2nd International Conference

Semiosis in Communication

DIFFERENCES AND SIMILARITIES

BOOK OF ABSTRACTS

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2nd International Conference

Semiosis in Communication

ORGANIZED BY
National University of Political Studies and Public Administration (NUPSPA),
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UNDER THE AUSPICES OF THE
International Association for Semiotic Studies (IASS-AIS)

IN COOPERATION WITH
Southeast European Center for Semiotic Studies (SEECSS) at New Bulgarian University (NBU), Sofia, Bulgaria
Semiotics and Visual Communication Research Lab at Cyprus University of Technology
Romanian Association of Semiotic Studies (ROASS)

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Welcome to *Semiosis in Communication*

Dear Colleagues and Friends,

On behalf of the National University of Political Studies and Public Administration (NUPSPA), Faculty of Communication and Public Relations, I warmly welcome you to the second edition of the International Conference ***Semiosis in Communication***, dedicated to the theme of ***Differences and Similarities***.

The second edition of the International Conference ***Semiosis in Communication*** is organized by the **National University of Political Studies and Public Administration**, Romania (NUPSPA), through the **Applied Semiotics and Communication Lab** (ASCL) – affiliated to the Centre for Research in Communication of the Communication and Public Relations Faculty, NUPSPA – in participation with **Southeast European Center for Semiotic Studies** (SEECSS) at New Bulgarian University (NBU), Sofia, Bulgaria; **Semiotics and Visual Communication Research Lab** at Cyprus University of Technology; **Romanian Association of Semiotic Studies** (ROASS) and under the auspices of the International Association for Semiotic Studies (IASS-AIS).

This conference explores the role of semiosis in communication. As such, the conference offers an insight towards the epistemological relations between semiotics and other approaches to communication coming from perspectives such as sociology, philosophy of language and communication theory.
Objects of interdisciplinary knowledge par excellence, semiotics and communication are complementary ways of world mastery, of the *big game*, just like Solomon Marcus (2011) would say. In a world of global communication, where each one's life depends increasingly on signs, language and communication, understanding how we relate and opening ourselves to otherness, to differences in all their forms and aspects is becoming more and more relevant. From this perspective, an important objective of the International Conference *Semiosis in Communication: Differences and Similarities* is to emphasize the importance of semiotic queries in the communication sciences.

At this second edition of the international conference ***Semiosis in Communication***, we are happy to welcome 148 authors, from 76 institutions, 34 countries, and 5 continents!

We are looking forward to hearing and discussing your papers!

I would like to thank you once more for joining ***Semiosis in Communication*** and for having chosen this opportunity to share your ideas and research results.

On behalf of the Organizing and Scientific Committee

Sincerely,
Dr. Nicolae-Sorin DRĂGAN,

Communication and Public Relations Faculty (FCRP) of the
National University of Political Studies and Public Administration (NUPSPA), Bucharest, Romania

http://centrucomunicare.ro/semiosis/semiosisc_2018.html

ABSTRACTS

PARADIGM OF LIGHT IN THE PERSPECTIVE OF LUCIAN BLAGA: A SEMIOTIC APPROACH

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In the Blagian philosophic and literary creation there are a multivalent perspectives of light, symbolically connected to: ● the ontological / physical significance of the light-sign, cosmologically assumed; ● the gnoseological function ("minus" and "plus knowledge" / enlightment, respectively *paradisiac-logical* and *luciferic-poetic* cognition); ● the (pr)axiological / psycho-emotional perspective, where the "erotic-love" significance prevails through the empirical symbolism of burning. Connecting all these symbolic hypostases, the (Complex) Light passes through a double metamorphic circuit, namely: God (Great Anonimus) / Sacred Light → cosmos / physic ligght → human / bio-phycho-light → super-human / noesic light → God. In terms of Blaga, the terrestrial horizon is no longer the limit where physical visibility ceases, but the whole complexity where the metaphysical / spiritual vision extends, Because – for the philosopher-poet – the world is not only a cognoscible reality in its immediate realm, but also a world of signs, of symbols that reveal the original faces of the universe. In synthesis, the paper tries to configure a transdisciplinary vision of the whole Blagian creation, having as its "core nucleus" the semiotic paradigm of LIGHT-SIGN, for which the Poems of the Light are standing as a defining measure.

Key-words: Light, ontos & logos, magic, eros & thanatos, knowledge & living.

Professor Drd. Coculiana ACĂR, *graduated from the Faculty of Philology and a master on literature and culture at "Vasile Alecsandri" University of Bacău, is teaching the Romanian literature as a lyceum professor and is finalizing a doctoral paper concerning the semiotic meanings of Lucian Blaga's philosophy of light.*

CREATIVE PERFORMANCE: A SEMIOTIC MODEL OF EDUCATIONAL STIMULATION

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Based on a traditional practice of the Romanian education – learning accorded to the "living model" of the teacher – the paper pursues three types of interconnected finality: ● the "training of trainers" activity, so that they become able to operationalize creative learning techniques, outlining a "pedagogy of mind and heart", adapted to the needs of the modern society of the Third Millennium; ● enhancing students' creativity in a stimulating environment with a systemic approach, in which the students-teachers-parents triad harmonizes and responds to cognitive and emotional curiosity to enable creative performance; ● the strategies of transferring the creative competence – already acquired in school – to the entire human society, through an implicitly innovative professional activity, by generating practical emerging pathways, by a creative approach of life itself. Accorded to these finalities, the educational development and training policies are not only about learning the definitions and concepts, exams and scales imposed without a definite purpose, but having as their central objective the joy of knowing, lateral critical thinking, imagination, leadership and the power of self-seeking. In this way, the paper presents the SEMIOSIS of a practical model of application: the "PARADIS SCHOOL" (ARACIP and CAMBRIDGE authorized), already functioning in Iassy – with amazing results – as an innovative concept outlined by a professional team coordinated by the paper's author. In such a competence / performance hierarchy of values, coherently integrating teachers → students → members of a society still in transition, the principle already stated – PERFORMANT TOGETHER – is generating the circuit of an "Educational Excellence", for which "the healing of ignorance" and "the healing of not-living" (Stanciulescu) became a major semiotic imperative.

Key-words: innovative education, training of trainers, creative coaching, teaching competence and performance, semiotic strategies.

Professor Drd. Oana ALBU *graduated the Faculty of Psychology at "Petre Andrei" University of Iassy and – by following the example of some very special teachers – she trained in the field of creative education and psycho-pedagogy. In this way, she founded – as a group-leader – the private Excellence Learning of PARADISE SCHOOL, whose strategies of*

teaching and (inter)nationally appreciated results represents the main subject of her actual doctoral thesis.

IDENTITY CONSTRUCTED IN PRESS TITLES AND THEIR TRANSLATION

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The present study explores, from a contrastive point of view, the conditions that rule the political discourse in terms of linguistic politeness. Following Kerbrat-Orecchioni's (2013) distinction, we proceed to a classification of linguistic markers of (im)politeness in French and Greek. By contrasting the data (examples drawn from press titles, mainly the journal *Le Monde Diplomatique* written in French and translated into Greek), we will be able to discover the underlying operations and constraints that regulate the use of such markers and to conclude about the existence or not of symmetrical uses of our two languages of study as well as about problems that might appear in the target text. The theoretical framework followed is that of Brown and Levinson and the one of the Theory of Enunciation. In the case of press titles translation, there are different structures used. It appears that politeness markers expressing a linguistic attitude also reflect the attitude of each linguistic community. Bayraktaroglu et Sifianou (2001: 3-4) noticed that: "The distinction between 'positive politeness and negative politeness' based on the assumed universal needs of every individual to build and protect a social image for him/herself and the strategies allocated to this types of politeness are questioned on the grounds that societies are not similar in the face needs of their members. It is this awareness that enabled Brown and Levinson (1987: 248) to consider cross-cultural variation and recognise that some societies may be oriented towards one or the other type of politeness (i.e. negative or positive)". In Greek, the use of different markers attach the enunciator to his utterance in an explicit way. On the contrary, in French, the use of impersonal expressions, infinitives, etc. establishes a rupture between the enunciator and his utterance (cf. Culioli). Consequently, given that, in translation, the absence of rupture is not transmitted, there is a stylistic differenciation or a stylistic/pragmatic weakening since the rupture with the origin of the enunciation is associated with indirectness and politeness. The organization of the utterances in

Greek has as center the enunciator, while in French the center is set according to the relation enunciator/co-enunciator. Therefore, it seems that the French language tends to be prone to social distancing whereas Greek prefers structures minimizing social distance, attributing to the utterance a less polite character. While the original promotes patterns which would privilege vantage point of politeness the target version favors options that do not assume politeness. The study concludes suggesting an awareness of press titles' sensitivity to genre conventions.

Key-words: politeness, press titles, translation, Greek, French.

Maria ANTONIOU *has a Bachelor degree from the Department of French Language and Literature, Aristotle University of Thessaloniki, Greece. She has a Ph.D. from Paris 7-Denis Diderot University in Linguistics. She works as Research Fellow for the Hellenic Open University, where she supervises Master dissertations. She participated in many Greek and International Conferences presenting her communications, some of which are included in Selected Papers. Her research interests involve: Translation Studies, Pragmatics Contrastive Syntax (Greek-French), Semantics.*

THE SEMIOTICS OF ARCHITECTURE IN *THE WITCHER 3* HOW VIRTUAL ARCHITECTURE COMMUNICATES

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This presentation will endeavour to analyze the architecture of the digital game *The Witcher 3: Wild Hunt* (CD Projekt RED, 2015) under a semiotic perspective. The representation of space in digital games is symbolic and rule-based rather than uniquely spatial, thus virtual space bears significance, be it for narratological reasons, or for more stringent reasons of gameplay. Virtual architecture might be more apt to be analyzed as a system of signs, as, unlike real architecture, its very existence is for the communication of information to the player, and the communicative aspect is no mere accident or addition to other functions. (Gerosa, 2006, 121). We will utilize the semiotic frameworks put into place by Brian Upton as concerns digital games, with the concepts of "ludic sign" (Upton, 2015, 161) and "anticipatory play" (2015, 76), and Umberto Eco's as regards architecture as mass communication (Eco, 1997, 187) to 'read' the architectural design of *The Witcher 3*,

as the role of architecture in world-building is of important metaphorical and symbolic value to the game. The peculiar style adopted in the game *The Witcher 3*, which diverges from the standard fantasy settings and brings a distinct Slavic and central European flavour to its design, particularly the dichotomy between the main game and its expansion *Blood and Wine*, (CD Projekt RED, 2016) set in a faux Italy/Southern France, is a perfect example of how virtual architecture carries a symbolic value and a communicative aspect and is not a mere backdrop for the action.

Key-words: digital games, architecture, videogames, virtual.

Gabriele ARONI *received his Master of Architecture from the University of Florence in Italy with a specialization in multimedia reconstruction of historical architecture and his MSc in Digital Media Production from Oxford Brookes University in England. He worked as an architect and designer in The Netherlands, England and Italy and is a member of the Multilanguage Cultural Heritage Lexis Research Project of the University of Florence. He published a book on architectural history (Mimesis, Milan 2016) and is currently pursuing a PhD on architecture in digital games in the Communication and Culture program at Ryerson University.*

FINDING SIMILARIETES BETWEEN DESTINATIONS AND TARGET AUDIENCES IN TOURISM ADS: TOWARDS A CONCEPTUAL MODEL

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The growing competition between tourism destinations, especially those perceived as providing "similar" products (e.g., Caribbean or Mediterranean destinations) and the frequent crises in tourism over the past two decades have posed many challenges for tourism marketers. These marketers have been forced to seek creative marketing strategies, to brand destinations differently, and to search for more resilient target audiences during crisis events, while attempting to create an affinity with potential consumers. Brand-customer relationships and the effects of affinity have been studied extensively until today by COO (Country-Of-Origin) researchers; However, there is very little research on destinations' "projected image" and the attempts of

marketers to create an affinity between destinations and a variety of target audiences. Affinity research is especially important for marketers and policymakers because it can help them overcome a negative image and negative attitudes toward destinations, as well as help restore destination image after crisis events. The main research question in this study is: Which spheres, techniques, tools, and means were used by tourism marketers in ads in order to in order to create affinity between destinations and various target audiences? The case studies were collected from academic literature of place marketing and branding, video sharing site, six popular tourism magazines, Tourism Slogans Website, four international news publications and tourism news site. The data were collected from these venues from a ten-year period, from 2008 to 2017. Using qualitative and semiotic analysis of dozens of ads from around the world, the study suggests a theoretical model offering typologies of factors used by tourism marketers to achieve affinity in tourism ads. The model takes into account four factors used to achieve ad campaigns goals: the target audience (global, continent/area, country, diaspora, domestic), spheres (national, geographical, economic, cultural), appeal strategies (rational, emotional), and tools (slogans, text, visuals, logos, models). This model, entitled "factors involved in creating affinity between destinations and target audiences in tourism ads," contributes to research literature by filling the pre-existing gap caused by the paucity of research about a destination's projected image.

Key-words: tourism marketing, target audience, appeal strategies, affinity, semiotic analysis

Professor Eli AVRAHAM *teaches in the Department of Communication at the University of Haifa in Israel. Prof. Avraham is the author/co-author of a number of books including "Media Strategies for Marketing Places in Crisis and Improving the Image of Cities, Countries and Tourist Destinations" (Elsevier, 2008) and "Marketing Tourism for Developing Countries: Battling stereotypes and crises in Asia, Africa and the Middle East" (2016, Palgrave-McMillian). His research interests include public relations and marketing strategies, marketing places, nation branding, advertising, image repair, and crisis communication*.

LYING AS A TRANSACTION OF VALUE: EXPLORATIONS IN SEMIOSIS AND COMMUNICATION FROM A NEW PERSPECTIVE

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In my presentation initially I shall introduce the basic outline of a new approach to the semiotic phenomena, namely the semiotics of transaction. Such approach opens the discipline to the study of economic problems. Semiotics of transaction deals with signs which accumulate and transmit value thanks to the fact that such signs are not arbitrarily reproducible, but scarce in their quantity. The money sign belongs to that category, but examining the economic phenomena in the digital age we can discover a huge variety of online and offline practices where value is created, transmitted and monetized. In the second part of the presentation I shall examine the practice of lying in its occurrences when it is related to an economic value or a gain of utility. Following Eco's point that semiotics is in principle the discipline studying everything which can be used in order to lie, I'll open a perspective where lying takes place as an occurrence of trade, but with all the complexity which this phenomenon has gained after the advent of the internet.

Key-words: lying; semiotics of transaction; economic value; digital culture; utility.

Kristian BANKOV *(1970), is a professor of semiotics at New Bulgarian University and Department Chair of the Southeast European Center for Semiotic Studies. His interest in semiotics dates back to the early 90s when, as a student in Bologna he attended the courses of Prof. Ugo Volli and Prof. Umberto Eco. Bankov graduated in 1995 and has since taught semiotics at NBU. In 2000 he defended a doctoral thesis at Helsinki University under the guidance of Prof. Eero Tarasti. In March 2006 he was awarded the academic title "associate professor in semiotics" and in 2011 he became full professor of semiotics. Currently Professor Bankov is the Secretary General of the International Association for Semiotic Studies. The scientific interests of Prof. Bankov were initially in the field of continental philosophy of language, philosophy of Bergson and existential semiotics. He then focused his research on sociosemiotics and issues of identity. Since 2005 he has been exploring consumer culture, while recently his interest has been directed to the new media and digital culture. Kristian Bankov is the author of four books and numerous articles in Bulgarian, English and Italian. Together with Paul Cobley he started the "Semiotics and its Master" series, the first volume of which was published in 2017.*

KNOWLEDGE AS A COMMON BENEFIT BIODIVERSITY AND THE CULTURAL HERITAGE OF INDIGENOUS PEOPLES

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The human being has created and built a particular way of affirming or signaling his presence in the world. A peculiar way of showing oneself to others has crystallized in a particular word within the field of scientific disciplines: knowledge. Around the way in which this word is understood, people create and establish communities and shared thought habits, both inside and outside the same group. We regularly see universities as centers where that kind of knowledge is transmitted. However, in many cases, and in particular in Latin America, the coexistence with different members of these layers of culture, such as indigenous communities or ancestral peoples, show very rich landscapes of knowledge which survive and continue to coexist in a 'traditional' way in everyday life. This has been a factor in which sometimes, or very rarely, we repair or ignore. Approaching to understand this type of phenomena from the Semiotics of Culture can help to deepen and understand new conceptions of the world. It is necessary to understand that from the perspective developed by Lotman and the Tartu School, culture is not a disordered accumulation of texts, but a complex operating system, hierarchically organized. Its complexity with respect to the homogeneity – non_homogeneity axis makes that every text is presented in at least two perspectives or contexts: as a syntagmatic axis, and as a rhetorical axis. Therefore, both artistic and cultural context in general, can not be monolingual in any sense. Examples are shown working with ancestral peoples in Mexico.

Key words: Semiotics, culture, knowledge, biodiversity.

Ignacio Ramos BELTRÁN*: Full-time Professor at the National Autonomous University of Mexico UNAM), in the Faculty of Psychology, in the Area of Psychosocial and Cultural Processes. He is part of the Academic Body of "Analysis of the Discourse and Semiotics of Culture" coordinated by Dr. Julieta Haidar at the National School of Anthropology and History. He has been part of different research projects supported by the UNAM from 2004 to 2017, such as: a) "Philosophy, History and Psychology"; b) "Epistemology, Psychology and Teaching of Science"; c) "The Rhetoric Tradition Today"; d) "Epistemological obstacles in the teaching of philosophy and science", etc. Currently at the UNAM he is in charge of the permanent Seminar-Workshop: "Science, Art, Narrative and Interculturality", at the School of Psychology, and is a close collaborator in the PAPIIT Project (Research and Technological*

Innovation): "Emergency and Interculturality: Dialogs for Sharing. An Interdisciplinary Approach "(Code IT300116), since January 2016.

THE LIVING CRYSTAL, ARCHETYPE OF "LIGHT THERAPY" INSIDE THE ROMANIAN TRADITION

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It is known that Romanian traditional medicine encomprises a complex of therapeutic practices able to heal the soul first and second the body. Such practices are today susceptible regarding rational explanations. Thus, if the "magic words" of our ancestor's rituals generated therapeutic effects through sounds, the therapeutic effects of light were initiated with crystals help. In this respect the magical medicine tradition knows a series of practices in which crystals were used for diseases treatments, starting with their wearing on belt or placing them in the house corners, or using them to the house ground construction or vessels. Scientific the informational resonance processes of crystals are generated differentiated by form and color, nature and crystal dimension. According to biophotonic studies (Stanciulescu 2003) such a therapeutic semiosis activates the quality of accumulators and transmitters of energy of crystals through piezoelectricity: releasing through pressure of electrons/energy and (bio)photons/information. Thus crystals can generate luminous flows of frequencies what human body receives them different-either to soul aura (biofield) from where through resonance they are transmitted to human body indirectly, to membrane structures / cytoplasmatic cells of liquid crystal type, or direct when crystals are placed on affected areas. In this way the therapeutic effects of crystals are objective, because the body itself it's a "huge living crystal" and the healing takes place through resonance. Communication, for example can be improved through crystals, because in the incipient phases of language forming the people were naming objects through internal resonance to the view of different objects, generating – as words – bio-electromagnetic holograms standing for the real objects. Intuitively, they knew that material form was only vibration. In short, the "living crystal" represents a physical / structural premise of our communication-power and in the same time of our chance to be healthy.

Key-words: crystals, therapeutic practices, bio-resonance, soul and body, semiotic language.

Eng*. *Ruxandra BENGA, *graduated from the Faculty of Industrial Chemistry of Bucharest, word about 20 years as human resources specialist in different industries: Business & Life Coach, trainer, Reiki Master and Da Silva Method on different systems, NLP trainer and at – last but not the least – crystal healer. In this quality, she became more interested to study science and spirituality, theoretically or / and practically, as a special guest at B1 TV channel on esoteric subjects, etc.*



THE DIALOGUE OF ARTS IN T.S. ELIOT'S *THE WASTE LAND*

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Modernism shaped almost one century of artistic creation and impacted all arts, from poetry and music to ballet, photography and painting. One of the most salient features of modernist aesthetics is that it proposes a fusion of elements pertaining to distinct arts, which are often merged into the same artistic product. A good example is poetry, which resorts to techniques borrowed from painting, particularly Cubism and Dadaism, such as the collage, juxtaposition or fragmentation. In so doing, poets attempted to break away from the mimetic representation of reality, which they decompose just to recreate it from a multitude of distinct views, all of them equally valid despite their dissimilarity. The modernist project relies heavily on the intersemiotic dialogue of arts, a process that could be approached from the perspective of "cultural topology", to use George Steiner's words. Our paper analyses such intersemiotic exchanges in modernist poetry with a particular focus on T.S. Eliot's influential work *The Waste Land*. We look into the techniques and strategies to which Eliot resorts in order to embed music and painting into the fabric of his poem and the effects they have on the generation of a plurality of perspectives on reality.

Key-words: modernism, intersemiotic, music, poetry, deconstruction.

Roxana BÎRSANU *is an Assistant Lecturer and is currently teaching English for Specific Purposes and Romanian as a Foreign Language at the Romanian-American University in Bucharest. She holds a PhD in Translation Studies, which she obtained at the University of Salamanca, Spain. Her research interests mainly encompass Romanian translations from modernist Anglo-American literature, translation norms in the Romanian literary system, and intercultural communication. She has published numerous translations of French and English works, both fiction and non-fiction, and has co-authored textbooks on general and business communication in English.*

Elena MUSEANU *is an Associate Professor, Ph.D. at Romanian – American University, Bucharest (Romania). She graduated the Faculty of Letters, University of Bucharest. She received her Ph.D. in Philology at University of Bucharest (coordinator Professor Angela Bidu-Vrănceanu, Ph.D.). She has since published more than 30 articles in international and national scientific journals, author and coauthor of 10 books. She is a member of Realiter (Panlatin Network of Terminology) and of RSEAS (The Romanian Society for English and American Studies). She has been involved in international research collaborations: terminology projects, REALITER.*

DIGITAL MEMES AND INTERPRETATIVE COMMUNITIES' CODES – THE *CLASSICAL ART MEMES* CASE

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A meme is more than a picture with a funny content that is shared and reedited by many users, and it is also more than an extension of the classic concept Richard Dawkins proposed, that of a basic unit of cultural transmission. The paper emphasizes the similarities and differences between the original meme and the digital one, emphasizing the biological analogy and discussing what is to be retained from this analogy. It also brings into attention various conceptualizations of remediation and proposes a working definition for the digital meme in this tradition. How does the digital meme transform from a multimodal image to an ideograph or a conversational resource? If the meme is a conversational resource, there has to be a code. How should we relate to this code? What does it say about the interpretative

community in question? Adressing this question, the paper will focus on intertextuality and recontextualization as key factors of this process of meaningful transformation. Taking as a case study the Facebook page *Classical Art Memes*, the paper proposes an analysis focusing on the multimodal traits of the digital meme and treats the user's comments as contributions to an interpretative community, combining a text analysis with a semiotic analysis grid with a content analysis. To understand the interpretative communities articulated around the meme, it is crucial to approach them from a digital citizenship perspective, starting from the new cultural capital of Web 2.0 communities and from the concept of cultural citizenship. This will clarify the relation between code and genre that characterizes this particular form of digital citizenship.

Key-words: meme, recontextualization, cultural citizenship, code, interpretative community;

Roxana Varvara BOBOC *is a student in the final year of a Bachelor's degree at the National University of Political Studies and Public Administration, specializing in Communication and Public Relations. Has been a beneficiary of an Erasmus+ study mobility in Belgium at Kortrijk University in the "Focus on Healthy Life – Organisations and Well-being in Society" programme between September 2016 and February 2017. Has been a trainer for TeamNet Daedalus between July and August 2015; public relations intern for Romanian Association of Authorised Wine Tasters between September and April 2016; social media intern for Circle & Square between March and May 2017.*

SEMIOSIS AND KNOWLEDGE ÎN POST-TRUTH ERA THE FALL OF EPISTEMOLOGY AND THE RISE OF SEMIOLOGY

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As we analyze our epoch more profoundly, one idea might rise spontaneously: that between semiosis and knowledge we can discover some particular resemblances and differences which nowadays should be highlighted more than ever. Then, what is the connection between semiosis and knowledge? This is the most relevant question which arises, given the recent Cambridge Dictionary definition of 'post-truth' as the

situation when "people are inclined to accept arguments based on their emotions and beliefs rather than arguments based on facts". In this paper my intention is to give an elaborated answer concerning the deep relation between the two main concepts that I mentioned, and in order to do that I will analyze the cognitive and symbolic mechanisms involved in interpretation. My main thesis is that the cultural loading of an individual contains many "epistemic obstacles" (Gaston Bachelard), but also some "webs of meaning" (Clifford Geertz) which sometimes can successfully replace the information provided by knowledge.

Key words: post-truth, semiosis, cultural loading, epistemic obstacle, webs of meaning.

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FEELING AND FORCE

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In this paper, the thesis is that cellular, plant and human life forms are found on a continuum of existence that exhibits "agency and goals" (van Hateren 2015: 403). From this perspective, all life forms may be seen to share procedural structures motivated by a *wanting-to-live* in their environments. When meeting with problems the entities in question make use of affordance environments that allow for solutions, with or without a discursive appraisal (Propp 1968 [1927], Hoey 2001; on the *sensing* of the appraisal Bruche-Schulz 2014, 2013). The discursive perspective of human life does not elaborate on the underlying neural, genetic, or metabolic codes. Evaluations of solutions to problems from these levels of life are not expressed in language. But they do exist since there is continuity through all levels. There are, after all, for each living entity "the local ends" of a particular survival project (Hoffmeyer 2008: 149) whose imprint gives an outline of the narratives at each level.

However, when in the quest for survival it looks as if brute force directs the "emotional action apparatus of mammalian brains" (Panksepp 2005: 30), what does this say about the "categorial sensing" (Bruni 2008: 384) of the affordance options of an Umwelt? Categorial sensing is the foundational action capacity which is shared by all living matter, by cells as well as by the entities they help to create. But then, along the route to solving a problem, it seems that the cognitive quality of categorial sensing is compatible with degrees of intensely expressed feelings that obey some rule of force – visible, e.g., in the X-pose posture described by Pelkey (2015: 39, 51) or the "instinctional action systems" found in the animal world (Panksepp 2005: 31). Is this force just a moral conundrum or rather something like a curved spacetime phenomenon?

Key-words: categorial sensing, problem-solution, evaluative feelings, force.

