLIA CARVALHO)

ABSTRACT: This paper explores the semiotics potentials of Volkswagen Brazil's 70th-anniversary advertising campaign, "Memórias," developed by AlmapBBDO in 2023. The campaign in focus employs AI to construct a poignant scenario, featuring unshared memories between two Brazilian icons - the legendary singer Elis Regina and her daughter, Maria Rita, who has also carved a successful career in singing. Elis Regina tragically passed away in 1982 when Maria Rita was merely four years old. The campaign vividly portrays an imagined memory scene where Maria Rita is singing with her late mother, thereby creating a powerful and emotive narrative. The soundtrack chosen for the campaign is "Como nossos pais" by the Brazilian singer Belchior, which gained widespread popularity in the voice of Elis Regina and can be translated as "like our parents." The song not only carries a connotation of comparison between parents and children but also stands as a significant generational anthem in Brazil, particularly in the context of the Brazilian military dictatorship. This work aims to investigate not just the artificially created scenes teeming with the song and the brand's cars, but also to unveil the primary effects of meaning that the piece can produce. To achieve the proposed objectives, a Peircean semiotic analysis was employed, involving the qualitative-iconic, singular-indexical, and conventional-symbolic perspectives. Through the analysis, it is inferred that there is a quest for absolute materiality, exploring secondness, even if it is artificially created.

KEYWORDS: Advertising, Artificial Intelligence, Brazilian Marketing, Peircean Framework, Semiotics

The Advertising Message through Semiotics, Codes, and Intertext: "Le male" Advertisement Case

(submitted by ROSA EMILIA SANTIBÁÑEZ ALQUICIRA)

ABSTRACT: Advertisements are part of visual culture. Advertising presents an unimaginable symbolic burden. Goods acquire a social value, of belonging and significance. Semiotics makes it possible to decipher the advertising message as a

significant practice. Although they are not considered art, their great display of creativity and the use of elements of artistic manifestations such as literature, poetry, cinema, painting, and of course, their brotherhood with visual and verbal rhetorical figures are recognized. But when the advertisement uses a preceding text to deconstruct it and generate its message, the receivers of advertisements are in the presence of intertext. Through the application of semiotics, the commercial for the perfume "Le male" of the Jean Paul Gaultier® brand is analyzed where it was possible to detect various codes and preceding texts social conventions, ideologies, and cultural competencies, to design the message and achieve its objective: to sell. In addition to having the opportunity to detect the modification (or deconstruction) that the signs of the preceding text undergo when entering the present work that belongs to a different semiotic field. As is the case of works of art that enter the supraregulated field of semiotic production of advertising. The analysis was carried out based on contributions from Umberto Eco, Mark L. Knapp, Roland Barthes, and Iuri Lotman, mainly.

KEYWORDS: Advertising, Code, Intertextuality, Message, Semiotics

The Causes Defended by the Winning Brands of the Sustainable Development Goals Award at the Cannes Lions Festival 2018–2024 (submitted by Rogério Covaleski)

ABSTRACT: Inspired by the Sustainable Development Goals (SDGs) of the United Nations (UN) 2030 Agenda, the Cannes Lions Festival introduced the Sustainable Development Goals category into its awards architecture in 2018 under Lions for Good. Using a semiotic approach to reading images, this paper will analyze the causes defended around sustainability as a relevant theme within the advertising industry, using Cannes Lions as a parameter. The analysis will be based on data and images extracted from the 131 advertising actions that won SDG awards, representing all the prizes awarded in the 2018 to 2024 editions of the creativity festival. Given these possibilities of repercussions from political consumers, many brands have taken on the burden of investing in advertising with and for causes, hoping to meet the needs of minority groups that are not covered by the public authorities, as well as presenting an altruistic profile, which would bring them a bonus in terms of their brand image. Acting responsibly and ethically requires

brands to consider the consequences of their actions on their consumers and on the public related to the cause they are defending. They combine these benevolent practices with advertising narratives, turning the positive repercussions of these social actions into added value for the brand. However, as a result of reading, it is possible to infer that, for the most part, these actions represent small-scale results, with a limited geographical scope and ephemeral in time.