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NARRATIVES OF CULTURAL IDENTITY AND THE ENTANGLEMENT OF VALUE SYSTEMS

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If every human individual is "born in a semiosphere" and we are all agents and interpreters of *ours* and *other's* culture(s), what is the nature and the implications of the processes of reflective construction of "cultural-selves" and "collective consciousness" that we may call *cultural narrative identity*? In this talk I provide a semiotic perspective that considers the narrative function as central in such construction. The reflective, processual and narrative identity that we will be referring to is not about being, but about becoming and belonging. According to Lotman, what separates or differentiates one culture from another is the boundary between two (cultural) spheres in binary opposition. It is thus the boundary that gives place to a narrative of identity and a sense of belonging. Even though Lotman's system acknowledges the paradoxes of self-reflexivity in culture, it remains a hierarchical system with meta-levels, levels and strata organized in relations of

binary inclusion and exclusion. The asymmetry, which assigns value to one or the other side of the boundary, does not necessarily yield value systems or sets of cultural values, which can be ranked hierarchically as in a pyramid or an onion system of concentric circles of inclusion. The semiotic perspective advanced here introduces a processual aspect which – without disregarding "static" categories of "cultural identifiers" or the relevance of a "common history" in narrative identities – considers *heterarchies* as the loci of competing and coexisting value systems and multiple "regimes of worth". Values lead to processes of identification, and these values may be spread throughout many different units, levels, systems and subsystems in the semiosphere. Therefore the processes of identification very often confront individuals and whole cultural layers with non-transitive value scales that give place to *dynamic systems of heterarchical belonging*. I will advance the hypothesis that the digital globalization of culture has accelerated and complexified this process with social, political, economic and ecological implications.

Key-words (max. 5): humanities education, close reading practices, acts of code identification.

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MODERN RHETORIC: SERMONS OF JULIUS SASNAUSKAS

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This paper will analyse the rhetoric of Julius Sasnauskas, one of the most prominent contemporary preachers of Lithuania, with an emphasis on characteristics of communication, stylistics and form. Research question of this paper is the interaction between principles of a new rhetoric and traditional rhetoric in terms of speech codes, compositional principles, and stylistics. After regaining independence and freedom of religion, Lithuanian society has become extremely open and receptive to religious texts, therefore, it is important to explore, which codes are used for communication by talented clergymen to increase persuasion. Accordingly, research will discuss several aspects of interactions between rhetoric, music and literature, as time-based arts, and will look at the analogues of composition, devices of traditional rhetoric and principles of musical development. Research on religious texts in Lithuania so far is focused on texts of the earlier ages, wherefore analysis of sermons of the 20th century has just started. In the texts by J. Sasnauskas, some scholars discern the features of postmodernism, a tendency towards the free-form essay and literary metaphoricity, but they are not analysed in greater detail. This work will use comparative methodology, the concept of intermediality, aspects of semiotics, musical semiotics, and various works in rhetoric and music (W. Wolf, A. J. Greimas, E. Tarasti, R. Koženiauskienė, W. Engemann, H. Erpf, A. Mykolaitytė and others)..

Key-words: rhetoric, music, literature, sermons of J. Sasnauskas, comparativistics.

Dr. Rūta BRŪZGIENĖ *(Mykolas Romeris University, Lithuania) completed her doctoral thesis "Analogues of Musical Forms in Lithuanian Literature" in Humanitarian Science in 2002, since 2004 she worked as an assoc. professor, and since 2016 as a professor. Her areas of research include intermedial aspects of relations between literature, music, rhetoric, religion and folklore. She published a scientific monograph "Music and Literature: Parallels and Analogues", wrote the handbook dedicated to Lithuanian language and rhetoric, and published more than 50 research papers, which explore the problems of intermediality, various issues of interaction, form and narrativity between rhetoric, literature and music. She prepared more than 10 sets of articles, including the works concerning the comparative study of literature and other arts, and participated in more than 30 different conferences, congresses and symposia.*

ON APPLICATION OF PEIRCE'S SIGN CLASSIFICATION FOR PROCESSES OF SEMIOSIS IN HUMAN COMMUNICATION

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Various types of signs are used in human communication and, correspondingly, there are various processes of semiosis. Modern semiotics commonly admits Peirce's basically semiotic classification of signs into symbols, indices and icons. Two main problems are considered in this contribution. First one: How fully and effectively Peirce classification of signs (in relation to signified object) represents the basic types of semiosis in human communication? It will be argued that some important types of semiosis (as those related to metaphor and diagram) are not represented effectively. The cecond considered problem: How Peirce's definitions of symbol, index and icon are relevant in the processes of semiosis when they are considered from non-semiotics points of view? It will be noted, for example, that, in particular, index in mathematics (as "5" in the expression "a_5"), in economics (as "Nasdaq index" or "Dow Jones index") are not clearly covered by Peirce's definition. Similar considerations on Peirce's definition of symbol and icon will also be provided. This contribution presents a further development of author's ideas described in his recently published book *Sign and Form. Models of Sign as Homomorphism Based on Semiotic Insights into Aristotle's and Aquinas' Theory of Being and Cognition*.

Key-words: Types of semiosis, Sign classification, Peirce, metaphor, diagram.

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DRAW ME AN OLD PERSON: USING DRAWINGS TO ASSESS STUDENTS' IMPLICIT AGEISM

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Ageism has been defined as a prejudice people from a certain age group hold towards other age groups (Butler, 1969; 1975). Ageism is frequently investigated by explicit measures (such as self-reported data, the use of scales/questionnaires), during which people are aware of the evaluations they aremaking of others; the issue of honesty can come up. Current literature discusses the value of exploring implicit attitudes and implicit stereotypes – attitudes people are not aware they are expressing during a required task (Greenwald & Banaji, 1995). The current research study employs the drawing technique on a group of undergraduate students (N=165) to assess their visual representations of older people, in an investigation of implicit ageism. Examining the drawings, the types of features that are portrayed, the sizes of the drawings, the accessories and contexts depicted allows us to discuss implicit ageism. Implicit association tests have been shown to be a valid measure of measuring more subtle cues and manifestations (both cognitive and emotional) of ageism (see Levy & Banaji, 2002). We discuss the way drawing tools can be a valid tool to examine implicit ageism.

Key-words: Implicit Ageism, Using Drawing Technique to Research on Ageism, Students' ageism, Visual representation of old age.

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Online crisis communication. Corina Daba-Buzoianu has a PhD in the epistemology of image and postdoctoral studies in qualitative research in communication. Her research focus includes image studies and social representations, identity-alterity relationship, crisis communication and qualitative research in communication. Starting with 2012, Corina Daba-Buzoianu is member in the Identity and Image Lab. She is currently, involved in several international research projects and in a national research project on ageing and technology. Since 2013, Corina Daba-Buzoianu is involved in organizing Qualitative Research in Communication international conference. Since 2012, she is also coordinating the Erasmus+ program in the College of Communication and Public Relations.

***Ioana SCHIAU** is an assistant professor at the College of Communication and Public Relations (SNSPA). Starting 2011 she works as a PR professional in the cultural sector, having gained valuable experience in the fields of publishing and performing arts. At the Faculty of Communication and Public Relations she teaches seminars for Research Methods in Social Science (2013-2015) and Introduction to Public Relations (starting 2014). She has been part of several research projects, including "AGE-TECH. The Relation Between Technology and Age: Understanding Computer Anxiety for Older Adults" – A Young Research Teams project funded by the Romanian Executive Agency for Higher Education, Research, Development, and Innovation Funding. She is part of the ACT international network – Ageing Communication Technology. Her research includes public relations and interpersonal communication.*

***Loredana IVAN** is an associate professor College of Communication and Public Relations (SNSPA). She has contributed to Social Psychology and Nonverbal Communication manuals, together with Professor Septimiu Chelcea. From 2013 she is associate researcher at Interdisciplinary Internet Institute (IN3), Open University of Catalonia, Barcelona, Spain. She is part of the research program Mobile Technologies and (G)local Challenges(Mobtech) leaded by Manuel Castells and Mireia Fernández-Ardèvol. She is part of the ACT international network – Ageing Communication Technology. From 2014, Loredana Ivan is MC from Romania to EU European Cooperation in Science and Technology, COST ACTION IS 1402 Ageism – a multi-national, interdisciplinary perspective. Loredana Ivan was a Marie Curie fellow (2003-2004) at University of Groningen, Interuniversity Center for Methodology (ICS). Between 2011-2013 she was postdoctoral researcher at University of Bucharest. Between October 2012-March 2013, she was a visiting researcher at Humboldt University, Berlin, Department of Social and Organizational Psychology.*

ON THE ORIGINS OF THE ARCHETYPAL LANGUAGE OF EUROPE: ROMANIAN ROOTS

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After 40 years of studies accomplished in Maramures, the Romanian region where still is speaking an old idiom of the Dacian language (the ARATRO "turned language"), the author succeeded to rebuild a dictionary of the archetypal language of Europe. As Guillaume Rergmann argued in his work "The Getae", this language was still speaking everywhere in Europe of the 13-th century: a "blonoghramic" et profound palatalized language, similarly with the language of the etruscas and of thracians, having a Vlachian-Pelasgian origin. In the archetypal "saint language", the name of "VALAAHALA" signifies "The Sons of God" – VALAHI, in Romanian language. By following Charles Hure's „L'écriture Sainte de l'Europe", the dictionary of the pehlavi language and the dictionary of the celtes-bison, it is easy to observe that the words of these languages have their roots in the language of the vlachs-thracians. By making such linguistic connections, by implicitly knowing the right (diphthongsized) of the archetypal pronunciation of the originally words, the author succeeded for the first time to translate some of the old writings of etruscans and thracians language. In conclusion, the author argues with historic, linguistic and semiotic evidences that our ancestors' language is one and the same wirh the archetypal language of the old Europe, as scientists as Maria Gimbutas, Marco Merlini, Miceal Ledwith et Harald Haarmann recognized – at their turn – that it is.

Key-words: Romanian history, archetypal language, aratro, European speech and writing, linguistic unity.

Professor George CADAR *is a Romanian historic, living in the very old region of Romania, Maramureş, where he studied directly ancestral signs of our complex ethnic history, trying to find connections with many other European populations, which he studied abroad (predominantly in France) too. He published few books in this field – such as Origins, Valahii Alahva, Dacica Magna – including some amazing dictionary proving that the Thraco-Getae-Dacian language "stands for" the linguistic roots of many other originally languages, such as Latin. By assuming practically the phonation of an old idiom of the Romanian language, he was able to decrypt originally some very old inscriptions. As a vice-president of ROASS he is fruitfully connected to many international associations and scientists in the field of paleo-linguistic. For his activity of promoting the Romanian national values, he received the honor title of Commandor of Military Order of Romania.*

CHANGING PERSPECTIVES
BEATIFICATIONS AND REJECTIONS IN CONTEMPORARY EUROPE

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In ancient Rome the simple act of crossing a boundary, both private and public, without authorization was considered a serious crime besides that an unpardonable offense against *Terminus*, the ancient Roman deity responsible for the protection of borders. After more than two millennia the names of the actors, only "purissimi accidenti" according to Manzoni, have changed, but the plot of the representation that takes place within and outside that huge stage called Europe, does not seem to be much different. In fact, the barbarians are now called immigrants and Terminus has his own *Doppelgänger*, *Frontex*, short for "Frontières extérieures", one of the most tragically ambiguous responses to the unceasing migratory flows which concerns Europe in the last few years. The basic principle of is this new surveillance entity is, as its constitutive statute suggests, to supervise and protect european borders. Unfortunately this legitimate control sometimes results into a more or less violent refoulement of the unwanted guests who ”try to sit at our laid table” even if they do not possess the requirements to do it, crossing the "Mare Nostrum" aboard unlikely boats for example. Starting from these assumptions this work will propose a comparative analysis of the mediatic narrations of two events that occurred this year on the same day, March 23, on the two sides of the French national border. On the one hand the "sad story" of a pregnant woman who, after having been rejected while trying to cross the Italian-French border near Bardonecchia, died due to the aggravation of her health conditions, still succeeding in giving birth to a child. On the other one the "heroic enterprise” of an officer of the French Gendarmerie, died as a result of the injuries sustained during a terrorist seizure, in the course of which offered himself as an exchange pawn to free the hostages held by Redouane Lakdim, a Moroccan citizen. By means of the study of the similarities (the tragic conclusion) and the differences (the incomparable mediatic exposion, especially in France), in the textual structuring of these two events, perhaps, it will be possible to highline some of the interpretative paths useful to direct the public opinion-s (Bonfantini 2005) of the countries of the European Union towards an "ethical genitive" (Ponzio

2003) and thus overcoming the lethargic state of "false consciousness" (Rossi-Landi 1972).

Key-words: Perspectives, Borders, Narration, Ethical Genitive, Identity/Otherness.

Stefano CARLUCCI *has a Ph.D. in Theory of Language and Science of Signs 2008, University of Bari, Title of the Thesis: The Shapes of Dreams, 2008. Professor of Semiotics and Sociolinguistics within the Bachelor of Communication Sciences and Socio-Cultural Animation, University of Bari, Seat of Taranto, 2010-2014. Research fellow at the Milan Polytechnic, 2012-2013. Participation in several international conferences and more than twenty publications.*



ON THE ROLE OF TACTILE COMMUNICATION IN CAPTIVE APES INTERSPECIFIC INTERACTIONS BETWEEN ZOOKEEPERS AND ANIMALS

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The current status of interspecies between apes and human is discussed with particular attention to the role played by tactile communication in zoological gardens. Most of the scientific literature focuses on the negative effects of humans upon the behaviour of captive animals, thus underestimating the complex relationships that are created in zoological gardens. Less attention has instead been given to the more general aspect of interspecies communication in zoos, above all via sensory modalities other than visual and auditory channels. This presentation tries to fill in the gaps of previous research by addressing the issue of tactile communication between captive apes and zookeepers. This issue is complicated by the numerous intertwined layers surrounding zoo policies concerning contact between employees and animals, and by ethological work highlighting the role of primate tactile communication for intraspecific social bonding, and for the maintenance of the internal social hierarchy. Zoological gardens have adopted different policies regarding direct contact between animals and their keepers. These policies have changed over the years and have been created to ensure the safety of

the keepers and the welfare of the animals. Research with primates and big felines confirms that increased interactions with zookeepers can benefit both the animals and the workers. However, it needs to be clarified to what extent tactile communication between apes and keepers may represent an enrichment for the captive animals. We bring forward the *Umwelt* theory as a possible solution to understand what the meaning of body contact for apes is, while trying to assess its enrichment potential. This multi-perspective theoretical framework allows a better understanding of body contact in the zoo setting without a purely anthropocentric point of view.

Key-words: tactile communication, interspecies communication, apes, zoos

Mirko CERRONE *is a PhD student at the University of Tartu under the supervision of Dr Timo Maran. His work focuses on interspecies communication, specifically on those experiments that aim to teach human language to apes. Of particular interest is primate communication in zoos and in other interspecific contexts. With his research, Cerrone investigates how the modelling capacity of language affects the semiotic reality of enculturated apes, connecting Uexkull's Umwelt theory with the ape language research.*

SEMIOTICS NARRATED OR NARRATING SEMIOTICIANS?

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This paper presents the work carried out in the framework of the ERC DISCONEX project. In this project we analyse how researchers in the social sciences and humanities do research and what is their everyday life as researchers. Semiotics is among the fields we study and more concretely, semioticians. This is why I focus on how they experience the field of semiotics through the construction of different representations and imaginaries about its academic practice, under which conditions they generate them, and what are the discourses they create. In this paper I intend to address the following questions: What semioticians do and who they are? What problems and challenges they face in their academic lives? How semiotics scholars convey and negotiate their academic identities in particular context? What differences mark their academic careers? How established is the field of semiotics

in different countries? By means of comparing different academic systems and examining various stories I present initial results of this project in which I have carried out interviews with semiotics scholars from 12 countries in 3 languages (English, French and Spanish).

Key-words: academic identities, narratives, semiotics and discourse

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SEMIOETHICS AND INTERNATIONAL TREATIES AS A CONNECTIVE FORM

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This presentation examines the role played by international human rights treaties as key instruments of global communication in their connective form between human beings, communities and societies worldwide. It conducts a case study of a fundamental treaty, the Convention on the Elimination of All Forms of Discrimination against Women (CEDAW 1979), to assess whether its provisions, as formulated, tackle a pressing human rights issue: the feminicides of infant girls globally. We will begin with a significs analysis (Welby) of the CEDAW by studying the sense, meaning and significance of provisions pertaining to the elimination of discrimination against women. The presentation shall then adopt a semioethics approach (Petrilli and Ponzio) to explore if and how the wording of these provisions could be modified to strengthen the protection of infant girls. Finally, we will propose amendments to the CEDAW to clarify States parties' duty of due diligence under international law.

Key-words (max. 5): semioethics, significs, international law, girl child, female infanticide.

Dr. Clara Chapdelaine-Feliciati *is Assistant Professor in International Studies at York University, Canada. She holds civil law and common law degrees (BCL/LLB) from McGill University, an LLM (Master of Laws) from King's College London (UK) and a PhD in Law from the University of Oxford, where she wrote her thesis on semioethics and the status of the girl child under international law. She is a Lawyer (Barrister and Solicitor) in Ontario, Canada. She previously worked as Project officer at the UNICEF Office of Research in Florence, Italy, within the Implementation of International Standards unit, and clerked within the Prosecution division of the International Criminal Court in The Hague, The Netherlands, as well as Youth tribunals in Montreal and Paris. Her publications are in the areas of semiotics of law, international law, human rights law, feminist legal theory and child rights*.



INTERNATIONAL LAW, SEMIOETHICS AND SOCIAL RESPONSIBILITY
COMPARATIVE LAW APPROACH

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This lecture discusses the application of semioethics theory in a specific context: the international legal framework, especially as regards international human rights treaties. We will firstly explain the adoption process of international human rights treaties as central instruments of global communication and the impact of their provisions on the promotion and protection of human rights. We shall study different implementation mechanisms in civil law and common law countries. The lecture will consider the raison d'être of the two International Covenants - the International Covenant on Civil and Political Rights (1966) and the International Covenant on Economic, Social and Cultural Rights (1966) - as well as another treaty, the Convention on the Rights of the Child (1989), adopted expressly to protect one category of rights holders: children. We will explore differences in content influenced by global concerns between 1966 and 1989. We shall analyse the social responsibility of State representatives when drafting these treaties, illustrated by negotiations that occurred when selecting the wording of rights. We shall also study the reservations entered by States parties to limit their duties under international law. Finally, semioethics shall be used to explore how the content of these treaties could be amended today to tackle current societal problems.

Key-words: semioethics, social responsibility, international law, human rights law, comparative law.

Dr. Clara Chapdelaine-Feliciati *is Assistant Professor in International Studies at York University, Canada. She holds civil law and common law degrees (BCL/LLB) from McGill University, an LLM (Master of Laws) from King's College London (UK) and a PhD in Law from the University of Oxford, where she wrote her thesis on semioethics and the status of the girl child under international law. She is a Lawyer (Barrister and Solicitor) in Ontario, Canada. She previously worked as Project officer at the UNICEF Office of Research in Florence, Italy, within the Implementation of International Standards unit, and clerked within the Prosecution division of the International Criminal Court in The Hague, The Netherlands, as well as Youth tribunals in Montreal and Paris. Her publications are in the areas of semiotics of law, international law, human rights law, feminist legal theory and child rights*.

THE POWER OF BEING ARCHETYPE IN THE HISTORY OF ROMANIAN PEOPLE

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The historical resistence of Romanian people – set, as Gh. Bratianu said, "in front of all evil" – is still a "miracle and a historic enigma". How was such a miracle possible? The author defines again the way – through some symbols ascending to the sky – the land of our country was sinergically protected by the obvious errosion of time taking into account that: ● the Danubian Carpathian space, loaded with the protective sacredness of the cosmic powers, allowed the Romanian to be brother with the forrest, the wind, the mountain and the water that shielded him; ● the Faith in God that has always echoed his prayers, in a way or another; ● the National Inherited Gene, rooted in the atlant spirit, of "the mild ones" or of the "big-blondes" made us "giants" in facing the dangers; ● the Nation's Language confirmed itself as a melding pot of the European, human spirit; ● the unifying tradition of the Ritual Habits, of the house and national clothing, of the flute chanting and poematic "doina" that made the Romanian mind and heart inseparable; the Earth loving power was many times maintained by sword and blood, thus making the land to never be actually conquered; ● the National Flag has become a symbol of the power to persist throughout history. All of these, giving a meaning to the past, should be given as an

inheritance, as Steven the Great once did, to the thrones of people set in the COUNTRY and not dispersed throughout the world, so that the Romanian Excellence can nurture its crown here where the root of Romanian spirit settles since forever.

Key-words: historical resistance, archetypal values, root and crown, Romanian excellence, future.

***General Dr. Mircea CHELARU**, officer of Romanian Army, PhD in Military Sciences, has an exceptional career, encompassing all the stages of military hierarchy up to being the Head of the Major State. His activity into the field of strategy, remarkable by its dignity and strong ethos, courage and a pronounced military diplomacy has been constantly grounded on the respect and highlighting offered to national values, traditions and above all on the mindset based on the faith of victory. From this point of view – as a man of culture, as well as a politically inserted citizen – he has authored important books and countless articles, participated in various debates and public talk-shows, as well as in the activity of some cultural and political institutions from the country and abroad. All of these, grounded on a solid scientific and rational field, have been subordinated to a convergent aim: the valorification of the beliefs regarding the exceptional roots of Romanian nation, given the dignity of belonging to a very special history.*

NATION BRANDING IN TRANSITION COUNTRIES. A MULTIMODAL ANALYSIS OF ROMANIA AND MOLDOVA TOURISM CAMPAIGNS: DIFFERENCES AND SIMILARITIES

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The nature of nationhood is changing in the age of globalization, marketization, and mediatization. In this context, the nation is built as a brand with the aim of attracting tourists and increase economic development. A particular case of nation branding is to be found in Romania and Moldova, two countries that started to reposition themselves after the fall of communism. In transition countries, nation branding is often mentioned because of the constant need to reconfigure national identity by dissociating from the communist past (Kaneva, 2011). The country image of

Romania becomes “the object of an *institutionalization* process” (Beciu, 2011, p. 110) starting with 2005. The EU integration facilitated the orientation towards a neoliberal discourse in promoting the national image overseas. In Romania, nation branding is a step in the process of discursively constructing the country image as a public issue (Cheregi, 2017). Moldova is a country at crossroads, struggling between a pro-Western and pro-Moscow foreign policy orientation (Buduru & Popa, 2006, p. 171) that reflects in the country branding initiatives as well. In this context, the paper focuses on a comparative semiotic analysis of two nation branding campaigns initiated by the Romanian and Moldavian Governments*: Discover the Place Where You Feel Reborn* (Romania, 2014) and *Discover the Routes of Life* (Moldova, 2014). In so doing, a *multimodal* approach (Iedema, 2003; Kress & Van Leeuwen, 1996; Van Leeuwen, 2001) is employed, highlighting the importance of image, sound and text as semiotic resources in the discursive configuration of Romania’s and Moldova’s nation brands, comparatively. A special attention is given to the analysis of logos, websites and videos, comprising different communication situations used to create meaning in the tourism campaigns. The paper investigates how elements of *neoliberal ideology* are addressed in two governmental campaigns, comparatively, considering the ”marketization of public discourse” (Fairclough, 1993).

Key-words: nation branding, *multimodality*, semiotic resources, national identity, visual metaphors.

Bianca CHEREGI *holds a PhD in Communication Sciences, with a dissertation entitled ”The media construction of nation branding in post-communist Romania. A constructivist-semiotic perspective”. She teaches ”Marketing and branding” and ”Consumer behavior” courses, but also ”Semiotics. Theory of language” and ”Ethics in Communication” seminars at the Faculty of Communication and Public Relations, National University of Political Studies and Public Administration, Bucharest, Romania. At present, her research interests include nation branding, migration, cultural semiotics, social semiotics, framing, national identity, and discourse analysis. Scientific articles and presentations from international conferences revolve around themes such as: Romania’s country image as a public problem, the media discourse on nation branding and interactive media campaigns on Romanian migration.*

WHAT SPORT CLUBS TELL US ABOUT SPORT? VISUAL REPRESENTATION OF SPORT ON CLUBS' FACEBOOK PAGES

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Since many years now, sport has been under the public attention due to sport celebrities and competitions. One can observe that the prominence of sports celebrities influence public demand to practice a certain sport. Sport clubs have adapted by offering the public the opportunity to practice popular types of sport. Nowadays, sport clubs reach potential clients through social media platforms, and use image and videos to promote specific types of sport. This article aims to explore the way privately owned sport clubs in Romania represent the idea of sport to the public. In doing so, we analysed the visual representation of sport on the Facebook pages of sport clubs in Romania, by looking at several elements. First, we were interested to see how sport is being pictured considering the professional - amateur dichotomy. Second, we analysed depictions of practicing a sport, and if it implies mostly fun or hard work. This articles aims to investigate the visual representations of sport in Romania, and to explore the themes related to sport on social media platforms.

Key-words: visual representation of sport, sport club, communication about sport

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EXTERNAL IDENTITY AND THE SEMIOTICS OF POWER

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The paper aims to emphasize some important but often neglected aspects regarding the infrastructure of power that lays beneath the majority of communication processes by analyzing from a semiotic point of view the consequences of what we will call ”identity disparities”. In everyday life people are used to express themselves as if their capacity of understanding themselves as well as their capacity of understanding the others would allow them to avoid the disparity between the image of the self and the image in front of the others. But such a disparity has tremendous influence upon the way in which information is interpreted and contextualized by each of the participants within the communication process. For instance, each time one of us is evaluated as regards his authority as communicator, his ”external identity” plays a major role in modeling the behavior of the others towards him. Starting from the fact that our ”external identity” has its own dynamics, due to the fact that it involves not only the information that is considered by the others relevant in defining us, an information momentarily inaccessible to us, but also the information about us that is relevant for the others and in the same time would remain incomprehensible to us, we propose a semiotic analysis of the way in which ”internal identity” and ”external identity” are interrelated for each participant in the process. The main goal of our endeavor regards the optimization of communication protocols for reducing ”identity disparities” among communicators. In the same time, we aim to develop a semiotic method for revealing the hidden infrastructure of power that accompanies the majority of communication processes and has important implications regarding the ethics of communication.

Key-words: semiotics, identity, power, situational analysis, communication.

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SEMIOTICS AND CLOSE READING AT THE CENTRE OF THE HUMANITIES

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'Close reading' of texts has become the central activity of the humanities and is carried out across different levels of education and through a number of disciplines. The analysis of texts as part of educational practice is sometimes claimed to be a very recent phenomenon, attendant on the formulation of the idea of the text in the early 1960s (Lotman 1961, Barthes 1964) and, slightly earlier, in the English tradition, with respect to exercises in 'practical criticism' (Richards 1929, Empson 1930). On the other hand, close reading is associated with a much older tradition dating back to the inception of scriptural exegesis. Clearly, it ranges over a huge variety of educational pursuits, from 19th century philology to the 'Great Books' project of Mortimer Adler et al in the United States to hermeneutics in Europe to analyses in specialized areas such as health care communication. Clearly, close reading overlaps with the goals of textual analysis and semiotics. While educators attempt to inculcate practices of active interpretation, close reading's adherents and advocates often recognize that procedures of close reading can become ossified into routine acts of code identification. Through survey methods, the research presented here sought to ask what methods of analysis are used in respects of texts in different disciplines, what practices are identified as close reading, what there procedures and whether they are common across disciplines, what theoretical, methodological and historiographical frameworks sustain these practices, what measures are taken to guard against routinization and whether close reading practices are extended to the assessment of student work. This paper will share the results, not least of which is the finding that the commitment to close reading as a central feature of humanities education does not seem to have waned in the last century.

Key-words: humanities education, close reading practices, acts of code identification.

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of ***The Communication Theory Reader*** *(1996),* ***Communication Theories*** *4 vols. (2006),* ***The Routledge Companion to Semiotics*** *(2009),* ***Realism for the 21st Century: A John Deely Reader*** *(2009),* ***"Semiotics Continues to Astonish": Thomas A. Sebeok and the Doctrine of Signs*** *(2011),* ***Theories and Models of Communication*** *(Handbooks of Communication Science, Volume 1, with Peter Schulz) (de Gruyter Mouton, 2012),* ***Semiotics and Its Masters Volume 1*** *(de Gruyter Mouton, 2017, with Kristian Bankov) among other books, co-edits* ***Social Semiotics*** *(with Terry Threadgold, and David Machin, 2004-present), and is associate editor of* ***Cybernetics and Human Knowing*** *(2007-present).*
Paul Cobley is co-series editor (with Kalevi Kull) of ***Semiotics, Communication and Cognition*** *(Mouton de Gruyter, 2007 to present) and co-editor (with Peter J. Schulz) of the multi-volume* ***Handbooks of Communication Sciences*** *(de Gruyter Mouton, 2009-present). He was elected President of the International Association for Semiotic Studies in 2014, was made 9th Thomas A. Sebeok Fellow of the Semiotic Society of America in the same year and is secretary of the International Society for Biosemiotic Studies.*

THE SUNSET OF LOVE? HYPOSTASES OF THE ROMANIAN SPIRITUALITY, BETWEEN PHILOSOPHY AND NOVEL

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It is notorious for the Romanian Spirituality to easily move – interrogatively – from one type of language to another, from the ideas of resonance philosophically explained to the meanings of love assumed as a literary creation. In this way, in a recent novel – *Jurnalul Amurgului iubirii* – the author wonders tacitly what remained of the Romanian lovingly spirit after its apparent exiting from the archetypes of the twilight times of the national history, those times when love was sublimated by the meanings of Love of God, love of country and traditional values? If love – as the author says with humor – is, beside laziness, the only "paradisiac heritage" that human creation has, it is natural for it to be experienced as a state of missing, of longing, etc. But, when it gets a pathological sense, the object of love – the human creature – is sacralized, becoming a form of destructive narcissism or a form of cannibalism. So, in love it is essential the mystic of difference and of the alterity that stimulates knowledge, otherwise it becomes depersonalized or cannibal. That's why,

through this conceptual labyrinth, the author proposes a hermeneutics of love, replacing the Cartesian – "I think, therefore I am" – with the assertion: "I want, therefore I am". An ontology of detail is to specify the place of pleasure in the formula of love, for according to the author: "There is no real memory of pleasure, because pleasure has no memory, that's why feeling gets its place, feeling becomes pleasure, as gratitude and dependence on its source". In this alternative, oscillating between the "loving wisdom" thought of the teacher and that of the living "bon-viveur," the author concludes tacitly that – beyond the details – the feeling of love for nation still pulsates hidden, as root of the original archetypes. Expecting to break somehow, again, into another form of the Word-Creation.

Key-words: love, Romanian Spirituality, ontology of details, memory of pleasure, feelings.

Professor Dr. Aurel Teodor CODOBAN*, PhD and doctoral coordinator at "Babes Bolyai" University of Cluj-Napoca and Christian University "Dimitrie Cantemir", is specialized in French structuralism, semiology and hermeneutics, philosophy of religions, in interpersonal communication, being a well known cultural personality, institutionally recognized. He is author of best-sellers books and research studies, distinguished with prestigious prizes, is an active member of many (inter)national cultural institutions. Among these, he is accomplishing the function of vice-president of ROASS.*

THE CREATIVE EXCELLENCE: A PREMISIS OF THE ROMANIAN SOCIETY SUSTAINABILITY

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It is already a truism to recognize that Romanian people always had a creative spirit, always succeeding to overpass the difficult historical situations. In this regard, the tradition of a Zalmoxian education – based on the principles of Belagine Laws – represented the source of a wise principle kept in popular consciousness: "There's no power for the lonely...", leading to the necessity of being: "CREATORS, TOGETHER...". In this context, the author configures a strategic trans-disciplinary

model of the social-economic and cultural-political sustainability of the actual Romanian society, by using his emergent mathematic terms. In the schematic description of the model, the following three major types of relations / axes of social organization are noted: ● *traditional spiritual axis → innovation capacity*, targeting the cultural values of Daco-Geates origin, preserved in culture, which can be found in the innovation and readjusting capacities necessary for the present moment; ● *axis of social habits and norms → the capacity of evolution*, which – in the case of Romania – is given by a set of norms that ensure the respect for people, cultural values, pacifist attitude and other (pr)axiological behaviors; ● *axis aimed at adapting to new conditions → models of action* preserved through family and institutional-educational tradition, including the cultural solutions that have up till now maintained the integrity and continuity of the Romanian culture. The practical updating of these conjunctions and the many other derivations they imply at the level of the present Romanian society are depending on our power to assume the whole of what we are through a cooperation of all the (pr)axiological forces of the Romanian, but – especially – the excellence involvement of the young generation and of their creative educators.

Key-words: education, tradition, excellence, strategies, modeling.

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ENUNCIATION AND GRAPHIC ADAPTATION AN AGENTIVE SEMIOTICS PERSPECTIVE

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Traditional semiotics and narratology usually extrapolate the linguistic concept of enunciation (Benveniste, 1974) to other means of expression such as cinema and audiovisual media (Metz, 2016; Casetti, 1998; Gaudreault, 2009), and comics (Groensteen, 2013). In Benveniste's linguistic theory, he introduces the concept of enunciation to differentiate the act of production of an utterance (énoncé) from the utterance itself. This act of production involves the speakers (and their intentions) and the context. The concept of enunciation is associated with the presence of subjectivity in language and other pragmatic aspects of communication. In the case of graphic narratives this concept has been also used to approach questions associated with narration, mostration and point of view (Groensteen, 2007, 2013). In this presentation I want to apply the concept of enunciation to descrive the process of *adaptation*, from a particular case: the graphic novel *Travesti*, by Edmond Baudoin (2007), an adaptation/appropriation of the novel by the Romanian writer Mircea Cărtărescu (1994). I will explore a theoretical alternative to the question of visual enunciation by introducing some concepts from agentive semiotics (Niño, 2015). In this semiotic theory the question of meaning is inseparable from the purposes of concrete agents in concrete situations. In this sense, the way in which readers use to project agency in what they read is a central part of their interpretation processes, even when they do not have any information about the authors. Nevertheless, the complexity of this agency projection (Niño, 2015) will depend on the knowledge that the agent that interprets (reader) has about the production context of an *oeuvre*, or the common ground (Niño, 2015) between readers and creators. I will show how these processes have already been tracked in the field of authorship attribution in comics and visual media (Gray & Johnson, 2013; Chris & Gerstner, 2013).

Key-words: enunciation, authorship, adaptation, agentive semiotics, graphic narrative.

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INTEGRATIVE VALENCES OF ROMANIAN FAITH, BETWEEN ORIENT AND OCCIDENT

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By following the spiritual archetypes of the Romanian religious spirit, defined by a unitary faith, the author concludes that these are placed at the intersection of the spiritual SPACE and the historic TIME of humankind, harmoniously connecting the Eastern and the Western religious conceptions, tradition and modernity, the my(s)tical rituals and religious practices with the discursive thinking, etc. The unity of knowledge and living of the Romanian People could be explicitly found into: ● the idea of creation by Light-Word, by Fire-Sound which the archetypal Belagine Laws are promoting; ● the resonance of the Romanian mythology and of the Oriental one; ● the isihast connection of the love and wisdom, body and soul; ● the miraculous power of pray-words and mantras incantation; etc. All these conjunctions are pleading for a time of the Essential Unity, interfering the explanatory resources of creationism and evolutionism, bringing near the human and God, such as the highest representatives of the Eastern and Western Church are already recognizing that should be. Maybe it is here the time TO BE REALLY TOGETHER. And this is including us, the Romanians, too.

Key-words: spiritual beliefs, East-West, creation, light-word, unity.

Professor Dr. Father Ovidiu-Victor Coşbuc *– having very old sacerdotal and cultural Romanian roots and belonging to the Greek-Catholic Romanian Church – accomplished his theological studies and two doctoral programs at Pontificio Istituto Orientale, Rome. He was many years involved in the internal and external diplomacy of Vatican. He was personaly implicated into the signation of the document CARTA TERRA. Turned in Romania, as a university teacher, he organized the Romanian Foundation ALL TOGETHER, promoting by (inter)national conferences, by courses and seminars the integrative idea of the SPIRITUAL UNITY of humankind and implicitly of the ROMANIAN PEOPLE.*

"READY FOR THE HOMELAND" ONLINE HATE SPEECH AS SELF-DESCRIPTION

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The aim of this paper is twofold. The first aspect will provide an insight into the rise of hate speech on right-wing public Croatian Facebook pages while introducing examples of data extracted from the year 2012 until the beginning of 2017. The choice of this timeframe lies in the notable rise of populist discourse and nationalism in various spheres of Croatian society as some of the results of the return of the conservative political party the Croatian Democratic Union (HDZ-Hrvatska demokratska zajednica). Accordingly, this part of the presentation will rely on the importance of self-description processes on the selected Facebook pages and the (re)formation of their meta level as an outcome of this process (Lotman, 1990, 2005 [1984]). The second aspect will consider the role of hate speech for constructing a collective form of memory for the members of an online community. Considering memory as a part of culture's mechanism of textual creation (Lotman, 2000), its dynamic is highlighted in the process of inclusion and exclusion of various aspects of the past. Hate speech corresponds to this process since it simultaneously produces and excludes the Other (i.e. the Serbians). Hate speech is one of the modes by which the addressers aim to maintain the existing order of a semiotic unity (i.e. a Facebook page) while excluding elements that do not fit into its self-description. In the examples provided in this paper the latter is observable in the re-signification and merging of various textual fragments for the purpose of re-writing memory in accordance with the dominant values of the semiotic unit. This analysis locates itself in the concurrent discussions regarding the proposal of a new law regulating online hate speech in Croatia and the accompanying discrepancy between the national level and the EU level.

Key-words: hate speech, right-wing Facebook pages, self-description, memory.

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and apply her insights on the practical level, namely in the area of curriculum development and integration studies. She worked as an expert associate at the Department of Cultural Studies in Croatia during the academic year 2016/2017. She is currently working as a teaching assistant in the Center for Academic Writing and Communication at the University of Tartu. She published papers in the journals "Zarez" and "Socijalna ekologija: Journal for Environmental Thought and Sociological Research".



SIGNS OF MAGICAL TRADITION: SACRED (PSYCHO)GEOMETRY IN ROMANIAN SPIRITUALITY

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The creative imagination, ability of clairvoyance and telepathy, prayers and incantation, and last but not least the power of "sacred geometry", represented archaic rituals that our ancestors managed to control. The secret of forms deciphering, in analogy with letters, words and sentences, as signs of the "universal alphabet", represents an art that semiotics and hermeneutics may recuperate in the use of nowadays knowledge: a unifying language of light and sounds able to translate LANGUAGE OF GOD in human terms. All magic symbols, such as mandalas are – starting from the Dacian sanctuaries and up to the models engraved on cult objects or laic ones – offered to the ancient people an "vibrating environment" of objective power, with various effects, starting with the psycho-physiological ones and up to the energo-informational structure of the life environment. To recuperate this old science in the frame of the actual (Romanian and not only) practices (integrative medicine, architecture and arts etc.) represents a valuable attitude of BEING TOGETHER for a generalized human well-being.

Key-words: magic, secret geometry, mandalas and mantra, healthy effect, language unification.

***Professor-Master Serghei DANISIN**, originanally from Republic of Moldova, accomplished studies in the field of bio-energo-cybernetics, complex systems and human brain at the Academy E.V. Zolotov din Moscow and at Ningma School of Tibet, becoming a Master Gon Po. As a researcher into the field of transpersonal psychology school from Chishinau and*

Moscow he put into evidence – theoretically and practically too – many aspects of paranormal practices such as (distal) healing, telepathy and telekynesy, etc. His international program of Education and Training was awarded with the title of "European Phenomena". Currently he is the president of the Center for Studies and Frontier Researches TARKSHYA 444 from Bucharest, where he teaches courses, sustains courses and seminaries etc.

UBIQUITOUS COMMUNICATION IN A NETWORKED WORLD

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The internet is the ubiquitous communication network for our world, extending into every facet of modern life with no signs of slowing down. With this networked society comes instantaneous communication, shrinking the global space down to the size of a browser window or mobile app. The distance between people is being nullified, the distinctions between cultures are less overt and obvious. This space, however, is designed rigidly around Western aesthetics, underpinned by Anglocentric programming architecture. With more of the world poised to join the global online space in the coming generation, and with those users being located in cultures that are not in the west and with their own individual languages and cultures, are they at risk of losing their culture identity as they make the transition to the online world? Indeed, are we all becoming generalised by the averages of modern user experience design, collapsing the space of personal identity into a mould that fits the Western idealised vision for the internet? Or does this generalisation aid communication between cultures, with its iconography and pictographic references? Conceivably, creating a universal "meta-language" online gives all cultures the same opportunities online without the prejudice of location. Additionally, is the language of website design creolised by the addition of more users, and what effect does that have? This paper will examine the problem of generalised communication within the online space, its effect of culture and identity, and its impact on individualism as we are expected to put more and more of ourselves onto the web. How does modern user experience design flatten the interaction between man and machine, and how can semiotics help create a new way of thinking about the online world that gives the user a dynamic influence over the design of their personal sphere?

Key-words: Human-Computer Interaction, space, online environment, internet, embodiment

***Kyle DAVIDSON**, originally from the UK and now a third year PhD student at Tartu University, studying under Kalevi Kull and Anti Randviir, with close links to Kumiko Tanaka-Ishii of RCAST in Tokyo. I am looking to form, essentially, a language of design through a model of semiotic user experience design, which will enable the spaces of interface that one uses to onboard to the internet to be more culturally specific to their identity. That is, the culture that the user so choses, and an internet that reflects their personal choices. I have spent 10 years as a developer and UX designer, designing and building ecommerce websites, blogs, and mobile applications, for clients based around the world. It is this experience that has led to my current area of research.*

VISUAL SEMIOTICS AND EVENT COGNITION
A TRANSCULTURAL EXPLORATION OF PROTOCINEMATIC VISUAL ARTS

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Although there's a series of connections between the pictorial, the photographic, and the cinematic that allows to describe certain types of Japanese woodblock prints as *photographic* (Juzo Suzuki) or *protofilmic* (Henry D. Smith); or certain period of Northern European, as well as Japanese and Chinese visual arts as *protocinematic* (Anne Hollander; Linda Ehrlich and David Desser), there's no particular attempt, either in art theories or visual semiotics, to account for the way these historically, geographically and culturally diverse types of static images, so often generate meaning related to motion. This proposal will contend that the most salient feature that distinguishes these types of visual images, is the primacy they give to temporal and dynamic aspects of perception, cognition and event representation; well beyond the importance they give to more static aspects of perception, cognition and representation of objects, agents or spaces. In order to do so, it will present certain key aspects of event cognition such as the role of motion perception and predictability in event segmentation; it will propose basic event representations known as *event models* as the key semantic units that constitute figurative meaning, and it will characterize several instances of event representation in the

aforementioned images in terms of the use they make of motion coding in event models.

Key-words: visual semiotics, event representation, visual semantics, protocinematic art

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SAMUEL BECKETT`S LANGUAGE – „NOTHING IS LEFT TO TELL" „I" BETWEEN SILENCE AND LANGUAGE

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Beckett concerns himself with the use and function of language. His text becomes a critique of language that deconstructs the systematic unity of spoken words and reach to the reality of „Other" by demystifying the logocentrism through a "different form of utterance, a further remove from spoken language. Beckett sees language as the center of being and it is built on a philosophical opposition between the intelligible and the sensible. When we ask who is speaking in the works of S. Beckett we are faced with two possibilities: the first one is that language speaks and only the words create Beckett`s personage – his identity and life. In this possibility Beckett entrusts his faith that language as Being. The second one – is the silence- the void, deprived of sounds and words. The question that runs through Beckett`s key works is the crisis of "I", located between words and silence searching the true authentic Self. What kind of language and communication is this in Beckett`s works of art, where the marginal, the fragmentary, the void, the absence, the silence crate meaning? How is one to map this exchange of terms and of texts, and how will this

liminal, the transgressive, the nameless, unnamable, this Nothing operate within the aestheticized space of writing and interpretations? Those questions will be the subject of this paper.

Key-words: language1, silence, Self, Samuel Beckett.

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MODELING THE SEMIOTIC BEHAVIOR OF POLITICAL ACTORS IN TV DEBATES

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In this paper we will see how we can analyze the *dynamic aspect* of the *semiotic behavior* of political actors in dialogic forms of interaction, such are presidential TV debates, from an interdisciplinary perspective that brings together: *positioning theory* (Davies and Harré, 1990; Harré and Moghaddam, 2016), *multimodality* (Maricchiolo et al., 2013; Gnisci et al., 2013; Navarretta and Paggio, 2013) and *functional theory of political campaign discourse* (Benoit and Wells 1996; Benoit 2014, 2016). We will focus especially on presenting a formalized mathematical model to analyze to analyze this dynamics. We are interested in how the political actors involved in the TV debates manage the *persuasive potential* of the discourse through various strategies of complementarity of the semiotic resources.

Key-words: presidential debate, multimodal analysis, political semiotics.

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GESTURES AND IDEOLOGICAL ORIENTATION OF POLITICAL ACTORS IN TV DEBATES

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In this study we will analyze the differences that arise among political actors, involved in the presidential TV debates, in how they manage the relationship between gestures and ideological orientation. For this purpose we developed a multimodal analysis for some relevant sequences during these debates. The practice of integrating the meanings of different semiotic resources allows a better understanding of the meaning of verbal discourse, actions and behavior of political actors involved in a particular communication situation. In addition, the Multimodal Professional Analysis Tool, ELAN, allows the annotation and dynamic analysis of the semiotic behavior of the political actors involved in the analyzed sequences. We discuss in detail how political actors build their discursive strategies from this perspective, the way in which the relationship between gestures and ideological orientation can be interpreted.

Key-words: presidential debate, multimodal analysis, ideological orientation, political semiotics, political communication culture.

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SEMIOSIS IN THE HUMAN MIND: A SELF-ORGANIZATION PROCESS

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The theme of this paper is semiosis by the human mind. In order to demonstrate that semiosis, or signs action, in the human mind constitutes itself as a process in which chaos, or the quality realm, or feelings, are a source of organization, that is, semiosis in the human mind can be understood as a self-organizing process, we firstly present the concept of cognition from various tendencies of cognitive science. Sequentially, we present Ilya Prigogine's dissipative structures concept and, finally, we comment on Peircean theories, especially the law of the mind, of semiotics or logic and of synechism. We emphasize that the movement of dynamic interpretants tends, in the course of time, to the final interpretant of a sign, in the midst of updated qualities, either to the realm of qualities or to chaos, guided by the tendency of the mind to generalize, which happens as a self-organizing process. These reflections are important for communication, because they emphasize that the main difference engendered in the sign is the possibility of it generating qualitative effects.

Key-words: Communication. Semiosis. Law of Mind. Quality. Peirce'semiotic.

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TEENAGERS' CYBERBULLYING DISCOURSE: SEMIOSIS IN COMMUNICATION

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This presentation analyzes teenager's cyberbullying discourse through the social networks, Facebook and WhatsApp, based on the concepts of discrimination, exclusion and violence (Estrada 2017). The aim is to identify what type of discourse with a high content of emotional argumentation and phallacies (Zárate 2012), in terms of phrases and words, is used to discriminate, derogate, whether verbally or even physically abuse. Drawing from Lotman's semiotics theoretical perspective (1996), in particular the notions of explosion, (un)predictability and semiosphere, this study explores a corpus of narratives used by teenagers in a high-school environment, that forms a semiosis in communication full of derogative, discriminative and poor language. From a gender perspective, it is mandatory to pinpoint cultural patterns embedded in discourse as a naturalized way to create stereotypes, whether in girls or boys, and within only girls, as a practice of discrimination (Estrada 2016). One of the analytical issues in this paper is how to promote in teenagers a semiosis in communication in which (cyber) bullying discourse is changed to a discourse of equality, of respect and peace, in order to build better relationships among themselves. In this sense, it is worthwhile to observe how

cultural memory and meaning production can have a paradigm shift in teenagers' (cyber) bullying discourse during semiotic processes and communication.

Key words: (cyber) bullying discourse, gender, semiosphere, explosion, (un)predictability.

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LINGUO-SEMIOTIC COMMUNICATION
LINGUO-SEMIOTIC MODEL OF COMMUNICATION

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A new communication model is put forward within the context of linguo-semiotics, and the usage of linguistic signs for intentional and non-intentional communication is elucidated in this paper. It also explores the notions of information and communication, analyses communication models worked out by C.E.Shannon and N.Wiener, Grice's communicative intention, examines that it is possible to reach at communicative interchangeability by responding with a different code. Besides, the terms of *zero, base, first and second communication* are coined into semiotic domain by this paper.

Key-words: linguistic signs, communicative intention, linguo-semiotic communication.

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CONTEMPORARY VALENCES OF THE ROMANIAN ARCHETYPES

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The aim of this study is to assess the extent to which the so-called Romanian archetypes are present in the consciousness or subconsciousness of the Romanian young generation. More exactly, the main objective of this research is to determine whether and to what extent some well-known Romanian archetypes make their mark on the young Romanians' conduct and on the relationships between them. In order to achieve the established fundamental objective, we carry out a survey, gathering information about the archetype-driven behaviors from a group of students through a printed questionnaire. Although the students suveyed form a convenience (and not a random) sample, their answers provide important insights into the contemporary valences of Romanian Archetypes. By measuring present students' attitudes towards some well-known archetypes, it is possible to estimate the extent to which the national archetypes function as pillars of national consciousness and attractors of a national lifestyle.

Key-words: archetype, Romanian archetype, archetype-driven behavior, attractor, subconsciousness, national consciousness.

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THE FIVE AGES OF CLIO
WHAT A SEMIOTIC HISTORY OF WESTERN HISTORIOGRAPHY LOOKS LIKE

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A semiotic-inspired history of the overall evolution of historical studies has never been attempted. Most histories of (Western) historiography follow conventional frameworks derived from the grand picture of political periods: Ancient, Medieval, Modern, and Contemporary. However, when we focus the relationship between historians and their assumptions about the role of language, it emerges a very different pattern of development: what might be called "the Ages of Clio", Greek muse of history. Two key questions, the normative 'How history should be written?' and the cognitive 'What does history-writing mean regarding history-knowing?', offer a methodological cue for a semiotic understanding of historical science, discovering several evolutionary waves. The first wave was centered on the kinship between history and oratory. It lasted roughly from 500 BCE to 1800 CE, and can be termed as the age of *Ars Historica*. The second wave was focused on the role of poetic intuition in historical knowledge. It emerged in Germany and should be

labelled as an age of *Gnosis* (1800-1880). A third wave, age of *Episteme*, was dominated by the "scientifization" effort: in 1880-1960 the semiotic nature of history was almost completely neglected within the major historiographical schools. Yet since the 1960s the linguistic turn in Western culture gave rise to the age of *Sign*: debates about narrative structures and rhetorical devices buried the previous idea that historical logic can exist without historical semiotics. Nevertheless, a global political event, the downfall of communism, abruptly opened in 1990 a new era, the age of *Memory*, in which the relationship between historical knowledge and historical writing was blurred again, because of ethical-existential concerns. Thus, a semiotic history of historiography might help to recover the deep cognitive implications of the linguistic turn, overcoming current political obsessions with value-laden memories.

Key-words: ars historica, history writing, historicism, politics of memory, Clio.

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STRUCTURAL AND ORGANIZATIONAL SIMILARITIES IN THE INSTITUTIONAL TROIKA:
THE COMMUNIST PARTY OF ROMANIA, THE COMINTERN AND THE COMMUNIST BOLSHEVIK PARTY

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In this article we analyzed both the similarities and the differences between the structures and departments of three political organizations that were at the heart of the communist movement in Romania. The well known affiliation through control and subordination of the Communist Party of Romania towards the Comintern and implicitly to the Communist (Bolshevik) Party in Moscow was considered dangerous by the Romanian authorities at that time. The mirror image of the three political entities requires a careful investigation of the relations of control and domination which have arisen between them. Whoever leads, who is the master and who are the performers – these are some questions which could shed more light on the emergence of this phenomenon coming from outside the Romanian space. The organigram, analysis of the structures and departments of the three organizations are relevant to a radiography of a troubled period during which the most controversial "party" of our national history was born. The edification of these aspects helps us understand and clarify the role and legal status of P.C.d.R. in the equation of the interwar political system.

Key-words: departmental organization chart, communist movement, political structures, organizations, illegality;

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THE FUNCTION OF CERAMIC OBJETS IN ARCHAEOSEMIOTICS

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The identification, classification and typologization of ceramics are constant tasks in archeology. As part of these tasks, the archaeologist is led to identify the function of the object. In his approach to cultures, the semiotist was invited by Barthes to consider that objects are signs and that their functions part of the dimensions of their significance. However, the archeosemiotical analysis of cultures from the past raises extreme conditions for the identification of the functional meaning of the objects and forces to reconsider that concept in favor of an approach in terms of a communication model of intended and recognized functions.

Key-words: ceramics, function, use, signification, action.

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INTANGIBLE CULTURAL HERITAGE AND DIALOGIC COMMUNICATION
IDENTITY AND ALTERITY IN TANGO PERFORMANCE

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Under the title of *Intangible cultural heritage*, UNESCO developed the paradigm of the cultural heritage of humanity aiming to the deepness of its foundation. Therefore, the immaterial component of cultural inheritance takes the form of dialogic communication. This form of communication allows the transfer of knowledge among members of the community, from one generation to another and from the inside the community to the outside world. We consider defining the semiotic approach of the intangible cultural heritage as taking into consideration the two structural elements: *the dialogue* (Bakhtine) and *the relationship*. The communication of immaterial heritage covers the two dimensions, which are *communication as information transfer* and *communication as a relationship* (Aurel Codoban). The immaterial heritage element is a relational constituent of its relative identity, for the members of the community of origin (Emanuel Levinas, Augusto Ponzio). In our work we will refer to one of the most well-known elements included in the *Representative List of the intangible cultural heritage of humanity:* the tango. Tango was listed on the UNESCO list of immaterial heritage in 2009, on a joint proposal from Argentina and Uruguay. As a social dance, his language is "embrace, the pair", according to the Argentinian famous dancer Pablo Veron. This is the spirit in which we will approach tango, as a form of dialogic communication, through which virtual alterity becomes relative alterity. Beyond corporal semiosis and communication, tango practice becomes an exercise of knowledge (and expression) of Self through the Other. The practice of tango in Romania, on which we refer to in our analysis, expresses a continuous exploration of Self and of the meaning in a multicultural semiosphere, with differences and similarities.