KEYWORDS: Advertising, Cannes Lions, Semiotics, SDGs, UN Agenda 2030

[PA] Logical Semiotics in Poland (convened by ANNA BROŻEK)

Ajdukiewicz's Logical Conception of Language. Categorial Language (submitted by URSZULA WYBRANIEC-SKARDOWSKA)

ABSTRACT: This paper will discuss Kazimierz Ajdukiewicz's approach to the logical conception of language. To be characterized as logical, each language requires, firstly, possessing the resource of defined expressions, and secondly, unambiguously assigning defined meanings to these expressions. Such language, in a logical conception, is an idealized reconstruction of all real languages. In the paper, the foundations of the general theory of language will be outlined. Then, language L which is described according to logical conception is characterized in categorial terms. The language L is defined when the set S of all its well-formed expressions (briefly wfes) is determined, satisfying the requirements of categorial syntax and categorial semantics. The language L, syntactically characterized as a categorial language, is a language, wfes of S that are generated by a categorial grammar, according to the idea originated in the 1930s by Ajdukiewicz. Each constituent of a wfe of S has a determined syntactic category and semantic categories (extensional and intensional), can have a meaning assigned to it, and also denotation. The syntactic categories of wfes of L, and also the indicated categories corresponding to them, are determined by attributing to them categorial indices, introduced by Ajdukiewicz in 1935, in logical semiotics for examining their syntactic connection. The categorial indices are useful not only while examining the syntactic connection of wfes of L. They appear simultaneously in the role of a tool coordinating meaningful expressions and extralinguistic objects.

KEYWORDS: Kazimierz Ajdukiewicz, Logical Conception of Language, Categorial Grammar, Categorial language, Language Adequacy

Signs and Transparency
(submitted by TADEUSZ CIECIERSKI)

ABSTRACT: This paper will discuss the content and consequences of the transparency principle (TP), according to which on each occasion when someone uses something as a sign of something else the vehicle of the signs becomes transparent to the consciousness of the user of the sign.(TP) has been introduced by Edmund Husserl in his *Logical Investigations* and then studied by Polish semioticians, such as Stanisław Ossowski, and Leon Koj). Special reference will be made to Leon Koj who proposed an axiomatic account of the principle and argued that it provides a solution to semantic antinomies (like the liar or Grelling paradox). The subject matter of a detailed discussion will be the rationale standing behind Koj's opinion (when considering Koj's solution to how to reply to semantic paradoxes), and additionally the relations of the transparency principle to other transparency principles discussed in the contemporary philosophy of language and mind. Moreover, the paper will constitute an attempt to connect the principle to the possible solution to the problem of indexical dynamics: the question if, and to what extent, the failure of knowing the actual context of use might result either in contentless thought or in the thought that has a content inaccessible to the subject.

KEYWORDS: Signs, Semantic Paradoxes, Transparency

Logical Judgement vs. Sentence vs. Proposition: Formulation of Polish Logical Terminology
(submitted by ZUZANA RYBAŘÍKOVÁ)

ABSTRACT: There is an interesting difference between the name of one of the building blocks of logic in English, Czech, and Polish. While there is a propositional calculus in English, Czech logicians investigate a subject ‘výrokový kalkul’ instead, and Polish logicians delve into ‘rachunek zdań’. Since Gottlob Frege, propositions have retained an extensive philosophical background. Czech ‘výroky’ contained a more modest philosophical background. They are linked with the act of stating. Thus, Czech logicians deal with a ‘calculus of statements’. In contrast, the term ‘zdanie’ could be translated as ‘sentence’ and consequently the Polish ‘rachunek zdań’ as a ‘sentential calculus’. This paper will focus on how this approach in Polish terminology appeared. Peter Simons argues that it was Jan Łukasiewicz who introduced this terminology and that the terminology was a part of

Łukasiewicz's denial of psychologism. As Łukasiewicz was an important scholar in the Lvov-Warsaw School and the School influenced considerably a logical scene in Poland, Łukasiewicz's terminology spread in Polish logic. The paper will take a closer look at how the term for propositions was settled in Polish logic and the discussions that concerned it. To illustrate the atmosphere in which Łukasiewicz's terminology was formulated, the author will present firstly the terminology used in the logical works and translations. The second section introduces the views of Kazimierz Twardowski, the founder of the Lvov-Warsaw School. After a presentation of Łukasiewicz's views, the final part of this talk will concern other terminological views in the Lvov-Warsaw School.