Key-words: intangible cultural heritage, tango, dialogic communication, alterity, socio-cultural semotics

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RELIGIOUS TOURISM IN TURKEY: THE PROMOTION OF RELIGIOSITY BY THE OFFICIAL TURKISH TOURISM ORGANIZATION

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The particular form of religious tourism starts from the need (individual or mass) of people to travel and experience religious monuments and religious traditions. It expresses the desire of individuals to go to a place they consider sacred (temples, monasteries, etc.), choosing mainly a certain period of time for their visit. The form of religious tourism has limited duration (usually 2-3 days) and it's an important opportunity for the promotion of heritage monuments and cultural traditions (Sfakianakis, 2000). The aim of the present paper is to analyze the official website of the Official Turkish Tourism Organization (Barthes, 1997; Greimas, 1966), and in particular the part of the website which is dedicated to the religious tourisms' promotion. The objective is, through the socio-semiotic analysis, to understand the way in which religiosity is being promoted and presented, as an element of national identity. The promotion material is being analyzed based on the theory of image and textual analysis, according to Barthes and Greimas (Barthes, 1997 and Greimas, 1966). Semiotic analysis of the tourism phenomenon is particularly useful. Tourism, in the light of semiotic analysis, is not the distorted and flawless reality that the various Means try to present but an element of direct and real experience, including all the imperfections that any physical structure may have (Culler, 1990). The semiotic analysis of the touristic image and the ethnological study of tourism promotion material is necessary for the deep understanding of the mythologies and ideologies on which their composition is based (Morgan & Pritchard, 1998).

Key-words: religious tourism, religiosity, Turkey, touristic image.

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A SEMIOTICS OF SIGNALS, SECRET SIGNS AND SALVATION 'THE WORLD TOMORROW': *IT SEEMED TO BE WHAT IT WAS NOT, YOU SEE*

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Buck Ram's lyrics to "The Great Pretender" could be used to explain a film genre called "gaslighting". Within that framework the intentional recital of events is held to be true; although they are false, and because they are believed to be true they are acted upon. In this yesterday that never happened, but believed to have occurred, a state of mental confusion results when signals of salvation are revealed as secret signs of a strangled scream. Within this context, consider that episodic time-period known as the 'Swinging Sixties'. It was driven by a so-called 'British Invasion' of popular music that was heard on America's commercial airwaves. Although this exported music resulted in financial gain to the economy of the United Kingdom, the only way that this music could be heard in Britain was by listening to sponsored commercial stations broadcasting from ships and artificial structures off the coastline. Over time memory recalls forget that it was not the music that made these

broadcasts possible, because it was mainly attributable to a recorded half-hour broadcast called 'The World Tomorrow'. Ostensibly this was an American religious program, and yet, it was introduced and concluded by the same voice that identified 'Highway Patrol', Red Skelton, and many other major TV shows. The main speaker often spent time imitating to mock so-called right-wing evangelists, and the only music in its half-hour of talk, occurred when a Hollywood instrumental jingle provided a bed for the announcer to offer free literature and provide a mailing address in those pre-Internet days. The presentation will detail the obscure threads/webs of signals, signs, and meanings that brought seemingly very different nodes of people, places and objects together, and the varied motivations behind these broadcasts and the lasting effects these elements all had on the geo-politics of the region.

Key-words: 'The World Tomorrow', 'pirate radio', offshore radio stations, gaslighting, 'Swinging Sixties', 'British Invasion'.

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THE SEMIOTIC-COMMUNICATIVE PROCESSES IN THE 21ST CENTURY PROBLEMATIC FIELD AND ANALYTICAL MODELS

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The nuclear objective of this paper is to problematize the fields of semiotics and communication from complexity and transdiscipline. In this sense, the first axis addresses the qualitative changes that have occurred in the two fields, which integrate a series of problems, such as changes in analytical dimensions, as well as the generation of various tendencies. In the second axis of exposure, we deal with the extensions of both fields that necessarily begin to emerge from the language sciences, to articulate with the social sciences, the psychological sciences, the natural sciences, the cognitive sciences, the neurosciences. In this second axis, you can see the degree of enlargement that began in the three decades of the twentieth century, to achieve its greatest achievement in the 21st century. In the third axis, we consider the relations between the two fields with the digital, where the most fruitful and challenging problems arise. In the third axis, the old reflections revisited of the boundaries of the two fields, in which the complex relations of the continuum nature-culture are present, are retaken. Secondly, we integrate the contributions of digital to the two fields, introducing the categories of digital culture, digital chronotopos (spaces and digital times), the digital subject complex. Finally, we introduce the problems related to the semiotic-communicative productions of type 3 D and 4 D, as well as the holograms, and other productions linked to the unlimited possibilities of the digital world.

Key-words: semiotic field, nature-culture, digital semiotic, digital communication, subject complex.

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THE CONTEMPORARY EVOLUTION OF GLOBAL VISUAL IDENTITY MARKS: 'SYMBOLS ONLY' VERSUS 'SYMBOL AND WORD-MARKS' VIMs

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The role of a global visual identity mark (VIM) is to function as a universal vehicle of communication. They are often a combination of a symbolic icon and a word mark. The symbols within global VIMs, due to their often representational nature, are easily decoded by viewers/users from many different cultures and socio-economic backgrounds. But what about the word mark component within global VIMs? What do they communicate to the multifarious viewers/users? This paper will investigate recent strategic and aesthetic trends occurring within VIMs employed by three prominent corporations: Shell, Nike and McDonalds. These corporations' VIMs are global commodities and generate a constant and relevant presence in a diverse range of cultures and geographies. Within the last decade, these corporations have deleted the Latin letterform element from their VIMs, relying solely on their iconic symbol to represent the brand's value and essence in the market place. A massive expansion of these corporations into new markets, and new cultures occurred at approximately the same time as this strategic design trend. Market globalization may possibly have been the inspiration/trigger for this particular form of evolutionary design. By posing the question: "Which format is more effective in its communication ability to project the brand's strategy, and nurture a sense of local and global community?" It will be constructed through two perspectives: Firstly, to discuss the similarities and the differences in the market place's perceptions of a 'symbol only' VIM versus a 'symbol and word-mark' VIM; and secondly, the communication effectiveness that is embedded in the established 'iconic' symbol of each of the examples. This paper will utilise existing literature and studies that examine the relationship between established VIMs' evolutionary and sometimes, revolutionary, redesigns and the (established and new) market places' responses.

Although as Walsh, Winterich and Mittal commented in 2010, *"To one's knowledge there is very little research in this particular area of communication design. Henderson et al.'s call to examine consumer responses to changes in design stimuli is the first to show that visual elements of a brand (e.g. logo) can differentially impact consumer response based on brand commitment.".* Examining the similarities and differences within each one of these global VIMs the question is posed: Have global corporations strengthened or weakened their presence, relevance and continuity within the market place, by discarding their word mark component?

Key-words: Branding, design strategy, globalisation, Visual identity mark, continuity.

Art direction, graphic design and visual communication have been areas in which I have built my career. The list of past clients includes blue chip FMCG companies such as Unilever, as well as government bodies such as the Environment Protection Authority of Australia. Since 2001 I have been involved in design and visual communication education in Australia at Sydney Institute: Design Centre Enmore (DCE); College Of Fine Art (UNSW); University of Technology Sydney (UTS); and Laureate Universities (Billy Blue College of Design). Conceived and launched The Glue Sessions in 2015. The sessions address theoretical aspects of visual communication beyond visual aesthetic considerations. In 2015 I spoke at the 2nd^{n} International Conference on Semiotics and Visual Communication 'Culture of Seduction' in Lemesos, Cyprus. In 2016 spoke at International Conference: Semiosis in Communication 'Knowing and Learning', in Bucharest, Romania, and in 2017 spoke at the 3rd International Conference on Semiotics and Visual Communication 'The semiotics of branding' in Lemesos, Cyprus.

THE SIGNS' BEHAVIOR IN AUTISTIC CHILDREN: SEMIOSIS OF AN UNSPOKEN LANGUAGE

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The aim of the present paper is to elaborate some of the communicational deficits in children with Autism Spectrum Disorders (ASD). Treating autism semiotically entails in itself a multitue of semiotic processes: such as the process of intermediation in communicating abilities, a special sort of reaction, as well as an

intersubjective feed-back within frmes of the communication with the other, and/or significant other. To my view in addition, an autistic child conceptualizes his/her social reality through sensory-deficits, which look unusual to the rest of the world. The semiotics of passions [such as conceptualized in: (Greimas and Fontanille,1993)], as well as existential semiotics, [such as conceptualized in: (Tarasti, 2000); and, (Tarasti, 2015)], deduces a semantic taxonomy aimed at a process of semiosis of an unspoken language, thus making visible the similarities and/or differences between a typical and atypical sort of behaviour (or: between autistic and non-autistic "worlds"). In conclusion therefore, the "signs in action" transform themselves into meaningful semantic units, in frames of the "physiologically" conceptualized actions by autistic children.

Key-words: autism, semiotics, transformation, behavior, tantrums.

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FROM FIGURATION TO SYMBOL A SEMIOTIC ANALYSIS OF THE FORMATION OF "BRAND TOTEM"

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Brand operators are always trying their best to endow some metaphorical meaning for their brands by the approach of figurations, but not all of those images have

successfully been translated into consumers cognition and identities. Only a handful of brands enjoy the honor of winning the votes of consumers with their money under the rules of the market. Those brands even reach beyond commercial domain and have become such powerful cultural symbols, that we could call them "brand totems". Taking the brand growth as an example, this paper analyzes the mechanism and conditions that allow a image to transform into a symbol in general. To begin with, a image is usually a perceptible icon carrier; Besides, the icon carrier should establish an indicative association between the brand and its commodity object. Furthermore, a whole set of spiritual texts must be planted into the brand image via metaphor--what Pierce calls "interpretant ". The completion of the above three steps begins the brand semiosis. Only after a huge number of repetitions and meaning accumulate in the real world, can we determine whether a brand has become a cultural symbol, namely, the brand totem in this consumer society. Base on this analysis, the article also tries to define the “brand totem” within a semiotic frame in the consumer society.

Key-words: Brand Totem, metaphor, symbol, figuration.

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THE ORIENTAL TRAVEL JOURNEY IN LITERATURE AND ARTS
A VISUAL INTERPRETATION OF FEMININE BEAUTY

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Beginning with the 19th century, *la femme orientale* becomes a metaphor of the East. Literature and arts embark now on a daring attempt to change the traditional values of the Arab world, promoting Western modes of thinking. The parallel study between literary texts and works of art, belonging approximately to the same artistic period highlight the common attitude of the Western world towards the East, whose

problems related mainly to gender relations, represented a cause of a continuous astonishment. By making reference to the literary travel journeys of Julia Pardoe, in her *Beauties of the Bosphorus*, and Lady Mary Wortley Montagu's letter journal from her Middle Eastern experience, as well as to a set of works of art by Jean-Étienne Liotard, Jean-Léon Gérôme, Jean Auguste Dominique Ingres or Eugen Giraud, the present iconological study tries to bridge the gap between Western and Eastern mentalities, regarding woman's status in society. Starting from a multidisciplinary perspective, where metaphors such as race and culture become key elements, we will try to highlight the differences between Eastern and Western women, in the hope of accomplishing a new perspective upon Oriental femininity and its importance for the modern world. As Tzvetan Todorov suggests, exoticism represents a eulogy of ignorance, of the unknown, but in fact it represents an excuse for probing the inner feelings, emotions and memories of people, be they painters or writers, women or men, who feel like outcasts in their world and times. This evasion in an exotic world opposes simplicity to complexity, nature to arts, progress to spontaneity, and had an experimental aesthetic function during the Romantic period, in an attempt to find viable alternatives to the poetic tendencies of the previous epochs.

Key-words: Romanticism, exoticism, Orientalism, experimental aesthetics, iconology.

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HOW PEOPLE ARE VISUALLY REPRESENTED BY THEIR OWN ORGANISATIONS
A CASE STUDY OF ROMANIAN PENSIONERS ASSOCIATION

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In the current work we explore the way older people are visually represented at websites of the largest organisation of seniors in Romania: Romanian Pensioners Association, using an analytical approached based on visual content analysis.The results demonstrated that older people are mostly visually represented as healthy/active, which reflects a dominant 'ageing well' discourse in Europe. The results also demonstrated that older people tend to be represented together with others, which might be an effect of a cultural collectivism (see Hofstede, 2001, 2011). We discuss the implications of these findings claiming that the ageing well discourse might lead to "visual ageism". Organizations could keep this in mind while using pictures for their website or in other media and consider to use various kind of pictures, or to avoid using pictures of older people that stigmatize, marginalize or injure.

Key-words: Visual representation of old age; Visual ageism; Visual content analysis; Older people's assiociations;

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PRESERVATION OF CULTURAL COMMUNITIES: A SEMIOTIC STUDY OF THE ADVERTISERS' CONSTRUCTION OF ILOKO CULTURE

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Driven by the purpose of surfacing the revealing hidden signs and symbols and how they are used in Iloko* advertising, this study is carried out through a semiotic and analysis of advertisement conducted for the sole purpose of determining its impact to culture and society. This study sought to understand how the Iloko advertisements preserve the Ilokano cultural community in the point of view of advertisers. It aimed to capture interaction between language theories and communication traditions, as they happened in the conduct of this study. What the researcher saw, in other words, was something like textual and visual 'construction' of advertisers—like, how lines are put together, delivered and performed; or, how the symbols are constructed by advertisers. Findings of this semiotic inquiry have surfaced interesting meanings hidden from the depths of Iloko cultural signs and symbols. These meanings are coded and categorized into themes that are now called the Iloko Cultural IDCR—which describes meanings in Iloko cultural Identity and pride; Dynamism, resiliency and strength, Celebrations of conviviality; and Realizations of tourism image of the Iloko advertisements as seen in the individual and collective voices, insights and experiences of Iloko advertisers. Specifically, the Iloko Cultural IDCR, which is a derivative of both analyses of the suggested ads and significant statements and

verbalizations of the research participants clearly describes how the Iloko culture is constructed and preserved by Iloko advertisers.
* Iloko/Ilokano is the third most-spoken native language of the Philippines.

Key-words: advertisements, community, culture, Iloko, semiotics.

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READING THE PUBLIC IN PUBLIC SPACE

THE CASE OF MARTYNAS MAŽVYDAS NATIONAL LIBRARY

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While the traditional and the social media are seemingly the most conspicuous, affective and dynamic supports for discourses in the short run, there are always other ways to produce signification and circumscribe what we take to be the landmarks of our lifeworld. One of these ways is making meaning in stone, i. e. erecting monuments. Often seen as devices of memory and examined one by one, monuments can also be examined in relation to one another and as 'speaking' of the present rather than of the past. Thus, we can try and conceive the monuments of a city as a non-linear type of discourse produced by a collective enunciator in order to engage with its lifeworld. With this in mind, I shall examine the monuments of the central part of Vilnius, capital city of Lithuania. I shall pose two main questions: 1) what are the points or nodes of coherence (thematic, narrative, sensuous etc.) in the assemblage of monuments in central Vilnius; 2) if coherence there is, what kind of collective relation to the lifeworld does it suggest. The monuments will have to be

seen both as a stimulus for 'lexicalized' meaning and as plastic articulations of the (greimassian) 'natural world' that are significative by 'being there' as they are.

Key-words: monument, Lithuania, natural world, non-linear discourse, plastic semiotics.

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PERSONAL BRANDING: 'ENCODING A PERSONAL BRAND THROUGH SEMIOTICS: A CASE STUDY.'

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Semiotics is usually used to decode, whether it is images, words, or concepts. However, this research through practice explores how to 'encode,' and specifically encoding visual messaging using semiotics, by appropriating the theories used in semiotics and applying them to 'advertising tools and techniques' to encode branded messaging. Some of the thoughts from the following theorists are applied to the tools and techniques used in advertising: Roland Barthes and his views on popular culture; Kress and Van Leeuwens's theories on the grammar of visual design; Canadian Marcel Danesi's semiotic interpretation of advertising and branding, along with Stuart Hall's observations on encoding/decoding, and Eco's perspective on sign production. This case study deals with a personal brand named El Crayolas that was created and encoded from 2013 to 2015 in Mexico City. For this case study, the personal brand was encoded using both digital and analogue methods. El Crayolas was encoded using specific signs, codes, and emergent codes which were placed into various visual communications. This branding was broadcast as content on: social media, exhibited through contemporary art practice, and broadcast on advertising billboards. This 'research through practice' presents the process used to 'encode' using signs, codes and emergent codes to create a personal brand named El Crayolas,

and asks the question ‘Can semiotics be used to encode a personal brand by appropriating advertising tools and techniques? ‘ The case study also explores the concept that designers can be empowered to create more effective design if they apply semiotic theory to encode their design projects.

Key-words: Brand, advertising, encoding, tools, techniques, design, capitalism.

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PROLEGOMENA TO AN UNDERSTANDING OF SEMIOTIC EXISTENCE

A SEMIOTIC GLANCE ON KIERKEGAARD'S THOUGHTS

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The main goal of this article is to shed light on some neglected aspects of Kierkegaardian existentialist thoughts from a semiotic perspective inspired by Merleau-Ponty’s phenomenology and C. S. Peirce’s semeiotics (and his notion of the Self). The semiotic stance employed by our argument turns away radically from semiotic theories based on structuralistic frameworks. On the contrary, our stance promotes the primacy of perception and thus encourages to consider the semiotic activity motivating from perception, the latter understood in its broadest sense, namely that which stems from the phenomenological horizon of experience, thus embracing the anti-predicative. In this perspective, it is through the act of giving

meaning that I happen to live and to experience the world. Kierkegaard's well-known formulation of the Self, namely a relation that relates itself to itself, may thus be most adequately integrated in our semiotic stance, because epistemologically speaking, it resonates with the perceptive-semiotic model of consciousness. Moreover, Kierkegaard's project of comprising the aesthetic, the ethic and the religious horizon of life can be conceptually clarified and empirically reinforced by describing the interaction/intertwining between these horizons from a semiotic stance.

Key-words: Semiotic existence, Self, Kierkegaard, Merleau-Ponty, C. S. Peirce.

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SEE, MOUNTAINS, SEASONS OF THE YEAR IN THE MUSIC
THE NATURE ARCHETYPAL IMAGES AND THEIR SEMIOTIC FUNCTION.IN THE WORK OF POLISH COMPOSERS OF "GENERATION 1951"

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A generation of composers born in 1951 in Silesia (Eugeniusz Knapik, Andrzej Krzanowski, and Aleksander Lasoń) débuted in 1976, which is considered to be a symbolical date when Polish music entered "New Romanticism". They were almost immediately declared the most interesting generation phenomenon since the post-war debut of the so-called "Generation 33", whose main representatives were Krzysztof Penderecki and Henryk Mikołaj Górecki. The "generation 51" composers searched for their inspiration in the music of old ages, however, one would look in vain in their music to find traces of postmodernist play with conventions or "neo"-imitation. The relation pertains here mainly to the return to traditional values,

forgotten at the avant-garde time, i.e. beauty and a humanistic dimension of art, which in music resulted with euphony (neotonality, neomodality), the leading function of traditional aspects with melodics at the forefront, sublimated sound evoking associations with traditional French impressionism and resurrection of traditional genres. This aesthetic turn in the work of "generation 51" – especially in the work of Knapik and Lasoń – manifested also in the return to certain archetypal (in the Jungian sense) nature images, whose function (especially semantic and communicative functions), just as in the approach of Mahler or French symbolists, exceeded the purely aesthetic function (so-called "romantic love for nature"), oscillating towards a philosophical approach. The objective of the presentation is the interpretation of instrumental and vocal-instrumental compositions of Knapik and Lasoń referring to the image of mountains, sea, seasons of the year, their sense and the function they have in that music as well as the manner of their individual "revival" in the contemporary approach, which – according to Jung – is an artist's most significant message and a prerequisite of the archetype's resilience in culture.

Key-words: polish music, archetypes of nature, semiotics of music, music perception, intercultural communication.

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HUMOUR AND INTERTEXTUALITY IN FILMS: THE CASE OF ASTERIX AND OBELIX

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Audiovisual translation involves several constraints that derive from the polysemiotic character of audiovisual texts. In film subtitling, the shift from the spoken to the written code, and from one language culture to another, further exacerbates the situation. This paper sets out to investigate the synergy of key semiotic systems (language, images etc.), and how this synergy affects the perception of films by the target language audience. When rendering humour in films, the task of the translator becomes even more demanding. Humour is often linguistically and culturally-bound. Hence, its rendering presupposes a shared cultural and linguistic background between the author (in our case the scriptwriter), and the target language audience. When there is lack of this background knowledge, problems might arise in its appreciation by a foreign audience. I will investigate how humorous scenes are translated, and which translation techniques are used to reproduce the emotional impact that they bear. Finally, I will examine how the verbal signs are combined with visual and non-verbal signs so as to enhance the impact that the scriptwriter wants to create. The research is based on the examination of humorous scenes selected from the French film *Astérix aux Jeux Olympiques* (2008) and its translation in Greek. The theoretical framework for this study is Martínez-Sierra's case study "Translating Audiovisual Humour" (2009).

Key-words: Asterix films, audiovisual translation, intertextuality, non-verbal signs, intersemiotic translation.

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ORGANIZATIONAL COMMUNICATION IN NETWORK SOCIALITY
THE RISE OF THE PHATIC FUNCTION

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The proliferation of digitally mediated sociality blurs the habitual boundaries between *langue* and *parole*, formal and informal communication, and eventually work and private life. The rise of network sociality highlights the commodification of social relationships - perpetual (re)production and consumption of social bonds. Phatic technologies and phatic dominant in communication are made for creating and maintaining those relationships. What does this mean for organisational communication? With a case study of a networked organisation Ouishare, this presentation aims to bring phatic function to the attention of communication studies, and to offer a conceptualisation of phatic technologies.

Key-words: phatic function, phatic technologies, network sociality, organizational communication, emoji

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SEMIOTIC EXPRESSIONS AND COMMUNICATION OF THE KORANIC PARADISAL TEXTS-IMAGES ON THE GREEN COLOUR

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Koranic paradise is represented to be a garden with vines, fruit-laden trees, fountains and streams through the green colour, although the universal symbolic bliss predates the Abrahamic traditions (Judaism/Christianity/Islam). According to the Koran, splendid nature is Allah's indication for Muslim's contemplation; the garden is a place of meditation and an earthly reflection of paradise for a spiritual journey in terms of several contexts: the colour of the Prophet's tribe, the Quraysh; the Prophet's favourite colour; the saying of a hadith; natural environments in the Mediterranean. Particularly, colour is a visual means of communication in architecture, associated with human mental and emotional states. Five colours (black, white, red, yellow, green) are mentioned in the Koran. However, with the expansion of the Islamic empire, the pre-existing local and regional traditions were incorporated into the Islamic culture, affecting the colour meanings. The green became sacred during the Prophet's lifetime, instead of signifying hope as nature's revival in the spring. A hadith says that "Three things of this world are acceptable: water, greenery and a beautiful face." In the dry desert, the colour means nature and life. The Barada panel of the Great Mosque of Damascus (c. 715) is associated with the river in Damascus, distinguishing the blue and green objects from a golden background. It interprets: (1) a quasi-Byzantine paradisal depiction (2) the lavish Umayyad palaces, gardens of paradise, the world at peace under the Islamic governance, and the great Islamic religion. As semiotics is the communication science (verbal/written/nonverbal) and sign systems of the ways people understand phenomena, questions arise. Is the green Islamic visual culture or an environmental, intangible element of the Mediterranean? My paper analyses the green colour and its application in architectural ornamentation through Koranic texts, to find it as semiotic expressions and communication at a specific time and people.

Key-words: Semiotic expressions and communication, the Green colour, Koranic Paradise.

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THE SEMIOTICS OF EXTREMISM

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"Extremism" is a term and a concept that does not designate a precise, determined, and definitive location in the semiosphere (the abstract area in which a community produces, handles, and circulates meaning). As the etymology of the word itself suggests, its meaning is intrinsically topological and relational. Something can be extreme only by situating itself at the periphery of a spectrum, at the border of an area of potentialities. The term and the corresponding concept, moreover, signal that this spectrum, as well as this area, are not neutrally arranged but contain at least one dialectics and, as a consequence, one polarization. In other words, "extremism" implicitly refers to an axiology, which includes also the impossibility not to adopt a perspective on it, a point of view. Thus, when something is qualified as an expression of "extremism", such qualification inherently points out that: 1) this something, be it a statement or a behavior, is comparable and commensurable with other similar events in the semiosphere; 2) all these events can be arranged along a spectrum, in relation to the pertinence that determines their commensurability; 3) those who deem the statement or behavior as extreme consider that they are entitled to position themselves at the center of the spectrum, and simultaneously situate what they judge at one or the other extreme of it. The lecture will semiotically investigate the meaning of "extremism" in present-day communication.

Key-words: semiotics of extremism, semiosphere.

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TERMINOLOGICAL SIGNS IN NON-TECHNICAL COMMUNICATION
THE ROLE OF CONTEXT IN SEMANTIC AND PRAGMATIC CHANGES OF A SIGN

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Terms are a special kind of signs. Information represented by a term makes it an active participant of technical (professional) communication. Going beyond the system of its relevant semiosphere (i.e. languages for special purposes – technolects) and entering the language of the so called wide communication (e.g. the mass media), the terminological sign loses its previous neutral character as a vehicle of pure information, thus changing the functional relations between its semantics and pragmatics. It mainly consists of reinterpretation the signs' meanings from the new, functional and dynamic point of view. Therefore using the terminological sign in definite communication contexts, e.g. journalistic texts in particular journals or portals, can affect the recipient's message reception. That way the pragmatic aspect of such terminological signs like *демократия* (Eng. *democracy*), *либеральный* (Eng. *liberal*) and *оппозиция* (Eng. *oppsition*) has been strengthened at the cost of their semantic content. In this way the cognitive function of the language, based on transmitting actual information, was submit to persuasive purposes, because depending on the character of a medium (in other words, context) and the intention

of the message sender it can have positive or negative connotation. So, the existence of a terminological sign outside its strict (technical) context results in changes in its semantic aspect (semantic shifts, blurring of boundaries of its meanings) as well as pragmatic (connotations connected with meaning shifts).

Key-words: terminological sign, technolect, context, semantics, pragmatics.