KEYWORDS: Calculus of Propositions, Jan Łukasiewicz, Logical Judgement, Proposition, Sentence

Frege Reads Husserl, Husserl Reads Wittgenstein: On Paraphrasing across the Analytic-Continental Divide (submitted by ALEKSANDRA GOMUŁCZAK)

ABSTRACT: Scholars concerned with the task of bridge-building between the analytic and the continental traditions often give little attention to the methods they apply to achieve their results. This paper argues that many procedures used in such studies take the form of the so-called semantic paraphrases. Although paraphrasing has always been present in analytic philosophy, Kazimierz Ajdukiewicz, a member of the Lvov-Warsaw School, introduced semantic paraphrases independently. This paper will discuss also the recent views of Jan Woleński and Marcin Będkowski who provide a detailed reconstruction of this method. Nowak (1998), a Poznań School of Methodology representative, also developed and applied semantic paraphrasing. Moreover, the paper will also present explorations on the idea of paraphrasing as a method of bridge-building between the two traditions. On the one hand, paraphrasing seems to be a productive way of bridge-building between the analytic and the continental traditions, for it helps to understand one in terms of another (and vice versa). On the other, this method is based on certain contestable presuppositions that should be addressed. The subject matter of analytic examination will constitute two cases that identify the application of such a procedure: Dagfinn Føllesdal's study on Edmund Husserl and Gottlob Frege, and Paul Ricoeur's study on Husserl and Wittgenstein. These examinations

aim to reconstruct the meaning of paraphrases and provide an assessment of their effectiveness. Especially, valuable tools and frameworks for semantic paraphrasing used to carry out the undertaken analysis, provide the works of Ajdukiewicz, Woleński, Nowak, and Będkowski

KEYWORDS: Analytic-Continental Divide, Kazimierz Ajdukiewicz, Leszek Nowak, Metaphilosophy, Semantic Paraphrase

[PA] Semiotic Diversity (convened by ANNE HÉNAULT, MARIA-GIULIA DONDERO, JEAN-FRANÇOIS BORDRON, and ENZO D'ARMENIO)

The Price of Scientific Discovery in Semiotics? (submitted by ANNE HENAULT)

ABSTRACT: The price of scientific discovery in Semiotics? The participants of this Congress who have thoroughly deepened their reading of the founding texts that initiate the construction of a semiotic discipline, carry into effect studies driven by a rigorous hierarchization of operative concepts matched by a strictly defined metalanguage; their scientific work is the opposite of an immutable idealism; for the first time in history, the evolutive permanence of hard sciences has spread to the theories of signification. Younger semioticians and their mentors publish studies that appear forgetful of standard semiotics unhampered by an epistemology that, according to them, is not adapted to the new state of the world. Their contributions willingly ignore notions inspired by the history of sciences that had currency in the last century. They deal with more 'practical' notions in step with (the) new forms of expression and communication prescribed more particularly by the developments of artificial intelligence (AI). Diagrams, generative AI, Big Data, etc., became more prominent than the objects of signification analyzed by the reasoned and analytical epistemology of the last century. However the references to the first semioticians (especially Ferdinand de Saussure and Lous Hjelmslev) persist and the demonstrations by Algirdas Julien Greimas operating an algebraization of meaning, have created in the real sense an emulation towards a rigorous work that places the history of semiotics in long-term historical structures, just as it is the case with the history of mathematics or physics.

KEYWORDS: Alignment Charts, Diagram, Grid Charts, Nebra Sky Disc, Nomogram

What Does the Future Hold?
(submitted by JEAN-FRANÇOIS BORDRON)

ABSTRACT: The paper starts with the supposition that the most promising trends, developed in the context of semiotic structuralism, are linked to its phenomenological background and, from a formal point of view, to topology. Phenomenology has mainly been used to describe the emergence of meaning based on perception. As to topology, it remains the best way not only for distributing semantic elements within the narrative grammar but also for organizing the practical field. This statement is valid when referring to the forms of life, and to distributing the human's literary or philosophical imagination in spaces that are their own. One may well wonder to what extent the new objects of study that the passage of time is necessarily proposing to one's thinking will require new inventions, new theories, or even a few breaks with the past. An object of study cannot simply be treated as an object but requires an answer to the questions it poses itself. This is true of algorithmic languages, which are based on logical conceptions of thought and are therefore, by their very nature, quite distant from the structural and topological notions mentioned above. One could even, without too much caricature, oppose the fundamental iconicity linked to the structural imaginary and the sequence of symbols in a logical machine. Nonetheless, the new objects that semiotics has set itself will give in the future new interest to these problems.