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TOWARDS A MACHINIC SEMIOTICS FOR DIGITAL COMMUNICATIONS

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The mixed semiotics posed by Italian post-Marxists points out a new relationship between human and machine in the societies of control, where humans are involved as a component part of the machine enacting the signifying semiotics and a-signifying semiotics in semiotic capitalism. Within this context, media and communication in digital cultures become plastic in that they not only store, process and transmit information, but also acquire the affective capacity of facilitating sensual perceptions and agents. This paper aims to understand digital media and communication as structures mediating between human and machine, by structure I mean a relational structure that constitutes itself under existing societal structures. In order to do so, a machinic semiotics must be established, because digital communications between human and machine rely much upon the mediations of codes, signs and symbols. The paper starts from investigating the formula of verbal communications by Roman Jakobson to illustrate how the processing of information joints with assemblages of social communications. In the Jakobson's formula, the two functions – the metalingual and the poetic functions – become two major functions for a machinic semiotics, as they offer a flexible structure of constituting codes and messages for communications to occur. The flexibility comes from two

diagrams that illustrate the metalingual and poetic functions respectively: Charles Sanders Peirce and Gilles Deleuze's diagrammatic thoughts. The diagrammatic thoughts can be seen as the environments that enable the two functions work. Accordingly, machinic semiotics based on these diagrammatic thoughts produces its own diagram: the reification of signs and actualisation of symbols. This diagram of machinic semiotics demonstrates a process of signification within digital communications, which makes the production of meaning possible in the mechanical production of machine.

Key-words: machinic semiotics, diagram, Peirce, Deleuze.

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QUANTUM BIOSEMIOTICS FROM NUMEROUS INTERPRETATIONS TO SEMIOSIS SIMULTANEOUS INTERPRETATIONS

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In this paper we propose a project of a new field, "Quantum Biosemiotics", which appears to be looming across the inter/multidisciplinary research and it may seem to the classical specialists to be inconsistent and unrelated. This theoretical field deals with what we call: "the second generation of artificial intelligence". It is the dynamic relationships between quantum biology (the brain) and quantum computers, or productive and enriching co-operation for the production of meaning and interpretation (semiosis). This project is based on the results of (Penrose and Hameroff) research on (Orch-OR) and on Koch findings (Koch 2014) on "cognitive consciousness theory" and also on research regarding what theoretical limits are permitted on epistemological framings of dynamic semiotics (Petito, Wildgen 1992،

Andersen 2002, Baltag. Smets 2010). Those impressive results, especially during the last decade are what we try to join (or pooling together) by epistemological formulation, in order to rehabilitate our binary value systems, (1,0 = true, false), and to construct some strategy that fits our competence (naturally); i.e. "quantum biology". Technological developments, especially in recent years, have posed new problems to our thinking systems, which are no longer suitable for circulation, transmission and diffusion for the new technological conditions (quantum computations). Despite the epistemological interruptions, especially since the 19th century, our "language systems" are still subject to the strategies of Aristotle's system of theorems (true, false), even if "Diversity" (numerous) interpretations were adopted as in Charles Pierce's triadic semiosis structure. What we are proposing here is "dynamic semiosis", the phenomenon of "entanglement", "superposition", "interpretations" of possibilities at the same time, (simultaneity and instantaneousness).

Key-words: Quantum Biosemiotics, Semiosis, Cognitive Consciousness, Entanglement, Instantaneousness.

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THE HERMENEUTICS OF THE "EMMA!..." OR "PAPER HAS A GREAT FUTURE" ADVERTISEMENT

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The focus of this paper is the "Emma!..." advertisement, considered particularly rich as far as the meanings conveyed, especially since it paradoxically lacks verbal communication between characters. The author's endeavor is to delineate the plethora of signifying elements and their intended significations, touching upon aspects of psychology, marketing and communication. After a brief description of the advertisement and its underlying assumptions, we look at the reasons for empathizing and rallying with the perspective of the female character, Emma. This discussion bears on topics such as: the role of art therapy, of the tactility and tangibility of experience, the connotations of the physical objects that she uses, deemed as obsolete or vintage (authenticity, heritage, refinement etc.). The attention falling on the stereotypes foregrounded by the situation goes to show that there is a complex dynamic within which these are juggled, meant to further illustrate a critique of modern society and its postulations regarding the use of technology and human communication. In the hermeneutics of the ad, we resort to aspects from different theories of communication: the relevance of minding circularity, the appropriateness of the structuralist three-fold approach to the sign for interpretation, the transactional role analysis, and non-verbal and paralanguage considerations.

Key-words: advertisement, stereotypes, psychology, marketing, communication.

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SEMIOSIS AND SEDIMENTATION. FROM THE TRANSLATION OF CULTURE TO THE CULTURE OF TRANSLATION

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A recurrent motive in the use of non-human animals in fiction is their confrontation (often opposition) with the human characters. Especially when cast in an antagonist/villain position, the imaginary animal is depicted in terms of basic "opposition" – or at least "great difference" – to humanity as such. The confrontation becomes an opportunity to establish clear boundaries between, among other things, instinct and reason, violence and non-violence, wilderness and civilization, etc., and it is brought to a deeper, existential level when humanity and animality co-exist in a single character, that is, when the imaginary animal is partly human and partly something else. This is the case of what may be referred to as "anthrozoomorphic hybrid": transitional characters, partly human partly not, or first human and then not (or vice versa), which represent an important form of characterization of human identity (or its loss/achievement). During this lecture I shall discuss the definition and the characteristics of "anthrozoomorphic hybridism" in cinema, with a particular focus on the case of the King Kong franchise (original, sequels, remakes and exploitations).

Key-words: Non-human animals, cinema, King Kong, anthropomorphism, zoomorphism.

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different academic institutions in Europe. He has been recipient of several prizes, including, in 2006, a knighthood from the Italian Republic for his contribution to Italian culture.

THE WOMAN, A POWERFUL ROMANIAN ARCHETYPE: FROM "SELF SACRIFICE" TO “SACRIFICED BY OTHER”

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The principle of self sacrifice – for a greater purpose – is one of the main characteristics of the historical resistance of the Romanian spirituality. Attending upon the justiciary actions of man, the self-sacrificing attributes of woman have gained a symbolical value, oscillating between sacred and profane. It suffices to mention the Amazones and their relinquishment of feminity for the sole purpose of defending their kingdom through blade and bow, the mythical transformation of Dochia, who became a flowing river for not allowing the conquest of her country, through Ana’s bricking in monastery wall or the initiatic way of Victoria Lipan… and many others. Having been found in various contexts, all these embodiments of the feminine self-sacrifice are to be found, symbolically, in the gift of maternity and motherhood, which, on a semiotic level, underlie any other given creation/expression of human power. Such matrices of symbolical power belonging to womankind have been stained, metaphorically, throughout history, being influenced by the woman’s status in society, which acquired the shape of “symbolic good”, then that of “consumption good”. In these circumstances, the power of self-sacrifice has slowly metamorphosed into “sacrificed by others”, idea that is still noticeable in the symbolically unequal status of man and woman. The echo of such practices which are denoting the sexual, professional and juridical discriminations of the actual statute of women, suggesting that for being a real progressive society still there are so many to be accomplished. Rethinking the imperative: We will be equal, in sacrifice implicitly, or we not will be at all.

Key-words: woman, (self)sacrifice, sacred and profane, justice equality.

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SEMIOSIS IN COMMUNICATION. SEMIOTICS OF THE CITY THEATER SPACE OF RUSSIA IN THE 19TH CENTURY

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The XIX century became for Russia the discovery of its dramatic talents. The Russian theater, which adopted the foundations of Western European culture, began to seek its own ways of development. In many cities of Russia begins the construction of theater buildings, which will later be included in the gold fund of world architecture. The most vivid example is the works of Victor Schreter. This architect designed in the 19th century theatrical buildings in St. Petersburg, Nizhny Novgorod, Irkutsk, Tiflis, and they gave Russian cities a town-planning luster, expressiveness, and allowed the concentration of the city center around the theater. Let's compare this phenomenon with what the german philosopher Georg Simmel called an "autonomous artifact" - when a certain front facade of another artificial life, so necessary for a man to escape from vanity and routine, appears inside the city regardless of reality. The Russian semiotician Yuri Lotman, speaking of Petersburg, noted his "illusory", "artificial", "theatrical". The purpose of our study is to see how the appearance of the city's theater buildings in different cities of Russia produces a specific communication, a semiotic division of the city into two scenes - scenic and

behind-the-scenes, and consider the whole city as a phenomenon of an endless combination of creative and rational.

Key words: Russian theater, city Theater space, culture.

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EXPERIMENTAL SEMIOTICS AND CONVENTIONALIZATION
MANIPULATING EMERGENCE AND DEVELOPMENT OF NOVEL GRAPHICAL SIGNS

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A developing field of experimental studies of novel communication systems called *experimental semiotics* uses laboratory experiments that require human participants to cooperate on establishing novel sign systems to succeed in "semiotic games" (Galantucci 2017). Experimental semiotics is used to study both the emergence and change of novel, newly established communication systems through communicative interaction in a controlled environment. The experiments constrain the usage of existing communication systems which is often done by limiting the participants to develop novel graphical signs. These studies are strongly related to the process of *conventionalization* by which I mean the emergence of a novel habit or an agreement that relates a sign-vehicle and a meaning or the change of this relationship towards being based on a habit or an agreement. That phenomena relates also to icons, as signs that are connected to their referent through resemblance, and symbols, as signs

that are connected to the meaning through a habit or an agreement. I will provide an analysis that shows how experimental semiotics study conventionalization of graphical signs and how it is experimentally manipulated in different ways with different methods. Different communication games used in these studies constrain and manipulate conventionalization in different ways. It includes controlling the feedback of the interaction, the properties of the communication channel or the extent to which the meaning that needs to be referred to is pre-given to the participants. I will show what methods are used in experimental semiotics and how they allow conventionalization as they illustrate how dependent we are on different factors that allow us to develop a common language.

Key-words: experimental semiotics, conventionalization, experimental manipulation, development of communication systems.

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NARRATIVES OF SCIENCE: THE ROLE OF SCIENCE AS PORTRAYED IN CONTEMPORARY MEDIA

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The advent of the internet and social media has brought a flood of news stories reaching our electronic mailboxes. Many of them are related to the various scientific disciplines and achievements in them, especially those considered as natural sciences. Sometimes science is likened to a curse, others it is the equivalent to panacea. News stories such as these shape public opinion about what science is and what is its role. Regardless of the outcome, news stories are still stories, so it is expected that they demonstrate narrative structures. The object of this study is to

identify some of the basic narrative elements found in news stories published on the internet regarding science and its role. The focus will be on the opposition between knowledge and outcome: Does science demand knowledge that is hard to gain or is it accessible to many? And what can be its outcome, salvation or destruction? Results will then be categorized into a schema, providing a basis for future comparisons, even for different types of texts. By observing the differences and similarities between them, conclusions will be drawn regarding the way science is portrayed in the press, its promises and the roles it is expected to fulfill by writers and readers.

Key-words: popular perceptions of science, commercial narratives, press narratives

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PHOTOGRAPHS OF THE MINERS' RAIDS: CIRCULATION AND APPROPRIATION IN THE CONTEXT OF THE ROMANIAN PUBLIC CULTURE

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This paper investigates the conditions in which photojournalistic images of the past are becoming iconic and traces the ways in which they actively negotiate the meanings of particular events over time. Considering that in visual studies, as well as media and communication studies, the visual turn generated new questions on how photography can be a vital resource for thinking about public life, a close reading of the images that emerged in moments of political and social tension becomes necesary. One of these conditions refers to the aesthetic qualities of the photographic composition that can invest the image with power to sustain multiple and sometimes contradictiory semiotic transcriptions when encountering different publics. The second one refers to its visual appropriations in official commemorative

and vernacular contexts, indicating that this photographic representation can be a site of struggle and contradictions. The question that emerges is how to understand the role and function of these photographs as mediators of public identity in the context of the Romanian public culture. The proposed case study explores the photographs of the events known as Miners' Raids that took place in Bucharest in the aftermath of the December 1989 revolution. Starting from the images themselves as sites where meaning is produced, I continue to investigate their circulations and appropriations in order to argue that, along with a potential iconic status, the photograph accumulates the event's entire history and becomes the framework within which the facts make sense. Furthermore, I examine these photographs' capacity to generate debates and absorb new meanings along the way.

Key-words: photojournalism, circulation, iconic images, visual rhetoric.

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ORIGIN AND ALTERITY IN MESOAMERICAN MYTHOLOGY

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In contrast to the Western world, where the past defines the preservation of future identity, Mesoamerican myths considered that alterity is in the origin and in the destination of animated beings. Through semiotic analysis of their narratives, this paper examines the role of otherness in the cosmological myths, as well as the value of this category in the Mesoamerican concept of time. Often considered a cyclic time, the circle that draws that movement does not refer to the origins but to the absence of a beginning and an end, in contrast to the linear character conferred by the biblical texts to the temporal succession. Indeed, if the Bible mark a route that begins at Eden and ends at the celestial city, the indigenous myths propose instead successive origins and different destinations, each of which gives rise to new generations and new forms of otherness. The notion of a discontinuous evolution, characterizing both the cosmogonic cycle to life cycles, allows us to understand why the genealogical memory not occupies in Mesoamerican myths the value conferred by the biblical texts to the genealogy of their characters, usually inscribed in a succession of generations dating back to an initial unit. The identity between the creator and his creatures, inherent to monotheism, makes genealogy a universal reason that only acquires meaning through the identification of the origins. In contrast to Biblical monotheism, which trace a continuous line between decent and divinity, Mesoamerican mythology associated affinity with creation, in such a way that the origin is conceived as a union of divergent lines and not as the result of a uniform genesis.

Key words: alterity, myths, Mesoamerica, temporality;

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USING EMOJI AS FACILITATOR FOR INTERCULTURAL COMMUNICATION
A CROSS-CULTURAL APPROACH

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Since they have developed into a kind of millennial language, emojis play an important role in understanding nowadays' digital culture. Either used for mediating emotions through impersonal platforms, which support only a specific form of communication, or designed to propagate fine understanding of some wrapped up cultural meaning, the emoji alphabet contain a diverse and powerful meaning. The aim of this paper is to prove that emoji has become a universal language that builds bridges between cultures, as every smartphone user, independently of his background, is able to decode its characters, due to a core structure developed over time. It investigates how emoji's initial purpose of helping individuals to express their emotions within online communication process turned into an ability of transcending borders and cultural differences. In this view, emoji is considered a product of the global village, constructed in such a way that meaning derives intuitively from its graphics, at the first level of interpretation, while the hidden message resides in the second, more profound one – the symbolic level (Danesi, 2016). Whereas, the argument is partially derived from Roland Barthes' theory concerning the rhetoric of images and particularly the idea according to which one needs some knowledge "implanted as part of the habits of a very widespread culture" (1977, p. 34) in order to read the signs properly. Finally, the cultural variables that are influencing emojis' interpretation and their capacity to create a common language that everyone can speak are examined through a semiotic analysis on six anthropomorphic emoji characters, charged with cultural meaning. Using social semiotics' way of interpretation, the intent is to deduce whose realities the sign represents and whose it excludes, for whom it was created, but also how people differ in the interpretation of the sign, while focusing on dominant, negotiated and oppositional readings.

Key-words: emoji, intercultural communication, digital culture, online communication, social semiotics.

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BEFORE A THOUGHT APPEARS
THE NOTION OF THE 'GROUND' IN PEIRCE'S EARLY THOUGHT

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In my paper, I would like to show the usage and function of the notion of the *ground* in Charles Peirce's early thought. Peirce presented the concept of the ground early, in his first widely appreciated essay *On a New List of Categories* (1867), and never reintroduced it. Instead, he replaced it with the 'sign'. Yet, even in the earliest definition of the ground, Peirce used *relation* as its main characteristic. He describes it as 'a pure abstraction, reference to which constitutes a quality or general attribute'. However, it stands to such pure abstraction 'in certain respect' only, 'in that sense in which we say that one man catches another man's idea'. This is how Peirce defines the ground - a mysterious sign, which exists 'for a tenth of a second', while the spark of understanding makes a leap from the pole of the representamen to the pole of the object. It is general yet it evokes familiar ideas in the mind, it is abstract yet it refers to a specific thing - it is 'thing-ness'. It relates to both Aristotle's substance and Duns Scotus's *haecceitas*, pointing to a more developed explanation of what the moving power behind the act of cognition could be. Although Peirce renamed the term soon after he introduced it, the notion of the ground continues to influence his phaneroscopy, sign-classification and logical graphs. It exercises its influence through its synonyms, potentiality mainly, but also pure quality, Firstness, object of Firstness etc. Moreover, the characteristics of the 'ground' could easily be traced back to Aristotle, or they could allude to contemporary theories such as Wittgenstein's representational thinking.

Key-words: Peirce, ground, relation, representation, Aristotle.

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THE DYNAMICS OF THE RELATIONSHIPS
BETWEEN THE VERBAL LANGUAGE AND POLITICAL POWER

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This study proposes a description of the relationships between the verbal sign and political power, as resulted from the analysis of speeches held in the Plenary Assembly of the Romanian Chamber of Deputies in the period January-March 2018. The research aims at analysing the ways in which politicians use language in order to access power, as well as at identifying the discursive mechanisms that legitimate the access / holding of the political issuer in the area of power. A form of symbolic action achieved through communication and its specific means, political power greatly depends on the politicians' degree of mastery of the possibilities offered by language regarded as a form of political action. The role of discursive manifestation in the political area targets, on the one hand, to articulate a specific ideology and to emphasize the system of beliefs and values that legitimate the institutions of power, while on the other hand it aims at the promotion of positive self images and at rendering new significance to political acts, according to the speaker's ideological views. The relationship between political power and language raises at least two questions: Which are the effects of the political function of language? and Which mechanisms does language activate in order to fulfil its political function? Whereas

the former question focuses on the pragmatic function of communication, the latter reveals aspects related to syntax and semantics.

Key-words: political power, verbal sign, power relationships, discursive mechanisms.

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ROMANIAN CLOTHING: FROM THE "ARCHETYPAL COMPLEX" TO THE "SYMBOLIC GOOD"

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The diachronic research of a specific language – such as that of the Romanian clothing – lead to an exciting hypothesis: the historical evolution of any cultural language is defined through the passage from a state of intrinsic "symbolic motivation" – assuming the correspondence between the dressing parameters and the wearer's state of wellbeing – to a state of "conventional unmotivation", equivalent to the status of "symbolic good", in which the value is given mainly by the facade / brand of the product and not by its actual correspondence with the subjective needs of the beneficiary. As a complex motivated symbolic complex, the traditional Romanian garments were characterized by the synergy of some semiotic parameters of maximum archetypal value, such as: ● exclusively natural materials of animal or textile origin chosen for their (compatibility with the beneficiary's well-being (temperature, humidity, ventilation, etc.); ● the design chosen in relation to the same

criteria of maximal functionality (levor or dextrograse of the thread, relaxing or stimulative, etc.); ● ethnic group-specific chromaticity or individual preference corresponds essentially to BPL (bio-psychological) state; ● stylized geometric motifs, iconically anchored in the surrounding space, bearing harmonious meanings for the eyes and minds; ● optimal adaptation of the garment to the space-time context of use, meaning resonance with day and night, summer and winter conditions etc. All these, conjugated, have defined what is called the "synergic uniqueness" of the national / ethnic specificity of Romanian clothing. At present, at the other end of its evolution, the Romanian clothing has lost its personality, becoming an expression of globalization in which not only the harmonic efficiency of the identity between the garment and man, but also the technological brand of the "symbolic good" prevails. The solution? The return of the individualized garment to the archetypes of a cultured nature.

Key-words: clothing, symbolic motivation, synergy, arbitrariness, archetypal individualization.

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ON THE ORIGIN OF SIGNIFICANCE OF THE OTHER

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The paper relies on hermeneutic and semiotic approaches to prove that non-human figures of the Other (animals, artificial intelligence, artefacts, and aliens) should be included within the scope of culture as meaningful actors and not passive appendages to human activity. To justify their cultural subjectivity, two methodological steps are taken. Prior to elaborating an inclusive project of culture, the author focuses on the origin of the significance of the Other in general. Contrary to Edmund Husserl, who evidently takes the Other for granted, postulating its

transcendental role in the experience of the Self, the author aims to describe the procedure of the Other's entering into the horizon of our meaningfulness. Criticizing a Husserlian uniquely subjective role of consciousness in the constitution of sense and questioning Alfred Schütz's gap between objective and subjective understanding of the Other, the paper offers a new vision of sense acquiring, which shares its dialogical attitude with Hans-Georg Gadamer's interpenetrative fusion of the one who understands and the one who is understood. After revealing the importance of the semantic, experience-based communion of the participants of sense-formation, the author justifies an active and autonomous role of non-human Others in cultural semiosis. It is suggested that people may find themselves in a position of a robot or a legendary character, namely occupy a place of another actant in Algirdas Greimas's terms — examples from history show how people vicariously lived the life of animals, tools and machine appendages and as second-rate creatures were subjected to violence. Semantic equality of meaningful Others guarantees a decent status to every actant of the cultural narration and deprives hostile discourses of their rhetorical legitimacy. Therefore, as significant parts of culture neither people of any races, nationalities and genders nor artefacts, animals and artificial intelligence should be destroyed, banished or denied the cultural rights.

Key-words: origin of sense, inclusive project of culture, non-human Other.

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PARADIGM OF COMPLEXITY INTO THE HORIZON OF ROMANIAN SPIRIT

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Studies on the dynamics and evolution of ecosystems as well as research on the geosphere-biosphere-noosphere relationship are conducted today from a *structural-phenomenological* perspective, an *inter-* and *trans-disciplinary* approach, based on

the ontological triad: *Information-Energy-Matter*. Semiotic modeling of systems of such complexity – which could similarly connected to the archetypal sacred tried of Father → Sacred Spirit → Son – involves today the use of non-linear systems concepts, theories and techniques of investigation: *Theory of Dissipative Systems, Deterministic Chaos Theory, Bifurcation Theory, Fractal Geometry and Neural Networks.* In this theoretical and experimental context, one of the major interest for the scientific community is the definition and understanding of the planetary geostazis process, that subtle set of entropic and negentropic phenomena that, at the planetary level, ensures the stability of the main physico-chemical parameters of the environment, within limits that are sustainable for life. The vision used is known in the literature as the Gaia model, being virtually a cybernetic system with a hierarchical architecture of living and non-living subsystems whose dynamics and evolution are so correlated that they provide the geo-stasis of the planet Earth. We intend also to remember in this paper some major theoretical contributions of the Romanian Excellence, by naming scientists such as Ștefan Odobleja, father of cybernetics, Victor Sahleanu, originator of the information approach as ontological dimension, Mihai Drăgănescu, founder of Orthophysics, Ștefan Lupașcu with the onto-logic principle of the 'antagonistical dualism' as well as the famous principle of the 'included third', Basarab Nicolescu, the father of transdisciplinarity. This is the conceptual framework in which sustainable development programs can be defined, the educational system restructured, the techniques and the ways to approach a transformational management, essential in preparing the society for integration into the 4th industrial revolution.

Key-words: paradigm of complexity, transdisciplinarity, cybernetic system, Romanian spirit.

Prof. Dr. Ing. Florin MUNTEANU, *specialized in applied complexity science in engineering, econo-physics, geodynamics and environment, as well as policies for integration into education of the informational and communicational technologies, is a member of the Academy of the Scientists from Romania and many other scientific societies, Founding President of the Center for Complexity Studies, He is involved in consultancy and mentoring for training in the human resources for a knowledge based economy (mind building).*

THE ANALYZE OF ART WORKS WITH VISUAL SEMIOLGY:
A COMPARATIVE EXAMPLE WITH "LIBERTY LEADING THE PEOPLE" AND "INKILAP YOLUNDA/IN THE ROUTE OF REVOLUTION"

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The artworks which conveying the historical and moral experiences of individuals and societies are forms of emotions and thoughts of the time. In fact, when these are examined in a communicative dimension, each of them connects between people with a unique fiction and presents a meaningful data. Thus the transfer of meaning is directed to the individual from the society, and also the sequence of meanings are constructed by the artist. From this point of view, the analysis of the data transferred with the visual semiology method will enable to make the scientific works by examining the data of the artworks. In this study, two similar artworks will be examined. One of them is "La liberté guidant le peuple" (Liberty leading the people), that is considered one of the masterpieces of French painting. It was portrayed by Eugène Delacroix in 1830. Other is "Inkılap Yolunda/In the route of Revolution" that was painted by Zeki Faik İzer in 1933 in Turkey. It is similar to the "La liberté guidant le peuple" mentioned above. In the study, the elements of revolution reflecting to the art painting of these artworks which took their sources from different revolutions will presented. In this context, differences and similarities between these tables, which belong different period but have similar theme, will be analyzed with visual semiology. Analyzing with visual semiology will contribute substantiality to our study.

Key-words: visual semiology, meaning, revolution, communicative dimension

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CLASSIFYING DIVERSITY
MUSIC PERFORMERS' CORPOREALITY AS COMMUNICATION

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The present paper will be an attempt to outline and discuss several aspects of the corporeal identity of a classical music performer, more specifically a pianist, as significant carriers of the meanings of the performance itself. The richness of potential significations that a musical performance is capable to communicate shall be emphasized here, and for that purpose two semiotic models employed that can contribute to the investigation of corporeal semiosis within the phenomenon of musical performance. In addition to the already-existing discussion on performer's corporeal identity and communication, I shall propose here a combination of the Peircean icon-index-symbol classification of sign relations, and the model on the functions of language formulated by the Russian linguist Roman Jakobson. Having explained in general terms how these particular theories by Peirce and Jakobson work within the field of performers' corporeality, the suggestion will be made to combine the two, for the purposes of encompassing the topic into a single model thus encapsulating different forms of analysis of performers' corporeality.

Key-words: music performance, classical pianists, Charles Sanders Peirce, Roman Jakobson, performers' corporeality.

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WHAT'S WITH THE NICKNAME? FORM AND FUNCTION OF SPORTS TEAM NICKNAMES

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Assigning nicknames to athletes and teams is a common practice in many sports, especially in popular team sports known to bring together wide and active fan communities, such as soccer, baseball, American football or basketball. Nicknaming is an important identitatry component of the sports ethos, acting as a symbolic resource that athletes, teams and their supporters turn to when defining and diffrentiating themesleves from others. Scholarly literature on nickname practices in sports has focused mainly on inventorying and categorizing nicknames of athletes (Skipper, 1984; Wilson & Skipper, 1990; Kennedy & Zamuner, 2006), rather than teams or on the racist and ethnic overtones of team nicknames (Jensen, 1994; Williams, 2006). In this paper, we seek to examine the structure and semantic function of nicknames assigned to the world's 50 most valuable team sports, as ranked by Forbes (2017). The analysis of the corpus revealed a nickname-mapping pattern, comprising more nicknames used either separately or concomitently, rather than a single nickname associated with one team. According to their structure, the analyzed nicknames are formed by shortening (e.g. Seattle Seahawks > The Hawks), abbreviating (e.g. Minnesota Vikings > The Vikies) or indexing (e.g. Boston Celtics > The C's) the official name of the team. Based on their origin and meaning, the nicknames were classified into categories related to color (e.g. Manchester City > Blues), toponyms (e.g. New York Mets > The Metropolitans), team behavior (e.g. Baltimore Ravens > Death on Wings) and animal imagery (e.g. St Louis Cardinals > The Redbirds). Besides the consistency of the nicknaming strategies, we can notice the power they have in activating a broader imagery build around brand team identity. Nicknames are an important identification mechanism supporting the 'we-ness' feeling of sport communities, since sports *per se* are mainly about 'questions of identity and identification' (Dunning, 1999). Thus, in this paper, we assess

nicknames potential not only as a descriptive function applied to brand identity, but also as a symbolic and expressive identitary function, fostering a strong sense of belonging to a team community.

Key-words: nicknames, sports teams, semantic structure, semantic function, sports brand community

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THE HARMONIZING POWER OF ROMANIAN POETIC LANGUAGE, BETWEEN MIMESIS AND CATHARSIS

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As one of the first arts, according Aristotle the poetry can be intuitively explained in terms *mimesis* and *catharsis*, by understanding that the mimetic expression of the words can be amplified by the effect of an emotional purification. Rationally, to clarify the genesis and the resonant power of the (poetic) language implies a transdisciplinary perspectives, justifying that: a) the contributions of semiotics, phonology and linguistic, neuro-physiology and biophotonics are explaning the mimetic dimension of the words by its sonorous *signifier*; b) the contributions of psycho-logics and psycho-analysis connected to literary hermeneutics are able to

explain how the mental images and thoughts are becoming emotional states by the "lighted" *signified* of the words. In this integrative way, the paper is acknowledging the assertion of *sufi* thinkers that our words are "sounds full of light". Such a perspective – (auto)referentially connected to the principles of Semio-Bio-Photonics and poetic authors' contribution – is able justify how the power of the words is generating BPL (bio-psycho-logical) healthy effects. By using the resonance of the old Romanian LUXONICS practices

Key-words: mimesis, catharsis, semiotics, living light, harmonizing resonance.

Writer Shanti NILAYA *is a Romanian poet and essayist, living in the city of Iassy, Romania. She successfully published books of poetries and essays in Romanian language. She is an independent scientific researcher into the field of language and signed studies in academic Romanian and International Journals and literary texts in humanistic publications, reviews of cultures etc. She is sustaining public conferences and book presentations, art exhibitions, mass-media dialogues and courses in the field of literary creation and spirituality, contributing in this way at the presence of semiotics in agora. Currently she is a literary-artistic secretary of the Romanian Association of Semiotic Studies (ROASS).*

THE NARRATOR'S STATUS AS AN ARRIVAL COGNITIVE POINT IN SENSE-MAKING EFFECTS: AN AGENTIVE PROPOSAL

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Why do we ask, for instance, for the *narrator* of 'The Name of the Rose' and not for the *narrator* of 'A Treatise in Semiotics' or 'Confessions of a Young Novelist'? This presentation discusses the idea that the 'Narrator's Status Problem' receives new insights by taking an agentive semiotics approach. Particularly, if we focus in the sense-making process of a Reader, the narrator can be understood as a peculiar sense-effect of that very process. Our proposal is that in reading a text we project a certain sense-of-reality if we believe that the universe of discourse refers to the actual world and project a responsible for the content: an author; whom, in principle, would have been found in this actual world. But if we believe that the universe of discourse refers to other than the actual world we project a sense-of-fictionality, projecting anyway a responsible for the content: a narrator; whom we do no expect to find in

the actual world. In this sense, the narrator is not a cognitive starting point but a construal (in Langacker's sense) point of arrival. This proposal takes in consideration the cognitive resources of agents and their objectives (agendas) in sense-making, makes emphasis on the relation noesis-noema in Husserlian phenomenology, and develops Daniel Hutto's hypothesis about the narrative practices we adopt from childhood.

Key-words: Narrator, Cognitive Semiotics, Sense-Making Effects, Construal.

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THE DEVELOPING OF INTELLIGENCE IN THE FIELD OF ROMANIAN EDUCATION

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Human intelligence has seen a process of transition from the stage of dominating the emotional-emotional dimension to that of the logical-rational component, as we learn from sacred writings such as Old and New Testament, Upanishads, or Bellagian Laws of our forefathers, sources of wisdom that occupies an essential place in the development of Human Knowledge. In the consumer society, the transition from rational-scientific to emotional-emotional communication has been made naturally, emotional messages being exploited today by psychologists, sociologists, marketing and management specialists. But, despite the tendency to mention the buyer in the area of naive-creed ignorance, all sciences have come up with a new paradigm of the communication process: the Energy-Vibrational-Informational (EVI) approach of human dialogue, detached from the technology horizon, on the (bio)photons emitted by human cells, which also the Romanian specialists are already beginning to recognize, by recuperating some old traditions of healing, (trans)communication, etc. Unfortunately, such approaches are almost entirely absent from university education. Similarly, from the formally

acknowledged need of trans-disciplinary education, there is no spiritual presence of some (inter) national personalities able to connect evolutionary reason with the principles of spiritualist creationism, for which the existence of a single God – a Creator who stands (semiotic) of man as "face and likeness" – is a truth that can not be bypassed by quantum physics, for example. In synthesis, the EVI approach becomes a condition of communication of the future, being the only approach that can develop holistic new skills, having behind not only a symbolic language, able to unify logical and emotional intelligence through the spirit. simple In this regard, the paper aims to demonstrate the role and importance of spiritual intelligence in the field of education, a type of intelligence that is already behind all the competences of the current occupational standards.

Key words: logical & emotional, consumer society, spiritual intelligence, EVI communication, education.

***Associate Professor Dr. Aurel Mircea NIȚĂ**, graduated of the "Politechnica University of Bucharest", is teaching at NUPPAS of Bucharest, is Doctor of Technical Sciences (intelligent robot management units) and in economic sciences – management specialization, where he introduced the energetic aspects of communication; he followed the BBC Journalism School, TV specialization, and Postgraduate Management Studies at the Free University of Brussels, the Solvay Business School, CEFORAE. He is the winner of the Romanian Academy Award for the a his doctorate paper. He was the director SOTI TV, of the National Authority for Calification, authorized consulting and trainer in manegement and communication.*

(META)PHYSICAL HYPOSTASES OF ROMANIAN COSMOGONY

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The intention of such a work projects the researcher's thinking at the heart of the archetypal intuitions about the birth of the world. Semiotically / diachronically assumed, such a path presupposes the recovery of the main motives of the Romanian cosmogony present in mythological: ● scenarios of the Romanian proto-archaic fund; ● rituals meant to reconnect Heaven and Earth into a unifying magical-mytical and religious practice; ● legends of a cosmogonic character present in the Romanian folk tradition, such as "Miorita" and " Legend of Master Manole" etc.; ● popular

creations that preserve the symbolism of the birth of the world in sculptures of wood, fabrics, ceramics, etc.; ● expressions of cultural creation, such as Eminescu' poetics, or the already classic philosophy of Vasile Conta, Lucian Blaga, or Brancusi's sculpture etc. All these roots of intuitive (meta)physical knowledge are today amenable to interpretation in terms of (astro)physics and modern cosmology, justifying the fact that our ancestors have always had the feeling of a right ontological-cognitive connection between man and the cosmos whose endlessness is born.

Key-words: mythology, cosmogony, folkloric tradition, cultural creation, (meta)physics.

Physicist Anca Vittoria NITOC *graduated from the Faculty of General Physics at the University of Bucharest (1996), after which she setted in Italy (1999) to complete his studies in the field of psycho-physics of the "thinking that heals", less approached in the country. In this sense, a series of (trans)psychology courses as "Operatore della Coscienza", "Tecniche di Biostimolazione", "Tecniche dell'Unione e del Risveglio" were followed at UPTER and "Istituto di Ricerca della Coscienza," who later exploited them practically in the framework of cultural-spiritual programs of human optimization. At the same time, she studied a number of aspects concerning the historical-archetypal connection of the Romanian people with the ancient Etruscan and Latin culture. At the interface of these preoccupations, one could find her current interest in the harmonic functioning of the various interpersonal communication networks with polyhedric properties, respectively the aspiration to unify physics with metaphysics in a doctoral program, scientifically interpreting the traditions of the Romanian cosmogony.*

ROLE OF MEDIA IN TERMS OF ANIMAL-HUMAN COMMUNICATION IN CATACLYSM ENVIRONMENT CONDITIONS
(BASED ON 13 JUNE FLOOD EVENTS IN TBILISI, GEORGIA)

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The flood of river Vere in Tbilisi happened on 13th of June 2015 was qualified as the most tragic natural cataclysm in Georgia of this century. It resulted in fatal ending for 20 people and for half of the animals of Tbilisi Zoo, which was the main area of the flood. On the next day after the flood part of the animals escaped from the cages to the main streets of Tbilisi (among them tigers, lions, wolves, bears and hippopotamus). The confusion and fear was mutual for the animals and the humans. My research topic focuses on the role of media in establishing the relationship between animals and humans in the cataclysm conditions. based on the semiotic (zoosemiotic, ecosemiotic) theoretical attitude, I want to analyze what was the cause of the misguidance in treating the animals during Tbilisi flood events and what can be avoided in general if the messages from the media will be accurate with dealing animal-human communication especially in the unsafe environment for the both parts. As the research material I will use the video and written sources that depict the variants and suggestions from the media provided during this confusion. From the theoretical part I will refer to:Hediger, Heini: *Wild Animals in Captivity*, 1950; Hediger, Heini *Studies of the psychology and behaviour of captive animals in zoos and circuses,* 1968; Candace Saunders-Grewe, *The Cincinnati Zoo Crisis: A Qualitative Content Analysis on U.S. Media Organizations' Framing of the Incident*, Baltimore Maryland, 2017;Timo Maran *Towards an integrated methodology of ecosemiotics: The concept of nature-text,* Department of Semiotics, University of Tartu and some other scholars from the semiotic studies of animal-human communication, role of media in forming the attitude towards the animals, the general supply the semiotic approach in media.

Key-words: animal-human communication; natural catalysm; role of media; zoosemiotics; providing information.

Mariam NOZADZE *is currently a student of University of Tartu, Semiotics, MA. My previous academic activities where conneted with Tbilisi State University, Georgia, where my interests first were taken by Classical studies, Latin and Greek languages, literature and history and then I changed my Major profession to English studies and finally my bachelor's degree was*

qualified as Bachelor of English studies 2007-2011. After that I pursued a Master's degree in English Literature, 2011-2013. As for the University of Tartu, Semiotics, where I study already a year I must say without any hesitation that all of the courses I am taking in Tartu are entirely productive experience for me. The studies of semiotic has widened my knowledge not only by applying semiotic approach to the humanities with the basic notion of comunication system of sign vehicle but also to see the crucial points in ecosmiotic and biosemiotic studies.



DESIGNING ADVERTISING STIMULI FOR EVOKING CONSUMERS EMOTIONS: A SEMIOTIC APPROACH

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In the last years, practitioners and academics considered emotions to play an important role in advertisements processing. The aim of this conceptual paper is to propose a semiotic approach for designing effective advertising stimuli to evoke consumers' emotion, in order to achieve communication objectives. First, we critically review emotion literature and discuss the main theories and models proposed by scholars. Second, we outline the role of the senses in emotions and emphasize that each sense (touch, hearing, sight, taste, and smell) can be stimulated to evoke consumers' emotions. Further on, we propose a semotioc approch for a better optimisation of advertising stimului starting from the fact that signs have to meet some specific requirements in order to trigger emotional response. In identifying such requirements we will evoke the Saussurian perspective as well as the Peircean perspective on signs. We conclude that scholars and practitioners can use a semotic approach to design more efficiently the advertising stimuli in order to effectively evoke consumers' emotions.

Key-words: advertising stimuli, emotion, semiotic, Saussure, Peirce.

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A SEMIOTIC APPROACH TO INTERCULTURAL COMMUNICATION
A CRITICISM OF THE POLITICS OF RECOGNITION

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This paper criticises relativist discourses in the context of European integration. It proposes a mereological semiotic approach to intercultural communication, regarding meaning as stemming from similarity, opposed to the common difference-focused text semiotic analysis of culture. First, I explain the undemocratic claims of cultural relativism, given its exaggerated emphasis on difference and misconstrual of identity. Second, I discuss some recent examples in the European context where such discourse justified isolationism (Brexit, Catalonian independence). The EU is experiencing an unprecedented influx of immigrants, as the USA did a century ago. In the context of rising racism and nationalism at the beginning of the previous century, and the massive wave of immigration thereupon, American anthropology and pragmatic philosophy have found cultural relativism as an argument to uproot racist claims from both the academic and public spheres. While driven by good intentions, relativism enforced an ideological concept of culture, which has been disseminated widely in humanist and social research. Recent research claims to falsify this ideological concept of culture. Also, from the point of view of human rights, it is politically dangerous. It exaggerates the role of cultural differences rendering cultures as incommensurable and cross-cultural communication as impossible, thus endorsing cultural identity as a basic need that must be respected even at the expense of violating human rights. Like in the USA a century ago, European integration narratives are constructed in view of such a notion of cultural

identity and consequent politics of recognition. Instead of supporting democracy, such discourse results in undermining democratic processes in the EU. I argue that grounding cultural criticism in the biosemiotic view of meaning phenomena as models avoids cultural relativism and its undemocratic consequences. This theory is contrasted to mainstream 20th century anthropocentric and language-centred philosophy and its corresponding theory of multiculturalism.

Key-words: semiotic modelling, culturalism, iconic turn, acculturation, cosmopolitanism, democracy.

Dr Alin OLTEANU *is a Post-doctoral and Associate Professor at Kaunas University of Technology. Since he completed his PhD in 2015 (Roehampton University), he has been at the forefront of the development of semiotic educational theory. His main research interests are semiotics, multiculturalism, digitalization and philosophy of education. His research has been mostly developing within the school of biosemiotics and he is interested in merging this school of thought with theories of learning stemming from education, communication studies and theory of knowledge.*

DOOR AND WINDOW/INTERIOR AND EXTERIOR THE SITUATION OF WOMEN IN SPACES

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It is known that women represented the interior while men represented the exterior according to the conception of the art and literature until late XIX.century. It is observed that the situation was'nt different in literal and visual works of other cultures that are considered to be the "Other" such as West and East, Christianity and Islam. In this work, the scenes in the film of "Aşk-ı Memnu" that was related to the Turkish paintings by Osman Hamdi, Namık İsmail and some miniatures etc. and the scenes in the film called "Sense and Sensibility" that are about the changes in Turkey according to Westernization, and the changes in Britain in the Postcolonial period are analyzed in the context of "The situation of women in spaces" by using signs.

Key-words: Door, Window, Space, Interior, Exterior.

Dr. Füsun Deniz ÖZDEN *teaches at the Istanbul University, at the Fine Arts and Ethnomusicology Departments. She gained her MA in 1992, entitled:"Ancient Greek Music in Anatolia and PhD. entitled:"The Analysis of Surname-i-Hümayun by Semiotics", in 2000. She gives courses as Ancient Anatolian Civilisations, History of European Art, Traditional Ottoman Arts: Ottoman Miniatures, Ceramic Art. The published papers: Özden, D., (2003), "Human Sexuality in the Otoman Miniatures", The History of Male-Female Sexuality and Fertility in Asia Minor (Today's Turkey), Özden, D., (2008),"Jewish Clothing as Otherness in Ottoman Empire",Transitions through History and Culture, Skopje.. and others. She did consulting of "Zeugma", Documentary film, 2001. She is direcor of Feyhaman Duran (Turkish painter) Kultural and Art House. She was vise-president of the Pessinus (The city of mother goddess"Kybele") Excavation. She has been vise-president of Istanbul Yoros Fortress Excavation.*

CONSTRUCTION OF ESSENTIALIST AND HYBRID IDENTITIES IN THE SOCIOCULTURAL SPACE
THE CASE OF REALISM AND CLASSISICM IN ART PAINTINGS

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In this research it is examined the way subjects are constructed in the socio-cultural sphere as identities. As it is proposed, identities have different ways of constructing themselves within the cultural context, one that is characterized by open-endedness, hybridity, interchangeability and change, and the other that is characterized by a "neurotic" attachment to an "ideal" and treated as an "essential" quality. Regarding the first case we can find examples in the way Nicholas Purcell and Peregrine Horden describe the pre-modern hybrid Mediterranean identities in their work "The Corrupting Sea", while regarding the second case we can find examples in contemporary culture as in the case of nationalism and identity politics that sustain the distinction that separates the different identities within the social and cultural framework. In the second part of this study it is also attempted to investigate how these two kinds of identity constructs (the open-ended, and the "essentialized") are constructed in visual narratives and more specifically in paintings through the rendering of Space and Time. For example, it is juxtaposed the way identities are constructed in the case of Realism, and in the case of Classicism as they both have

different approaches to the way they represent Space and Time. To investigate the abovementioned cases, we apply theories from psychoanalysis and discursive psychology as well as art theory and semiology.

Key-words: identity, neurosis, hybridity, discourse, art;

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ADVERTISING LOCAL CULINARY CULTURE THE SEMIOTICS OF SHOP SIGNS IN THESSALONIKI AND LIMASSOL

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Advertising gastronomic discourse is a multilayered cultural process. Panaretou (2002) reports that modern gastronomic discourse is of particular linguistic significance due to characteristic features like (a) foreign words, (b) neologisms, (c) unpredictable lexical conjunctions, and (d) metaphors. From an anthropological point of view, food consumption is undeniably related to memory and nostalgia, as food and smells have strong connections to images and memories. Nevertheless, in the advertising arena, gastronomic discourse struggles to promote itself since it both commercial and social. This is particularly evident in the case of translated advertisements. Advertising uses both linguistic and non-linguistic techniques to enhance the persuasiveness of its messages, as Danesi (2004) suggests. Using these

techniques, advertising has insinuated itself into modern civilization, covertly suggesting how we can best satisfy our personal desires and aspirations. Integrated into the wider arena of semiotics of culture, this study focuses on the ways local culture is being advertised in the privileged space of gastronomy through private shop signs in two cities, Thessaloniki, Greece and Limassol, Cyprus. Semiotic functions such as intertextuality and intersemiosis will be examined in synergy with graphic design, typography, language, image and color. Exploring similarities and differences, the study aims to provide insights into the semiotic practices used in commercial visual communication in the outdoor advertising of local gastronomic culture.

Key-words: gastronomic discourse, visual communication, linguistic landscape, typography, semiotics of advertisng.

Aspasia PAPADIMA *is an assistant professor in the Department of Multimedia and Graphic Arts at Cyprus University of Technology. She works both as a graphic design consultant and a graphic artist. Her work has been awarded in global competitions and shown at a number of international design exhibitions. Her research interests include typographic design, typographic rendering of the Cypriot dialect, visual language and technology, ephemeral design and vernacular typography, and urban graphic language. Her research work has been presented in conferences worldwide and published in international journals. She is the founder and coordinator of the Language and Graphic Communication Research Lab (www.lgcrl.com), founding member of the Cyprus Semiotics Association and member of Cyprus Association of Graphic Designers and Illustrators.*

Evangelos KOURDIS *is an Associate Professor of Translation Semiotics in the Department of French Language & Literature, Aristotle University of Thessaloniki. His scientific interests are mainly concentrated in the field of Sociosemiotics, Sociolinguistics, Language Ideology and Cultural Communication. He is vice president of the Hellenic Semiotic Society, Assistant Director of the AUTH SemioLab, member of the Hellenic Society for Translation Studies, and Review Editor of Punctum-International Journal of Semiotics of the Hellenic Semiotic Society.*

AN EMERGENCE OF MODERN ROMANIAN ART: TRANSPERSONAL PAINTING

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If the transcendence was manifested in traditional Romanian painting through the valences of ecclesiastical iconography mainly, we are witnessing more and more frequently in the recent period an unconventional phenomenon, which we might call – by a *mutatis mutandis* detached from modern psychology – the "transpersonal painting" (Stanciulescu 2018). This refers to the possibility of people without specialized arts studies to paint under "metaphysical inspiration", which allowed them technically and thematically to perform stunning artistic works, oscillating between purity and value performance. In the sequence of cases already known in the universal and/or Romanian history of the phenomenon, the authors describe in detail the personal aspects of such a "creative-pictorial semiosis", respectively the meanings of the public reception of this kind of amazing unconventional artistic creation in the country and abroad. Thus, the first and subsequent aspects of the "state of painting" are taken into consideration, the intuitive birth of the themes of the first paintings and her refinement in time, the initial strategies and technical modalities, the context, the finality and the reception of the produced works. Semiotic speaking, the signs of such exceptional artistic performances denote that mankind has begun to confront a new creative paradigm: the descent of the creative signs of Parnas in Agora, in the real world of humans.

Key-words: painting, transpersonal, intuitive resonance, semiosis, new paradigm.

Valentina PARASCHIV *(Iasi) – with the artistic pseudonym "Sufleţel Val" - less capitalized on the technical chemistry studies but more on the social field as an expert in programs for optimizing the life of disadvantaged people, an option based on the state of permanent "spiritual seeker" interested in frontier science, metaphysics, transpsychology. Thus, it was allowed to combine the techno-logical and meta-logical formation, following the academic courses of the University of Arts, but especially painting as she only knows: bringing Heaven to Earth.*

Robert STÂNGACIU *(Paris) has configured his personality at the interference of engineering education in the construction field, studied in Iasi, and the vocation of artistic culture stimulated by an old pictorial tradition, acquired through family spirits. Following*

this path, being in France for about 30 years, after he has trained his creative resources in entrepreneurial strategies on civil engineering field, the author has decided to return to the rewards that creative arts management allows, promoting values of Romanian pictorial creation.

"ONLY DIFFERENCES CAN RESEMBLE": SIGNS, SIGNALS AND CAUSALITY

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My main claim in this paper is that if communication through signs occurs in reality, it should be of the same nature of causality. From the ancient Greeks, we used to consider the relation between things based on a humanistic picture, in which things are similar or different. Similarity, for example, means to appear similar for a human observer. It was almost out of subject to ask how things can really be similar. I want to focus on the way how things can communicate through signals, and this is the condition of possibility of signs. We can use signs because there really are signals. Signals are real and material signs which make communicate the real things. In this sense, signaling is not different in nature from causality which is traditionally considered as a real relation. Both demand difference and distance, and both define time and space. In modern physics, the theory of relativity for example, in the philosophy of Henry Bergson and Gilles Deleuze, and the modern mathematics, one can find some efforts to consider a space-time in which things come to existence out of the relations of causality and signaling. In this vein, we can read Deleuze's statement in "Plato and the Simulacrum" where he says, "only differences can resemble each other". It is a real resemblance which is at stake here. So, it is not correct to say that things exist independently and then they are in relation of signaling or causality. These relations are part of the process of individuation, in which things take form. Therefore, causality and signaling are constructive.

Key-words: sign, signaling, causality, difference, similarity.

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such as Derrida and Deleuze. I published some books and papers in these areas, mostly in Persian, and I translated some philosophical works from English and French into Persian, included Derrida's Of Grammatology *and Deleuze's* Kant's Critical Philosophy.



GLOBAL SEMIOTICS AND SEMIOETHICS

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Following an ideal tradition that leading from Hippocrates and Galen and passing through John Locke finds its most rigorous formulation in Charles S. Peirce and subsequently Charles Morris (thanks specially to its commitment to the clarification of terminology), semiotics with Thomas Sebeok reaches the broadest vision ever as regards what to understand as a sign, presenting itself as "global semiotics". Today, as recognized on various occasions, semiotics can no longer be practiced without keeping account of a broad conception of communication. In Sebeok's view communication, or rather semiosis, coincides with life itself. Where there is life, there are signs, where there is life there is communication, in a single word there is semiosis. And what about human semiosis? In a global semiotic framework, rather than in terms of the vision perspected by Saussure's pioneering *sémiologie*, human semiosis is characterized as "semiotics" in a very specific sense. My allusion here is to the fact that the expression "semiotics" not only denominates the general science of signs, but is also used to name a special type of semiosis, that is, *properly human semiosis*. All living beings indifferently are semiosical. Instead, *anthropos*, the human being is a semiotic animal, that is, not only is the human being made of signs, not only are signs the condition for human life, not only do humans use signs, but they are capable of reflecting on signs, and this too occurs through signs. Such a capacity invests the human with the capacity for awareness not only as regards one's own life, but all of life over the planet. Consequently, this special propensity for the semiotic and not only the semiosic renders the human responsible in a manner that cannot be limited. If from this perspective limits have been placed upon the human in the course of history and still are, thereby reducing and circumscribing the human capacity for responsibility, this is no more than a pretentious demand. Limits in responsibility are not only imposed when a question of other nonhuman living beings. Through sophisticated and questionable distinctions made in terms of identity and individuality, these limits concern human beings themselves and are

limits placed on the human community internally on the basis of presumed "identities" and "differences", of forms of belonging alleged to be different. There is the one and the other, our group and other groups, our lot and them, and there is me and the other. In the light of global semiotics, precisely, *semioethics* reveals that these forms of separatism which inevitably end up becoming conflictual have no reason to exist. They are no less than deleterious, damaging, injurious for human life overall; even more radically, for all of life over the planet. Whomever works in semiotics, today above all at the level of global semiotics given the semiotician's totalizing worldview, whomever advocates semiotics especially in terms of global semiotics, has an even greater responsibility. And given the semiotician's claim to understanding all forms of semiosis, which means to say all forms of life over the planet, the semioticians's contribution to identifying the symptoms of illness and denouncing all that which produces them is no less than mandatory. In this sense, semioethics takes up and continues the task and the goal of one of the most ancient branches of semiotics in history. And here our reference is to *medical semeiotics*, mentioned at the beginning, as traced back to Hippocrates and Galen, at least. The proposal is to contribute to the well-being of semiosis, to the health of semiosis, which means to say to the well-being of life generally, ultimately to the end of improving the quality of life globally.

Key-words: global semiotics, semioethics, human semiosis, human capacity for responsibility, medical semeiotics.