KEYWORDS: Algorithmic Languages Phenomenology, Fundamental Iconicity, Topology, Semiotic Structuralism

Older, Old, and New Visual Semiotics:
From Panofsky to Eco to the post-Greimasian Developments
(submitted by ALEXANDROS PH. LAGOPOULOS)

ABSTRACT: This paper refers to the belief, widespread in older advancements to the topic in question, that modern visual semiotics started with Erwin Panofsky. His contemporary, Aby Warburg, following the standard wisdom of his times (see, for example, Anti Aarne's Motif-index), operated in his Mnemosyne atlas with the idea of motifs, and proceeded with their empirical classification based on a linear and unhistorical conception of history. The criticism offered in this kind of visual analysis is supported by Vladimir Propp, who opposes his concept of narrative structure (his dramatis personae and their functions) to the concept of theme.

Contrary to Warburg, Panofsky demotes the motif to his 'pre-iconographical' level, to focus instead on the combination between images (cf. visual syntax), connotatively connected to themes (types). Panofsky goes even further with his conception of iconology, an awareness of the historical-cultural origins of the painting, articulating it with what scholars would call today 'ideology' -- and thus entering the field of sociosemiotics. Regarding earlier approaches, Umberto Eco also returned to Panofsky to integrate his views within a semiotic context. His 'recognition codes' correspond to Panofsky's comprehension, both of everyday objects and events and of visual arts (the motifs). On this 'pictorial' code, his 'iconographic' code is grounded. The post-Greimasian approaches extend the visual analysis in the following directions: the dynamization of the static visual text by emphasizing the act of enunciation (that is, sociosemiotics); the focus on the analysis of the pictorial signifiers; and attention to their expression substance.

KEYWORDS: Visual Semiotics, Erwin Panofsky, Aby Warburg, Umberto Eco, Post-Greimasian Approaches

Old Wine in New Wineskins: Another Look at Isotopies
(submitted by KARIN BOKLUND-LAGOPOULOU)

ABSTRACT: The concept of semantic isotopy was introduced by Algirdas Julien Greimas in his French book on structural semantics of 1966. There, it seems to be conceived primarily as a mechanism of textual coherence: the semantic continuity of a text is created by the iteration of semic elements, forming isotopies. In Greimas's first dictionary language and semiotics of 1979 prepared in French together with Joseph Courtés, the isotopy is given two separate roles. Its definition as an axis linking two opposites from the same semantic field implies that the terms of a semiotic square are isotopic. Isotopies are seen as the essential mechanism for the creation of figurativity, the verbal elaboration of descriptive details that produces the "reality effect". It is clear from Greimas's & Courtés's dictionary of language and semiotics that these two roles must be connected at the path from the fundamental semantics of the semiotic square to discursive figurativity, a path that involves how figurative isotopies are related to more abstract thematic isotopies. Greimas & Courtés also point out that it is possible to extend the concept of isotopy from the level of content to the level of expression, and that it should apply to non-verbal semiotic domains, such as painting, photography, and cinema. The

isotopy has thus been with humankind for nearly 60 years. Not exactly neglected, it has not received the kind of attention given to, for example, narrative syntax. The paper will present the opinion that the concept has more to offer as an analytical tool and that it can be applied in new ways with interesting results.

KEYWORDS: Figurativity, Isotopy, Narrativity, Semantics, Textuality

Circuits of Meaning and Proportioned Reality: Towards an Ecology of Rootedness (submitted by PIERLUIGI BASSO FOSSALI)

ABSTRACT: This paper starts with a reference to the structural tradition when reality was primarily approached as an isotopy from the perspective of veridiction, potentially in competition with other isotopes, for example, that of the aesthetic gaze with its 'excessiveness.' However, the question of reality cannot be reduced to isotopic passages between rationalities or regimes of meaning. Reality-for-itself opposes any attempt to assert a reality-in-itself. Furthermore, the latter is semiotically mediated and reconstructed within institutional frameworks according to a specific discursive epistemology. As for enunciative practices, the cooperation between a writer and his reader, like other interactions, seeks to provide a plan of reality, which should be as comfortable and as acceptable as possible. Thus, the question arises here, how do contemporary semiotics coherently meet these multiple demands of accounting for reality? Semiotic mediations do not seem to be exploited to construct exclusive and self-referential horizons of reality; rather, they are used to explore participatory or translatable realities. This paper then aims to semiotically conceive reality as an ecological framework of modal transpositions through which proportions are chosen to allow an interweaving between differentiated circuits of meaning (subjective, interactional, and institutional). Semiotic mediations help compose reality but also reveal, in negative, the scenarization of meaning, in which the real is far from being domesticated and mapped.