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She has contributed significantly to the dissemination of Thomas Sebeok's work in Italy and of his global semiotics in particular. She has translated most of his books and has co-authored with Augusto Ponzio two monographs dedicated to his thought: ***Sebeok and the Signs of Life****, 2001, and* ***I segni e la vita. La semiotic globale di Thomas A. Sebeok****, 2002..*
She is the author of a number of books, including ***Sign Studies and Semioethics*** *(De Gruyter Mouton, 2014),* ***Victoria Welby and the Science of Signs*** *(Transaction, 2015),* ***The Global World and Its Manifold Faces*** *(Peter Lang, 2016); nelle edizioni Mimesis:* ***Altrove e altrimenti*** *(2012),* ***Riflessioni sulla teoria del linguaggio e dei segni****(2014),* ***Nella vita dei segni*** *(2015); in Mimesis International:* ***Challenges to Living Together. Transculturalism, Migration, Exploitation*** *(2017).*

TRANSITIONAL MULTI-MODES PRACTICES AS INFINITE SEMIOSIS

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What the author has termed the 'charged object' is pivotal to a notion of 'transitional multi-mode practices' (Pigrum 2009). The charged object is often, though not always a visual object that communicates either the immediate impulse for a work of art or, after a process of habituation and deferral, is interwoven with the work in hand. The 'reaching out for the 'charged' object is part of our 'looking- out' for what is before us in the world that stands forth in the order of both Gell's notion of abductive indexes of agency (Gell1998) and Heidegger's characterization of 'wonder' that 'provides no immediate or instrumental knowledge'(Kingwell, 2002). At another level this charge is an encounter with the gulf between the objects conventional signified and something hidden and unattainable in the sense of Lacan's objet a (Boothby, 2001) that as a 'locus of absence' continually draws signification into its orbit that, according to Lacan, generates the desire for a coincidence that can never be attained. The incommensurability this creates opens desire to what Boothby terms 'an indefinite range of objects and aims' that in their indeterminacy avoid definitive closure or what, in terms of art –making transitional practices, the author terms Das Gegenwerk (Pigrum, 2009, 2015) or the work towards the work that avoids definitive closure as the intersection between transitional practices and infinite semiosis.

Key-words: charged object, desire, *objet a*, abduction, agency, transitional practices, *Das Gegenwerk*.

Derek PIGRUM: *I am artist researcher based in Vienna (see Derek Pigrum home page for my art work and publications). My Teaching experience has been in the context of International education. In 2001 I was awarded my PhD from the University of Bath, UK for my thesis Transitional Drawing as a Tool for Generating, Developing and Modifying Ideas, Towards a programme for Education. Subsequently in 2009 I published the monograph Teaching Creativity: Transitional Multi-Mode Practices. I have published numerous articles in books and journals on the theme of transitional practices and creativity. In 2017 I was appointed Senior Researcher at the International Semiotics Institute Kaunas University Lithuania. At present I am planning a new book entitled 'The Wall Beside the Work' about the creative practices of artists and others. My present research is relevant to the growing field of serendipity studies and to 'agile project management'.*

COMMUNICATION, LISTENING, NONFUNCTIONALITY

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Communication has generally been understood in terms of messages transmitted from a sender to a receiver on the basis of a code. Since Saussure and his *sémiologie* and all those who have contributed to broadening semiotics as a field of enquiry endowing it with its current configuration (from Husserl, Jakobson, Bakhtin, Barthes, Peirce, Morris, Rossi-Landi to name only those authors more closely connected with our theme), communication has acquired far greater consistency. A noteworthy contribution has come to semiotics from philosophy of language. We have described the philosophy of language in terms of the "art of listening". To "want to hear" is one thing, to "listen" is another. For what concerns human signs this distinction is important. Interpreting signs requires "responsive understanding": *responsive understanding* implies *responsibility*, responsibility for the other. Communication thus acquires the character of *dialogue*, a dialogue in which the relation of otherness is essential. This is dialogue where *otherness* is not only the otherness of others, but also one's own otherness; where otherness is no longer connected with belonging, with identity, is not limited internally to a group, a community to the exclusion of another group or community. Listening is also *hospitality* without conditions and hospitality without conditions is the most important of human rights, what we have specified as the right to *nonfunctionality*. In the love relationship, in all its forms, in relations of friendship, if a question of true love, of true friendship, the point is that there is no self-interest, no profit, no gains. Each one of us wants to be loved for nothing, in one's complete nonfunctionality. This is something we all know well. Otherwise, we speak of false love and self-interested friendship. But un-self-interested love only occurs in the so-called "private sphere". Instead, in the "public" sphere what counts is functionality, productivity, self-interest. Hospitality for the "foreigner" is conditioned by one's capacity to be functional, productive, useful. From this point of view, there is no difference between the foreigner's condition today and the situation portrayed by Spielberg in the film *Schindler's List* where even the Jew was saved from the lager if useful, if included as a worker in Schindler's list. The semiotician Charles Morris,

in 1948, published a book titled *The Open Self* in which he hoped for the formation of open *communities*. Semiotics must proceed in this direction and contribute to recognizing the right to *nonfunctionality* well beyond the private sphere, to promoting nonfunctionality as a *fundamental right* in the sphere of the human. Even the right to life becomes the right to mere survival, to a life that can no longer be characterized as human, if it is not accompanied by the right to nonfunctionality. Nor can there be real communication without listening, without hospitality, without recognition of this fundamental right. Thus understood, semiotics and philosophy of language take on the form of a well motivated dissidence towards communication as it is generally understood and as it presents itself essentially on the international scene today under the denomination of "world communication" or "global communication".

Key-words: philosophy of language, responsive understanding, dialogue, otherness.

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*Among his numerous publications he has authored over a hundred monographs. The most recent include: **The Dialogic Nature of Sign**, Ottawa, Legas, 2006; **The I Questioned: Emmanuel Levinas and the critique of Occidental reason , Subject Matters**, special edition, vol. 3, 1, 2006; **Fundamentos da Filosofia da linguagem**, with Susan Petrilli, Petrópolis (Brasil), Vozes, 2007; **Semiotics Today. From Global Semiotics to Semioethics**, with Susan Petrilli, Ottawa, Legas, 2007; **Scrittura, dialogo e alterità. Tra Bachtin e Lévinas**, Bari, Palomar, 2008; **Lineamenti di Semiotica e di filosofia del linguaggio**, with Susan Petrilli, Bari, Graphi, 2008; **Emmanuel Levinas, Globalisation, and Preventive Peace**, Ottawa, Legas, 2009; **Da dove verso dove. La parola altra nella comunicazione globale**, Perugia, Edizioni Guerra, 2009; **L'Ècoute de l'autre**, Parigi L'Harmattan, 2009; **Rencontre de parole**, Paris, Baudry et Cie, 2010;**In altre parole**, 2011. **Fuori luogo. L'esorbitante nella riproduzione dell'identico**, Milan, Mimesis, 2012. With Susan Petrilli he has introduced the concept of Semioethics, now the title of an Italian monograph of 2003, **Semioetica** (English translation forthcoming) and of an essay commissioned by Paul Cobley for The Routledge Companion to Semiotics, 2010.*

RIVAL CODES IN SOME OLTENIAN ANNUNCIATIONS. XVIIITH AND XIXTH CENTURIES

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The rural churches in the northern Oltenia built in the XVIIIth and XIXth centuries by small nobles, priests and peasant communities move off architecturally and iconographically from the medieval models. There are neither materials, nor people able to keep their beauty. Nor financial means.
The painters, many of them peasants, do not minutely understand the coherence of the iconographic programs, therefore deviate from them. Mundane scenes appear in the frescoes. In some of these churches, *the Annunciation* is painted outside, on the eastern wall, above the sanctuary window. There is an uncommon place. In the vast majority of the cases, the churches from the above mentioned space and period are surrounded under the cornice by a series of arches. Under these arches, apostles, prophets, emperors, philosophers, sibyls are represented. *The Annunciation* necessarily has two characters: the Virgin and Gabriel. An arch hosts one character. What to do when two have to be represented? There is a code of decorative plastic in religious architecture which establishes some rhythms for the series of arches; there is a code of religious painting which establishes several types of representation for the Annunciation. To combine the two codes is not easy, constructors and painters have to determine the dominant code. The different solutions show how much artisans struggled to determine it.

Key-words: rural churches, religious architecture, Oltenian Annunciations, iconic images, visual communication.

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Irénée Marrou, Pascal Bruckner, Noël Burch, Bernard Cathelat, etc. He is the editor-in-chief of Cultures of communication / Cultures de la communication, a bilingual journal.

THE GENDER ON VIRTUALITY
SEMIOTIC ANALYSIS OF THE IMAGES THAT YOUNG PEOPLE EXCHANGE IN MEXICO CITY

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In the present work some practices of the young people are approached, deepening in the relation of the game and the corporal modification in the virtual communication generated through video calls, social networks and chats. For this, an investigation has been carried out with students in Mexico City and in this work a semiotic analysis of the images presented and consumed by young people is carried out. Therefore, we observe how gender and body are related daily in virtual relationships through discourse and images that young people show. These, linked to fashion, the canons of beauty and the consumption of "the masculine and the feminine", coming from the media and everyday life. The game with the technologies allows corporal modifications to achieve what is expected physically or discursively of each gender. You can see the practices expressed in areas of visibility and invisibility, linked to fashion, power games, pornography and the visual references used in communication technologies about the masculine and feminine. The body is no longer just connected to the screens but it has become a screen rather than a territory or a scene. The corporal, in terms of the transition zone, recreates its claim as a performance of the momentary individual in such a way.

Key-words: gender, body, images, virtual, technologies;

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HOW INFORMATION GETS ITS MEANING THE SOLENOID OF SEMEIOSIS AS THE LOGIC OF COMMUNICATION

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Peirce regarded Communication (or Rhetoric) as the highest and most important branch of his general theory of signs. In his late writings it is clear that semeiosis was considered the universal process of communicating a form from the object of sign to an interpretant, and human communication was seen just as a particular manner. We must understand the logical aspects of universal communication before we try to understand how human communities share information and produce meaning through a plethora of codes and languagens spreading throughout all possible physical channels. We propose here a logical structure for semeiosis based on Peirce's mature attempt to describe all possible aspects of sign and how them correlate do produce classes of signs. This structure has the shape of a solenoid and evolves in a botton-up flow connecting the ground of perception, at the botton, to the the sharing of meaning on the top. We will then give an exemple of how information derived from perception and experience flows around the several loops of the solenoid to become meaningful.

Key-words: semeiosis, aspects of signs, information, communication, meaning;

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DIGITIZATION AND THE PROFESSIONAL FIELD OF JOURNALISTS
THE TRANSFORMATIONS OF THE NATIONAL AND EUROPEAN PUBLIC SPHERE

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Smart industry technologies and digitization constitute the most dynamic market in nowadays in Romania, as well as the rest of the world. Digitization is a key factor of economic growth in the context of globalization. While legacy media industries have been radically transformed, the online media erupted in innovative forms of alternative communication and information. Nowadays, *mediated technoculture* promotes the spectacle, the subjectivity, the authenticity and the interconnectivity as the answer to the challenges of the public sphere. The present analysis is focused on the transformation that Romanian public sphere has suffered under the pressure of digitization as process. The second aim of the paper is to highlight the role assumed by journalists in this new stage of *fetishism technologies*. Digitization has effects on the configuration of the national and european public sphere, and in this process, journalists are the most important actor of change or of the status quo. The effects of digital labor in the Romanian media industry are present in the professional activity itself (professional practices, management strategies, labor organization, and employment) and in the journalist's professional imaginary. The proposed analysis will be a qualitative content analysis which will assess the relevant statistical data, media interviews with professionals and data provided by a questionnaire applied to journalism students and journalists.

Key-words: digitization, journalistic practices, mediated culture, public sphere.

Luminița ROȘCA, professor at the University of Bucharest, Department of Journalism and doctor of the Faculty of Letters at the same university, is proficient in the fields of journalistic discourse analysis, production in mass-media, professional culture and european public sphere. She is the author of various studies, articles and books. She has published at Polirom publishing house the volumes: *Mecanisme ale propagandei în discursul de informare. Presa anilor 1985-1995* (2006), *Producția textului jurnalistic* (2004) and *Formarea identității profesionale a jurnaliștilor* (2000), at Tritonic publishing house *La sphère publique, la démocratisation de la vie sociale et politique et les médias en Roumanie (2012)* and at LAMBERT Academic Publishing: *Building the Identity of Romanian Journalists (2013) (english version of Formarea identității profesionale a jurnaliștilor)*. She has been member and vice-president of the Board of Directors of Francophone schools network Réseau

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MULTIMODALITY, GENDER AND SOCIAL MEDIA

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Two major shifts mark the beginning of the third millennium: the gender quake' and the digital revolution. At the same time the notion of hybridity, fluidity of frontiers has been used to account for the progressive 'convergence' of media technology, producers and consumers activity (Jenkins, 2006). In everyday interactions, work or politics we witness after the late century's linguistic turn (Richard Rorty) the pictorial turn (W.J.T Mitchell, 1994) or reevaluation of images in history, semiotics, media studies, cultural studies and more generally in the digital world. The pictorial turn means a "mass perception", an obsession and collective anxiety about images and visual media , "a turn to visual images and visual culture within the realm of the intellectual disciplines especially human sciences" (Mitchell 2006).but also to a remarkable extent within the natural sciences (medicine, biology, physics, neuroscience). In the framework of visual methodologies (Rose 2001) picture theory (Mitchell 1994),visual culture (Mirzoeff 2005) and multimodality (Jewitt 2009; Kress 2010; Bateman 2017, etc.) we intend to show against the view of the "Fall of the public man" (Sennett) or "disengagement as the most widely played game" (Bauman) that: i) in the risk society "there are no by standers anymore" (Beck 1996) on one hand, and on the other that ii) the new practices and sensibilities constitute a "reflexive ethics of contextualization, challenging and participation" (Jenkins, 2006: 22) with the key words: convergence, collective intelligence, participation (ibidem). Multimodality – as an "inherently and intrinsically interdisciplinary cooperative enterprise " (Bateman 2017) derived from social semiotics that understands communication and representation as more than language attends systematically to the social interpretation of a range of forms of making meaning. Multimodality can, at least in part, be understood as a response to the demands to look beyond language in a rapidly changing social and technological landscape (Jewitt 2012). Our analysis based on the iconotext represented by photos and comments of women leaders in electoral campaigns provides an investigation in the field of multimodality and

discusses its relevance for researching digital data and environments. It defines multimodality in contrast to multimedia, it presents the theoretical origins in social semiotics, and its underlying assumptions and applies a number of concepts central to multimodality (semiotic resource, materiality, modal affordance, multimodal ensemble and meaning functions). Since the complementarity of semiotic codes and systems characterizes our daily contact with websites, Facebook, youtube etc. it is significant to adopt and develop the multimodality framework and increase empiricism in multimodal research (Hiippala 2017).

Key-words: social semiotics, multimodality, gender, digital environment, electoral campaigns;

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MEXICAN AGRICULTURE AS A GREAT SEMIOTIC SYSTEM

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This communication proposes a macro-model semiotic-discursive that we have called the Great semiotic system: The semiosphere of Mexican agriculture. We explain from the analytical categories of the semiotics of the Culture (Lotman) the participatory communication of development and technological innovation in the cases of the conservation of the ancestral cultural memory related to the cultivation of the milpa, that it contains heterogeneous elements such as maize, beans, chili, pumpkin and other food items, which constitutes a heterogeneous-homogeneous system. We also approach the production of plants and cactus as: Magueyes and Nopal, which are characterized by homogeneous monocultures. All this great agricultural system is developed in the towns of Xochimilco, Milpa Alta and San Gregorio in the south of Mexico City. These peoples retain their social and religious customs and traditions related to their agricultural activities. The study is carried out based on three areas: the ancestral knowledge, the scientific-academic knowledge and the technicians, which make up three Semiospheres. The existence of bilingual translator filters (Lotman) and the intersemiotic translations (Torop), these peoples have been able to survive in a world collapsed by transgenics and food imported from abroad. The purpose of the macro-model is to show the way in which the communities are self-eco-organized in order to not die their ancestral knowledge, their agricultural productions, traditions and customs are not to die, all of which constitutes a complex cultural context. Participatory communication for development and technological innovation will enable these and other communities to preserve their food, educational, sociocultural, religious identity, create forms of government according to their idiosyncrasy, reflect on the Agricultural development and its relationship with communication, with semiotics, with discourse and finally wondering what development and for whom development.

Key-words: Semiotic processes, communication for development, text, semiosphere, agriculture;

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Lines of research Discourse analysis, Semiotics of culture and Visual, Complexity and transdisciplinarity thought, violence and gender. Publications product of Investigations: Co-coordinator of the book looks critical to the complexity of the university violence, with Irene Sánchez Guevara, Fontamara Ed. "The discursive production around homosexual marriage: a struggle of resistance in discourse and society magazine." (Des) Courtesy and argumentation in the discourse of politicians (relations Mexico-Cuba) "in Coautoria María Eugenia Flores Treviño, In journal texts in process, Stockholm, University. "Intersemiotic Translation from Rural/Biological to Urban/Sociocultural/Artistic; The Case of Maguey and Other Cacti as Public/Urban Decorative Plants." In co-autoría José Cortés Z. Journal Reason and Word, (Revista Razón y Palabra). SNI Level 1 researcher member of the National Research System (CONACYT) in México. Her work focuses in discourse analysis and semiotics of culture, visual semiotics.

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CONSTITUTIVE VALUES OF ROMANIAN EXCELLENCE: A SOCIO-SEMIOTIC ANALYSIS

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There are two convergent discursive directions regarding the self-perception of the Romanians: the transgression of norms and non-failure in imported institutions, most of them seen as fundless forms. Both directions in fact point to a focus on the value of Romanian excellence that is always under different alienating pressures. Both directions have originally played a significant role in preserving purely spiritual

values, and both are now the origins of Romania's accelerated demodernization. The values we are considering as constitutive of Romanian excellence are: the centering in *illo tempore*, and the non-historical character of values and the consciousness of cosmic life. The two semi-semiotic positions allowed history to be seen as a meeting with the Non-Fate, while the true, Transcendent Alterity was seen outside of history. The emptying of the contents of modern instruments and foreign law rules – seen as alienating – was proof of confidence in the Other Kingdom. The double spiritual and worldly discourse, faced by secularized processes, led to self-contempt as epigon and the other as alienated. The rediscovery of the inner sacredness and the (re)spirituality of relation with otherness can be ways of access to post-secular modernity.

Key-words: alterity, Romanian excellence, identities.

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COMMUNICATION PROCESSES AND THE TRANSFORMATIONS OF LOVE
ONE TRUE PAIRING PHENOMENON IN THE NYAH! FANFICTION COMMUNITY

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Love relationships, or the *One True Pairing* phenomenon, in the productions posted on the *Nyah! Fanfiction* virtual community are the object of this paper. Guided by the question "to what extent do the stories created in the community, which contemplate love relations, update the various modes os love; and, furthermore, how the community interactions involving these stories can contribute to the such transformations?". Thus, with the purpose of explaining how the various modes of love are updated in stories – categorized by the community as *romantic* –, and to evaluate the extent to which this community is configured as a Community of Inquiry, we analyze five stories, selected from those posted between 01/01/2017 and 31/03/2017, applying the precepts of Content Analysis (according to Bardin) and the modalities of live relations proposed by Giddens. Reflections on the concept of Community of Inquiry, tied to the *pragmaticism* proposed by logician Charles S. Peirce, as well as Giddens'views on the transformations of intimacy in the contemporaneity permeate the analyzes. Among the results, we can emphasize that the romantic stories heavily use elements of *passionate love* and *romantic love*; and even when they approach *modern* relationships, they borrow traditional romantic concepts as dating and marriage. Reflecting on the possibilities of transformation of beliefs, conceptions and habits referring to love, operated by the community – both by its interaction processes and by its literary products – constitutes the importance of this research.

Key words: Fan Fiction, Community of Inquiry, Love, Content Analysis.

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Y U HAVE PR CRISIS?
HOW ONLINE MEMES REFLECT CRITICAL PR EVENTS

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The current paper explores public response to organizational and public relations crises through the production of humorous photo-based online memes. Social media has significantly changed not only the way crises management experts prepare and manage crisis, but also the way the public responds to crises (Liu et al, 2015; Utz et al, 2013). Scholars (Coombs, 2014) have tried to understand why some events are so appealing for the public and trigger strong emotional responses, while others seem to pass unnoted. Although some studies show that public response to a crisis depends on it's gravity (Jin et al, 2014; Coombs, 2014), the issue requires further investigation when looking at social media storms created around critical PR events. During times of crisis, humorous user-generated online posts circulate at the same time as professional journalistic reports (Rintel, 2013), with the key role of social commentary (Knobel & Lankshear, 2007). Memes can serve the function of reinforcement humor (Meyer, 2000), pointing out benign violations of norms (Warren & McGraw, 2015). We propose an investigation of meme production about prominent PR crises such as Pepsi 2017 and United Airlines 2017, which have been the object of a strong outpour of humorous online memes, including cross-over Pepsi-United memes (due to close occurrence of the events).

Key-words: crisis communication; public relations; photo-based online memes; humor.

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MAKING A CASE: DOCUMENTARY AS ARGUMENTATIVE RHETORIC

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In the difficult theoretical landscape on documentary cinema, this paper proposes an understanding of this genre from a communicative approach. Leaving aside aesthetic characteristics and purposes, the paper starts from thintuition that documentary films are, typically, an attempt to make a case about a subject. Theoretically, this intuition can be translated into the realm of contemporary theories of argumentation, with their strong roots in the work of Chaim Perelman and Lucie Olbrechts-Tyteca, The New Rhetoric. For instance, if we take the pragma-dialectical approach to

argumentation as a reference point, a documentary film should be conceived as an effort to convince a certain audience of the acceptability of a standpoint. In this attempt, various rhetorical opportunities are to be exploited - some stemming from the subject and its situation, others from the filmic medium. In this regard, the paper emphasizes the rhetorical nature of documentary cinema and its use of multimodal argumentation, in relation with various subgenres and typologies of documentary. If some subgenres are purposefully persuasive, in other cases, such claims would be at least bold, if not unrealistic. Nonetheless, through a critical case study, the paper explores the second scenario, taking an example from observational cinema, a genre apparently at odds with persuasive finalities. The paper analyses in depth how various editing techniques and metaphorical devices employed in Titicut Follies (1967) are indicative of a persuasive attempt and can be reconstructed as elements of multimodal argumentation where various rhetorical choices are mobilized. The paper concludes with a discussion of what it means for the spectator to take a critical position towards this persuasive attempt – i.e. to resist persuasion – and discusses the relevance of this approach to the broader debates on the assertive stance of the documentary cinema.

Key-words, documentary film, argumentation, persuasion, applied communication.

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HYBRID ASSEMBLAGES OF ART AND COMMUNICATION
A CASE STUDY OF DAN PERJOVSCHI PERSONAL FACEBOOK PAGE

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We live in an era characterized by the development of online media as networks (Castells, 2009) and tools of communication power, of a new convergence culture (Jenkins, 2006), able to dislocate spreadability (Jenkins, 2013) and patterns of global media flow of information. A new communicational landscape, entitled "Mediapolis" (Silverstone, 2007) or contemporary "Mediascape" (Appadurai, 2010), offers enormous potential of expression for a complex corpus of works of art, conceived also as virtual communication tools. Taking as point of departure the Actor-Network Theory of Bruno Latour (2005) and John Law (2007), I aim to analyze how the socio-technical assemblages within the confines of the Facebook page of Romanian visual artist Dan Perjovschi are articulating, multiplying and blending meaning, multimodal, textual and visual information in an accelerated process of civic and political interpellation. The methodological approach is the assemblage socio-semiotic analysis developed by authors like Bruno Latour (2006) and Jean-Paul Fourmentraux (2015). The corpus is structured on three dimensions: artistic, communicational and civic socio-technological assemblages (visual and textual posts of street art and artistic and civic interventions), hosted by civic virtual artist Dan Perjovschi, within a two years period of time. Can be described the Facebook assemblage as a hybrid socio-semiotic mechanism of solidarity?

Key-words: Mediascape, Facebook Socio-Technic Assemblages, Actor-Network Theory, Spreadability.

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COMMUNICATION BEYOND THE GRAVE:
RUNES, PEIRCEAN SEMIOTICS AND JAMES FRAZER'S SYMPATHETIC MODEL OF MAGIC

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For far too long, runologists have claimed subjectively that "magical" or "non-magical qualities" are associated with runic inscriptions. This has led to academic wars between so-called "imaginative" and "skeptical" runologists. The reason, however, for such hostility is merely because they have presented no objective framework for what constitutes "magical communication". In this presentation, I hope to shed light on what might constitute as "magical" or "non-magical" communicative acts in runic inscriptions. While I do not claim that this model will provide a blanket framework for determining if magic was intended in every single runic inscription, it will serve as a springboard for future analyses regarding inscriptions involved in such magical or religious settings. I will first begin by explaining that we need a more holistic approach the field of runology. Once this approach is adopted, we can then take into consideration what constitutes a complete sign. If the runologist only provides an analysis of the inscription itself without taking into consideration the place of deposit, the material on which it was carved, the surrounding iconography, etc., their conclusions can reach no further than a degenerate third—was it placed in a bog? Was it left in a grave chamber? Does it end with the formula *alu*? Are the images surrounding the runes rooted in earlier contact with the Sarmatians? These are extra-linguistic communicative clues with which the runologist and the semiotician must take into consideration. Once a complete sign has been established and understood, only then can one apply Peirce's *icon, index* and *symbol* to Frazer's *law of similarity* and/or *law of contagion*. I will then discuss the nature of the Björketorp inscription (DR 350 U) and show how it fits into the models of Peirce, Sebeok and Frazer.

Key-words: runology, magical communication, Frazer, Sebeok, Peirce.

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UNIFYING ARCHETYPES OF ROMANIAN FAITH: FROM THE MI(S)TIC INTUITION TO QUANTUM RATIONALITY

Father Adrian SINGUROV
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The unity of faith of the Romanian Spirit became a truism, taking into consideration that the monotheist vision of our Getae-Dacians ancestors sustained their integration into the spirit of Christian religion. The way of this natural identification had as common beliefs some conceptual-ritual archetypes, which prepared the presence of Sacred Love into the world. From the integrative perspective which theology / metaphysics allows, among such archetypes we could mention: ● the power of the Light-Word generating the world, which the "belagine laws" are justifying, by connecting the mythology and the modern cosmology; ● the healing power of the human word, connecting the light and the sound by a biophotonic / luxonic modern science; ● the tradition of lighting the living-fire or/and its reception from the uncreated energies, as our thracian-dacians priests still can do; ● the therapeutic effects of the pray and post, which the integrative medicine are already justifying; ● the integrative principles of isihasm, of solitary or in communion meditation which the religious rituals are promoting, etc. The fact that all these aspects are able to be scientifically explained prove the apparition of a New Paradigm – not separating anymore the unity of knowledge and of living – which, in author's terms, could be named QUANTUM ORTHODOXIA.

Key-words: faith, Romanina traditions, symbolic rites, spiritual unity, quantum orthodoxy.