KEYWORDS: Institution, Interaction, Reality, Rootedness, Subjectivity

Towards a Semiotics of Interculturality (submitted by ALEXANDRE MARCELO BUENO)

ABSTRACT: Since its inception, discursive semiotics has been primarily concerned with the study and reflection upon meaning. Initially, it focused on textual

analysis before expanding its scope to include non-verbal and syncretic forms of communication, eventually evolving into what is now known as plastic semiotics. In recent years, there has been a shift towards exploring meaning in diverse manifestations, such as within urban spaces and culinary experiences. As a result, semioticians have explored alternative methodologies and proposed new theoretical frameworks for ethnosemiotics, sociosemiotics, and pertinence. This diversity of theoretical approaches has led to the perception of semiotics as a theory of culture. Considering this, the following research aims to integrate the insights of these theorists to analyze the spaces of immigrant restaurants in São Paulo. This paper seeks to examine how these establishments, through their plastic, gastronomic, and spatial arrangements, contribute to the construction of identities grounded in the concept of alterity, particularly as it relates to immigrants and refugees. The goal of this research is to develop a semiotics of interculturality that considers processes of cultural hybridization, drawing on semiotics and stages of (inter)semiotic translation to analyze the various forms of meaning produced within these contexts. Hence, a theoretical framework for the examination of the meanings generated by alterity in its interaction with a host society is postulated.

KEYWORDS: Cultural Hybridization, Greimasian Semiotics, Immigration, Interculturality, Translation

Recent Semiotic Debate in Italy
(submitted by ISABELLA PEZZINI)

ABSTRACT: In recent years, several works by the greatest semiotic masters of the latest past, among others, Roland Barthes, Juri Lotman, Umberto Eco, and Paolo Fabbri.., have been published or republished in Italy. , In their work, these prominent scholars critically examine the uses of so-called 'standard' semiotics, if reference was made to Greimasian semiotics, or to the divisive distinction between interpretative and generative semiotics, semiotics of narrativity, and semiotics of inference. This paper will refer, for the sake of example, to Paolo Fabbri's book on the semiotic turn in the years 1998–2024, in which he questions the view of semiotics as a canon, that is, as a set of a priori principles that fix its legitimate use. Rather, it is a matter of taking a stand in favor of a vision of semiotics as an organon, as suggested by Bruno Latour, that is, to some extent as a set of rules and models of practical use, local rather than universal, without losing sight of their

possible generalization. This contribution to the discussion will highlight the most interesting aspects of this debate, trying to relate it productively to what will be presented by the panel proposers, with a view to a theoretical-methodological renewal of the discipline and a consolidation of its openings to new areas of interest.

KEYWORDS: Canon vs Organon, Enunciation vs Interpretation, Masters of Semiotics, Paolo Fabbri

The Memory of Substance: The Material Turn in the Fashion System (submitted by BIANCA TERRACCIANO)

ABSTRACT: To begin with, if the substance of expression, as Maria Giulia Dondero suggests, is a mediatic trait, semiotic diversity intended as "the material turn" can find a helpful demonstration in the Fashion system. From this perspective, the paper aims to expose the relationship between a substrate, its modifications, and the incorporation of creativity into clothing. As Dondero points out, the substance of expression preserves a sort of memory, which is essential when an average individual looks at garments with a specific shape or made of a specific material because they produce an ideal body before the actual encounter with a real body. Barthes also asserts that the trait is filled with substance, transforming clothing for physical, historical, ethical, or aesthetic reasons and communicating with social and technical data; for instance, creating and using sustainable materials signals an environmental emergency. Based on these ideas, the paper plans to investigate how actantial forms and identities emerge from the substance of vestimentary expression from corporeal matter, which Jacques Fontanille refers to as the substance of Me, emphasizing the ability of the substance to conserve forces and act as a creating source. Following Fontanille's lead, one can compare fabric to the ground that Umberto Eco and Charles Sanders Peirce conceptualized because textiles start the semiotic process and pull something out of the substance. It has two sides: an exteroceptive face that encounters the skin and a resistant "pre-fixed" face. The substance's memorized forces would bring the two faces together, whereas the substance's specific virtualities would reveal the meaning.

KEYWORDS: Actant, Body, Fashion, Identity, Substance

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Perusset, Alain, University of Warwick: Research Fellow, Great Britain,[PA] Brand Semiotics
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Pezzini, Isabella, Sapienza University of Rome, Rome, Italy, [PA] Semiotic Diversity
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Pimenta, Maria Alzira, Universidade de Sorocaba, [PA] Semiotics of Human Rights
Pimentel Villalobos, Luis Manuel, [PA] Multiple Panoramas...
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Pires, Helena, University of Minho, Braga, Portugal, [PA] Semiotic and Artistic Realities
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Ponzo, Jenny, University of Turin, Turin, Italy, [PA] Semiotics of Religion
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Reyes, Everardo, University of Paris 8 Vincennes-Saint-Denis, Paris, France, [PA] Semiotic Approaches to Image...
Reyes, Everardo, University of Paris 8 Vincennes-Saint-Denis, Paris, France, [PA] Semiotics of Videogames...
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Robledo, Paula Agustina, National University of Córdoba, Córdoba, Argentina, [PA] Multiple Panoramas...
Robuschi, Camilla, University of Turin, Turin, Italy, [PA] Semiotic Explorations of Ecology
Robuschi, Camilla, University of Turin, Turin, Italy, [PA] Semiotics of Sustainability...
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Rosso, Aluminé, Liège University and Lyon University, Liège, Belgium; Lyon, France, [PA] Facing Multiple-Realities...
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Sandin, Gunnar, Lund University, Lund, Sweden, [PA] Semiotics and the Elderly...
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Santangelo, Antonio Dante Maria, University of Turin, Turin, Italy, [PA] Faces Reloaded
Santangelo, Antonio Dante Maria, University of Turin, Turin, Italy, [PA] Social Realities in Crisis...
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Silvestri, Filippo, Aldo Moro University of Bari, Bari, Italy, [PA] Brand Semiotics
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Hidden Orders Behind Visual Cultures
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Tumu, Siva Prasad, University of Rajasthan, Jaipur, India, [PA] The Role of Signs...
University of Turin, Turin, Italy, [PA] Semiotics of Sustainability...
Uruena López, Jorge Eduardo, Pontifical Javeriana University, Bogotá, Colombia, [PA] Pluriverses of Latin American Semiotics...
Uruena López, Jorge Eduardo, Pontifical Javeriana University, Cali, Colombia, [PA] Semiotics of Industrial Art...
Vachninas, Benediktas, Vilnius University Vilnius, Lithuania, [PA] On Sign Typologies...
Valencia-González, José Luis, National School of Anthropology

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Van Heusden, Barend, University of Groningen, Groningen, The Netherlands, [PA] On Aboutness / The Sign We Missed...
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Vargas Trujillo, Juan Sebastián, Industrial University of Santander, Bucaramanga, Colombia, [PA] Facing Multiple-Realities...
Vargas, Emiliano, University of Urbino, Urbino, Italy, [PA] Multiple Panoramas...
Varlan-Bondor, Raluca, "Alexandru Ioan Cuza" University of Iaşi, Iaşi, Romania, [PA] Semiotics of Guilt...
Vasilski, Dragana, University Union Nikola Tesla, Belgrade, Serbia, [PA] Signs and Realities in the Semiotics Discourse...
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Vidales, Carlos, University of Guadalajara, Guadalajara, Mexico, [PA] Communicology...
Viidalepp, Auli, University of Tartu, Tartu, Estonia, [TO] Primary, Secondary, and Tertiary Modelling Systems...
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Voto, Cristina, University of Turin, Turin, Italy, [PA] Faces Reloaded
Voto, Cristina, University of Turin, Turin, Italy, [PA] Women, Femininity, and Gender...
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Wąsik, Elżbieta Magdalena, Adam Mickiewicz University, Poznań, Poland, [PA] Sign Systems and Sign Users...
Wąsik, Elżbieta Magdalena, Adam Mickiewicz University, Poznań, Poland, [PA] Communicology...
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Wąsik, Zdzisław, WSB University Merito in Wrocław, Wrocław, Poland, [PA] Communicology...
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Wybraniec-Skardowska, Urszula, Cardinal Stefan Wyszyński University in Warsaw, Warsaw, Poland, [PA] Jerzy Pelc and Polish Semiotics
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