Father Adrian SINGUROV*, a bachelor in theology and law, has developed a modern integrated vision on faith and religion in which science is directly participating in the interpretation of the orthodox symbolism from the lens of quantum physics. Father Singurov has an intense promotional activity in this regard by sustaining numerous lectures and talk shows that support the values of Orthodox Christianity connected to the Romanian science, with the aim of assuming and channeling some important references of the Romanian spirituality.*

THE VERBAL LANGUAGE, FROM SACRED TO PROFANE AND BACKWARD: AN ESSENTIAL EXPLORATION OF THE ROMANIAN SPIRIT

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The approach of the complex relationship between the divine and the human, between the sacred and the profane involves a holistic semiotic analysis, in which the part stands for the whole, allowing for behind a few key-symbols to place an entire universe of meanings: The Adamic Fall of the Divine-Language Archetypes, the recovery of a "righteous matching of names-things" through the motivating function of the language (as the old language of our ancestors was), the loss of the natural power of language (*phusis*) at the expense of an arbitrary / conventional language (*thesis*). Such loss is similar to that of the desecralization of the non-verbal symbols that modern society still uses, but with deliberate degradation of their degree of iconicity and similarity of the sacred by referential distance. A number of examples can be given in this regard, starting from those of the words that have lost their persuasive inherent force, through resonance signifier uttered, such as the symbol of the cross, which it was signified perverted. In conclusion, the historical shift from the symbol to the sign, specific to the modern society was doubled by a loss of communion in language and implicitly of the bio-psycho-logical balance state that all the original forms of symbolic language were able to generate to the receiver: especially through the substantial and meaningful presence of the signifier and the rich content of the signified information. As a result, the desire to overcome the conventionalist and contractualist tradition of the symbolic language – through moving from a profane human nature regarding the using of the symbol, to a resacralized one, especially through the awareness of the harmonizing power of non-verbal symbolic language – is a the major paradigm of our time: the itinerary of the specific human and implicitly Romanian spirit, marked by the proximity of the *experience → knowledge → creation* and the unification of three universes of complementary manifestation – *Theology, Philosophy, Science* – resulting a decisive increase in frequency.

Key-words: symbolic language, iconicity, desecrate, motivation, interdisciplinarity

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EVERYBODY SEE DIFFERENT THINGS, AND EVERYBODY KNOWS IT
SCHEMATIZATION AND INDETERMINACY IN FACIAL DEPICTURES AT THE ROCK ART SITE OF BELLOWS FALLS, VT

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From a case study of the stylized depictures of anthropomorphic faces, featured at the Algonquian rock art site at Bellows falls in Vermont, this paper explores the reciprocal determinacy between openness and identity in schematized portrayal art. During the presentation, I aim to demonstrate that the aesthetics vectors that modulate the discernible particularity of the individual faces can be archeologically conceived as a trace of a deliberately curated amplification of the figures capacity of eliciting highly personalized interpretants. By designing faces in such a manner that they successfully were agreed as resembling no one, they came to afford acts of identification linking them to a multitude of someones', meaning that every visitor was offered the possibility to encounter her or his own ancestors, mythological referents or reflected selves as depictured on the cliffs. Moreover, it is asserted that this crafted and continuously managed tension between readability and indeterminacy came fertilize the imagery´s symbolic denotata. That everybody saw different things, and that everybody knew that so was the case, made the face motif sign that, by convention, referred to the bilateral recognition of the self and the Other in meaningful perception.

Key-words: Archaeological semiotics, Rock Art, Schematization, iconicity, Philosophy of the face.

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THE SPIRITUAL INTELLIGENCE AND THE NECESSITY OF IMPROVEMENT THE OCCUPATIONAL STANDARD

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The paper is shortly describing the evolution of human intelligence and the scientific theories connected to this process. The author introduces the concept of "spiritual intelligence" (Niţă) from the perspective of its characteristic elements. The human practice developed so that human actual mind became able to overpass its own limits of knowledge. Through the results of modern scientific researches, the quantum physics and "quantum mind" forced essential changes inside all the sciences and their (sub)branches, and inside the religion too. Consequently, the only synchronized approach with quantum physics is the trans-disciplinary one, supposing the assumption of the "levels of reality" concept. Starting from here, it results the necessity for improving any type of occupational standard, by introducing the type of "spiritual intelligence" accorded to different human competences and occupations. Acting in this way, the Romanian professional occupations / qualification and not only (European, Oriental etc.), could regain the spiritual dimension which in archetypal times they had.

Key-words: trans-disciplinary, types of inteligence, spiritual inteligence, quantum mind, management.

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SEMIOSIS AND SEDIMENTATION. FROM THE TRANSLATION OF CULTURE TO THE CULTURE OF TRANSLATION

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Contrary to a persisting tradition within semiotics, translation is not identical to, or an aspect of, the semiotic act as such, but, as I have argued elsewhere (Sonesson 2014, 2017), it is a very special semiotic act, to begin with because it a double act of communication, and because the two acts involved are connected in a way which underlays specific constraints. Like all semiotic acts, nevertheless, translation presupposes, and gives rise to, processes of accumulation, as was observed by Lotman (1976: 1979). Using a phenomenological term, these processes have also been termed sedimentation (Husserl 1939; Sonesson 2012). Elsewhere, I have argued that it is the presence of such processes of sedimentation, and their accumulated results, which accounts for the difference between biological and cultural evolution (Sonesson 2016). Throughout history, there have been movements of translation which have changed its course, for instance the translation of Greek philosophy into Syriac, Pahlavi and finally Arabic from the 2th to the 10th century, as well as the retranslation of this accumulated knowledge into Latin in Europe during the late middle ages and the Renaissance (Gutas 1998; Masood 2009; Freely 2010). Although its direct impact was minor in comparison, the great endeavour orchestrated by Fray Bernardino de Sahagún to translate the Aztec culture, literally, from Nahuatl into Spanish, but also more metaphorically in terms of pictures, deserves to be counted as such a historical event (See Sonesson, to be published). Translation is a factor in the building and rebuilding of culture. A deeper analysis of such semiotically pregnant occasions should help us go beyond the negative idea of translation as being (merely) a deformation current in semiotics since the setting up of the Tartu school model of culture (Lotman et al. 1975). In my discussion of translation (Sonesson 2014, 2017), I argued that Jakobson's (1959) so-called "intralinguistic translation" was of a quite different kind, but that that were parallels, although rather convoluted ones, between translation proper and his "intersemiotic translation". This poses the question about the historical impact, in terms of sedimentation, of the "translation" between different semiotic resources.

Key-words: culture, translation, translation of culture, culture of translation.

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*Göran Sonesson also initiated Lund University's doctorate in semiotics programme which formally started in 1998. His research interests include general and visual semiotics, the semiotics of gesture, linguistics, the semiotics of culture and, more recently, evolutionary and developmental semiotics. He has authored and co-edited a number of books, including **Human Lifeworlds: The cognitive semiotics of cultural evolution** (2016), **Le Groupe μ. Quarante ans de rhétorique – Trente-trois ans de sémiotique visuelle Sous la direction de Maria Giulia Dondero et Göran Sonesson** (2010), **Pictorial concepts. Inquiries into the semiotic heritage and its relevance for the analysis of the visual world** (1989), etc.*

THE POTENTIAL OF SENSES OF HUMOR IN MEMES OR "ALTERNATIVE" CARTOONS: A COMPARATIVE ANALYSIS

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The potential of senses of humor deriving from cultural media production is the object of this study. In these productions' specificity, the cartoon inserts itself as the most traditional printed journalistic genre. Its most contemporary version emerged from digital media: the meme or "alternative" cartoon. Taking the printed journalistic cartoon for parameter, the arising question is: where are the boundaries between reflective, corrosive, desacralizing laughter, as inherent to the printed cartoon, and the laughter that comes from the cultural manifestations of digital media? To what extent do the latter ones maintain cartoons' transgressive character

and contribute to critical and reflective thinking beyond mere entertainment? Considering that we are dealing with sign or language systems, whose degree of interpretability is embodied in the materiality of these productions of hybrid nature, it is the purpose of this article to verify the nature of laughter arising from alternative memes or cartoons, when compared to the printed cartoon. The contemporary political arena is the setting or context for this study, more specifically the current American president, Donald Trump, and his relationship with the "other." Maffesoli's ideas concerning the transfiguration of the politician, as well as Todorov's on otherness, support contextual reflections. Bergson, Propp and Bakhtin sustain the humor and laughter approach; Jenkins is required to address the peculiarities of memes in the face of culture of convergence; finally, Peirce's semiotics are chosen in order to examine these productions as language. We think that the proposition of ways to explore the potential of humor inscribed in these contemporary media cultural productions can contribute to reflections on critical thinking.

Key words: Production of meanings, Humor, Policy, Meme or "Alternative" cartoon, Printed Cartoon.

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THE ARCHETYPE OF LIGHT IN ROMANIAN SPIRITUALITY: A TRANSDISCIPLINARY APPROACH

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(In memoriam Aritia D. Poenaru)

The transdisciplinary virtue of semiotics to unify different (meta)physical languages – assumed as specific "SIGNS OF LIGHT" – represents the "metalanguage" of this paper. The author is spiritually postulating that the COMPLEX LIGHT is permanently present – in different manifestations – on the vertical descending from Sacred Hierarchies & Cosmic Beginnings to the horizontal level of Human History (cultural languages) for turning back – humanly sacralized – inside the Primordial Origins. Diachronically looking the human history, the author propose another semiotic hypothesis: by similarly following the archetype of the verbal language, all the other human creative / cultural languages passed from a "sacred" / motivated stage towards an unmotivated / "profane" level of expression. The synergy of BIO-SEMIO-PHOTONICS is able to clarify the paper's "language object": creative thinking and communi(cati)on, (pr)axiological signs of different cultural products. In this way, the PROJECT "ARITHEA" concerns some essential domains of human creativity, such as: scientific research and integrated education, health and ecologic food, unconventional energy and "bioluminescent architecture", stimulating artifacts and "living light" arts. By proposing an originally know-how able to optimize the human wellbeing, the author reconsiders an essential function of semiotics, as theory and method: to descend it in AGORA for promoting a more harmonized individual and social life. In this way, the human being will became again able to turn back, more spiritualized, into the PARNAS of another world, pulsing somewhere and somehow specifically in this infinite universe. Some of the main directions of this integrative project are implicitly present into the frame of the ROASS PANEL, by sustaining the human creative becoming from traditional "symbolical languages" to the modern "conventional languages" and, finally, the trans-modern stage of an integrative "harmonized language".

Key-words: transdisciplinary, semiotics & biophotonics, "living light" signs, synergy of communion.

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THE EMBODIED EXPERIENCE OF HEADBANGING HEAVY METAL RIFFS
AN INTERPRETATIVE PHENOMENOLOGICAL ANALYSIS

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Starting from the rhythm styles of metal music and embodied feelings of meter and groove, we aim to capture and analyze the meanings associated with the motion of headbanging in heavy metal riffs. This study will explore what these movements mean to listeners and how these generic meanings have come to exist. Participants were exposed to a 6.08 min headbanging riffs selected from 10 top headbanging songs (listed by various metal websites); participants were invited to listen (using headsets) the selected riffs and to speak out their mind as they listen (externalization of the internal dialog). At the end of exposure they were invited to narrate their experience using a narrative written input. All interviews were videotaped for indepth analysis. For the current study a convenience sample of 6 participants was used (3 males, 3 females), aged between 20 and 40 years. The present study employed the interpretative phenomenological analysis (IPA), a qualitative approach that combines the dedication to understanding the lived experience of the participant. Verbatim transcripts of the interviews served as raw data for the study. The envisaged results highlight the emboddied experience of metal music listening, linking the spontaneous internal dialog with the post-exposure meaning-making process.

Key-words: headbanging, metal music, meaning-making process, IPA.

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HYPOSTASES OF SYMBOLIC LANGUAGE IN MODERN ROMANIAN PAINTING: FROM TRADITION TO INNOVATION

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The Romanian pictorial classicism has cultivated a symbolic language from which the archetypal thematic elements, developed on two artistic directions: ● the iconographic painting cultivated the already secular tradition of the Byzantine church painting, but enriched with notes specific to the Romanian space; ● the 19-th century laic painting, especially influenced by the Paschalist Enlightenment, has promoted an excellent return to cosmic nature through Grigorescu's ambiance or Andreescu's environmental-landscape works through his academic portraits with his folk roots Tattarascu, etc. The artistic avant-garde of the 20th century brings new

configurations in the Romanian plastic manifestations, through original interpretations of the works and redefining the creation of the pictorial style. Thus, a new perception on the real or abstract elements of the environment is promoted, the way of reading the popular artistic tradition is changed through a combination of natural elements with spiritual elements. The development of the theoretical thinking and the practice of artistic experimentation allowed the epoch creators to oscillate between figurative and abstract. An integrative reference for the meaning of these metamorphoses is the work of Ion Țuculescu, who does not forget to evoke plastic customs, customs and rituals of ancient history, folklore motifs and symbols transposed into a stylistic vision of the meaning of existence. The artistic evolution of the painter allows us to identify three creative phases: the folkloric, the symbolic and the totemic phases in which the artist revaluates elements of the folk culture (the cosmic tree, the trimmings or the solar totem) with metaphysical and mystical meaning. Moving gradually from an expressionist approach of reality to representations with symbolic-abstractionist tendencies, the artist becomes the less natural exponent of the merging of cubist geometry with elements of nature, preserving in the matrix the merging of affective sensitivity with the meanings of the Romanian archaic spirituality.

Key-words: modern painting, historical roots, avant-garde, Tuculescu, stylistic unity.

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SEMIOTIC AND SYMBOLIC IN AND BETWEEN REALITY AND DREAM

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Projecting the triadic sign in theory onto the semiotic square, its elements – representamen, object, interpretant – acquire four differing relations within the anthroposemiotic; those of nature and culture, i.e. our bodies and surroundings, and those of awake and asleep. i.e. our daily consciousness and our dreams. By extension, the sign as such has four different semiosic dimensions, in each of which it has different modes of being a sign or, has different relations as regard its sign-ness – the characteristics of something's quality of being a sign of something for someone in some place. Semiosis proper or acknowledged being, abstract thought etc. in the human subject happen only when awake and yet we spend about a third of our lives asleep and perchance dream of and exist in realities indistinguishable from our daily being, albeit these realities are often immensely different from awake reality. This raises questions concerning the organizing principles – the semiotic – of our abstract minds afforded by language – the symbolic – in the wide sense. Primary and secondary modelling systems are not rigidly hierarchic but are in cases interchangeable as in the case of dreams as opposed to reality, both participating in the construction and comprehension of the other. Hence, the four-dimensional model of the triadic sign as constituted in the signifying process defined by the intermingling of the semiotic and symbolic protruding from one dimension to the other may open new aspects to our understanding of ourselves as well as our (un-)natural surroundings i.e. culture; the latter of which is functionally and structurally analogous with the human intellect and isomorphic and isofunctional as regards their respective symbols and systems shaped and formed by them.

Key-words: sign-ness, consciousness, dream, semiotic, symbolic.

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SEMIOTICS AND COMMUNICATION

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The field of semiotics is very broad: it is a subject that is found in many sciences, with different methodological approaches and new references to the relationships it establishes with different types of fields of thought: communication, linguistics, information science, psychology, sociology, social psychology, public criticism, theatrical criticism, epigraphic analysis, study of legends, same documentation techniques and other sciences .Semiotics and communication therefore meet under certain conditions, linked to a complex history. Over the course of the rewriting of theoretical bodies, these two constructs have acquired the quality of entities that can be linked or opposed. However, behind such a gap lies an invisible but inevitable debate about what we can know about meaningful practices. Let us force the line. On the one hand, SICs, who intend to make the communication process, in all its concreteness, an object of knowledge question, explicitly or implicitly, the status of semiotic analysis. On the other hand, semiotics, determined in its history by the deontology of linguistic discourse, is astonished by the liberties that communication researchers take with what seems to many the canon of scientific rigor.

Key-words: semiotics, communication process, semiotic analysis.

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SHIFTED COMPREHENSION AND ITS COMMUNICATIVE MEANS

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Semiotic means of communication are interpreted at diverse cognitive levels. Together with conventional signs interpreted at the conceptual level of the mind, there are communicative means that suppose the interpretation not in a system of logical concepts, but by infralogical (by Piaget) ideas, perceptual and sensorial images, as well as by projective schemes of subject's moving and affective reactions (emotions). Accordingly, communicative means differ depending on the level of psychic interpretation to which they are oriented. Particularly, in the field of visual communication, the ideograms can be defined as pure conventional visual signs interpreted in the norm at the upper conceptual level of the mind. Unlike them, the pictograms are the visual signs that in the norm are related to lower, infralogical level, where a scheme of recognition of a represented object is actualized. One can speak also on perceptograms stimulating formation of perceptual images of represented objects – as in cases of diverse pictures. It is possible also to distinguish the sensograms as visual indexes stimulating certain synesthetic quasi-sensorial images. These levels of visual communication can be extended to other cases. One can generally distinguish between ideographic, pictographic, perceptographic and sensographic levels of interpretation depending on a level of psychological processes that must be actualized by one or another communicative means. Each of these levels can be a ground, where not only a direct impression from a presented semiotic means is formed, but also a shifted comprehension of some represented by these means objects is created. Thereby, such shifting of the mental image, as its referral to the object hidden from the direct perception, is also realized by the psychic processes of various levels. There are a shifted understanding, a shifted recognition, a shifted perception and a shifted sensations that are related to cases of ideograms, pictograms, perceptograms and sensograms, correspondingly.

Key-words: shifted comprehension, levels of interpretation, infralogical images.

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"Semiotics. Outlines of its history and theory" (2017) (in Russian) and "Spatial modelling and semiotic means" (2017). He has published also a number of articles on semiotics (in Russian and in English.) Tchertov is also the participant of a number of congresses and conferences of IASS/AIS and of IASSp/AISE.

LEGITIMATION STRATEGIES ON FACEBOOK THE CASE OF THE 2016 ROMANIAN PARLIAMENTARY ELECTIONS

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Using critical discourse analysis and pragamatic discourse analysis, this paper examines the use of (de)legitimation strategies and strategic narratives in online political discourse. The analysis focuses on the campaign messages posted by the leaders of the main Romanian political parties on their Facebook pages during the 2016 Romanian parliamentary elections. Firstly, the study investigates the way politicians use language and other symbolic resources to generate symbolic power and to create discursive identities for themselves, their countercandidates and their voters. Secondly, the study focuses on the use of specific strategic narratives and (de)legitimation strategies used. The paper aims to contribute to the growing body of knowledge on strategic narratives and legitimation strategies in political discourse.

Key-words: political discourse, legitimation, Critical Discourse Analysis, discursive strategies, Romania.

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THE PRODUCTION OF LITHUANIAN IDENTITY SIGNS AS CULTURAL IMAGINATION, TRANSMISSION AND TRANSFORMATION OF TRADITION

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The presentation deals with the semiosphere of culture, analyzes the processes of autocommunication of culture (transmission, creation, memory) (Lotman, 1970) and the determination of boundaries of culture based on the modes of signs production and perception (Marcus 2011). The contexts and ways of interpretations and transformations of the popular visual images of Lithuanian folk cultural tradition (the ornamentations of crosses, textile and jewelry) in modern folk art and visual culture are analyzed from the ethnosemiotical, ethnological, art historical perspectives. This ornament as the form of metalanguage is examined from the signified and signifier dynamic interaction perspective. The tendencies of reconstruction and innovative transformation (including prohibition and decline of importance) of these signs historical symbolism are analyzed in the context of their adaptation for aesthetical and ideological needs of the society. The investigation reveals the generative power of folk tradition, as well as the rising influence of humanitarian science in formation of public opinion. The investigated popular ornaments are explored in our days with hypothetically imagined or reconstructed some mythic-poetical meaning. They are often treated as the signs of national or communal cultural identity what served to mark division from other communities and cultures. On other hand the scientific semiosis of these signs revealing their broader geographical transition in time is deconstructing the myth of their national uniqueness. The knowledge globalization fosters another trend to surpass ethnocentricity and to search for cultural affinity with a lager linguistic-cultural-religious groups and to express the identity defined in a much broader geographic, religious and chronologic terms, than national or ethno-regional identity. Therefore they begin to be associated with the identity of certain spiritual, ecologic communities as alternative to the prevailing industrial civilization.

Key-words: Lithuanian ornament symbolism, sign prodution, etnosemiotics, identity, semiosphere.

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CYBERBULLYING THRU THE SEMIOTIC FRAME:
TALES OF YOUNG DIGITAL NATIVES' TWITTER ENCOUNTER

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This study pursued a semiotic exploration on young digital natives' (senior high school students) views on cyberbullying. It sought to determine the signs senior high school students associate cyberbullying with and how these representations of cyberbullying define their participation or non-participation in a teacher-students' shared digital encounter in twitter. This study is anchored on the semiotic tradition in communication where *cyberbullying* as a term and a virtual communicative act was explored. Pierce's semiotics as a lens viewed how the young digital natives understand *cyberbullying* in twitter, the sign and associations they ascribe to this word and communicative act hence, defining their communicative act of non-participation or participation in the twitter conversations. The individual perspectives and interpretations of the young digital natives were given focus in the investigation through a semi-structured individual in-depth interview with twelve (12) young people from a university in Cebu City Philippines. As far as the participants were concerned, it was discovered that the one signified or the object,

disrespect is the intersubjective mediation or the shared meaning of the communicative act, *cyberbullying*, which is at the same time the signifier (cyberbullying). The young people's interpretation of cyberbullying as a sign of disrespect defined the participants' act of non-participation in the communication situation which occurred in twitter. The signifying elements or the compositions/characteristics of a sign (e.g. people's character, naiveté, rudeness of language used, extent of reach, permanence of message, negative impact) played crucial roles in making the signifier, *cyberbullying* qualified in signifying, *disrespect* as an object signified.

Key-words: Cyberbullying, Semiotic Frame, Young Digital Natives, Twitter Encounter.

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THE PROLOGUES OF ST. PAUL'S LETTERS: COMMUNICATIONAL DOCUMENTS OR SEMIOTICAL MONUMENTS?

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The prologues of paulinien letters are small introductional phrases that promptly present, on the utterance level, the sender, the receiver and a short salutation. This brevity of the addresses and the feeble information that they provide, often leed the interpreters to quickly bypass this part of the letters and to attribute to them the typical character of the usual norms of the greco-roman epistolographie. As such, one can concider the prologues as communicational documents that aim to determine the two parts of the epistolary exchange. On the other hand, one can focus on the enunciation level, this is to say, on the traces of the enunciation left in the text. This point of view may reveal some different structures and propose richer

interpretations, complementary to the traditional ones. More important, this approach manifests a serious openness of the binary communicational model to a ternary logic that is a paulinien exclusivity. This paper aims to show this different methodological approach that is based on the semiotical models recently developed by the Centre of the Analysis of the Religious Discours.

Key-words: prologues, St. Paul, epistolographie, enunciation.

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THE ARCHETYPE OF IMMORTALITY IN ROMANIAN SPIRITUALITY: SEMIOTIC HYPOSTASES

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The belief in immortality is one of the most profoundly archetypes of of the Romanian people. The ante- and post-Christian monotheist religion of the Romanians' ancestors, becoming under the sign of a Unique God, expressed in many ways the privilege of knowing that there is "life after life". The Dacians' faith that prayer can reach the Heart of Heaven that pure young men could be perfect messengers for God Answer justifies the belief in immortality, explaining their amazing power in the struggles of defending freedom, the power to affront dangers and to survive history. As Creator beings, the Romanians transmitted from generation to generation amazing stories about the "living water and light", about communication with nature element, plants and animals, with invisible beings from the etheric plans, stories about a "life without death" kingdom, able to be explained today in scientific terms. As very gifted woodcarvers and weavers, Romanians incorporated the signs of the brancusian "infinite column" – expressing the birth, maturity, death, rebirth of everything – in the forms of each porch pillar of the house, in the fabrics of bark and garments, in many poetic cosmogonies such as "Miorița"

or the eminescian genial "First Letter". Orthodox archetypal rituals of the burial and commemoration by prayer and "living light" convinced that they can still contribute to the elevation of the surviving soul closer to God, Heaven and earth being not so separated. Modern medical practices and researches of notorious specialists also approached theology, medicine and quantum physics, the assistance of the dying persons etc. proved amazing details concerning the experience of clinical death, the clairvoyant confessions of pre-departure, some objective results of "transpersonal communication" or of reincarnation, etc., are denoting that the archetype of immortality is not just the fiction of an imaginary symbolism, but it shaped a concrete "reality" in the multidimensional levels of the Great Universe.

Key-words: immortality, intuitive beliefs, ritual practices, symbolic creation, scientific rationality.

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ISM AS THE COHESIVE FORM IN SEMIOTICS DISCOURSE ON ARCHITECTURE THE CASE STUDY OF MINIMALISM IN ARCHITECTURE

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Semiotics is the science of communication and sign systems, of the ways people understand phenomena and organize them mentally. Architecture is semiotic, to the extent that we are experiencing it, but also in relation to what kind of resources we have in designing. We use a specific sign language, which significantly has a decisive influence in placing architecture in the semiotic plane of *reading* of the spatial. Minimalism in architecture, as one of the leading contemporary appearance

in architecture, has come upon it origins and it essence - minimum. Today, often associated with Ludwig Mies van der Rohe's thought *Less is more* and Modernism, minimalism as *ism* undeniably reveals all its complexity and its ambiguity. Semiotics as a discipline is recognized as a useful tool in describing *ism* as the *cohesive* form and identifying signs that might represent the message of a certain work. *Ism* as *cohesive form* subtend similarity and difference in the relation Minimalism-Modernism (1914-1939) depending on the identity of each. The conclusion of research reveals there is a certain amount of truth in their visual similarity - occurrence. But the key difference is in the concept of the minimal itself, which arises from the character of the social context of a certain period of time. Semiotic tools were employed to interpret the expression of architectural forms and to formulate a subsequent understanding of these architectural forms by turning each element into a communication tool that explains meaning. Both Minimalism and Modernism depend on signs that distinguish and differentiate them.

Key words: Minimalism, Modernism, cohesive form, signs of similarity, signs of difference.

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MEANINGFULL ACTION, MEANINGLESS LANGUAGE WHY COMMUNICATION CANCELS LANGUAGE AS AN EFFECTIVE THEORETICAL TOOL

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After more than half a century linguistic discussions it became rather impossible to deny that any natural verbal process is a communicative action. There is an individual Actor in every concrete communicative act, having his/her own aims and tasks, choosing the ways of acting, forming and focusing the objects, manipulating with the Receiver's attention and so on. The consequences of evident personal performativity of any natural verbal process are:

1. "Language" while being principally impersonal and non-actional (having no actor) is not effective as a metaphor explaining communicative sense-producing process. In natural conditions of speaking/writing, the ancient Saussure's language (system of signs generating meaningful utterances) loses its theoretical capacity. It becomes ineffective as a conceptual instrument. As the generation of meaning is localized in the individually defined communicative procedure, the metaphor "language" becomes unsuitable for modeling natural verbal process. If one searches for sources of sense in what is spoken/ written, language is not a correct destination. For the fundamental senselessness, language can be just a subsidiary mnemonic scheme and can not be studied as a sense (meaning) generating unit (Vdovichenko 2009).
2. Elements ("signs") of verbal process are not identical in themselves; they are empty and senseless without performativity of a concrete individual communicative procedure. They acquire such a status by following the disappearing "language": its elements (sounds, morphemes, clichés etc.) also can not be "something", if the whole verbal complex is regarded autonomously, without being connected to a working (realizing communicative procedures) source of sense production, that is, to an individual consciousness.
3. If language can not produce sense (due to the lack of a communicant acting), and signs themselves can not signify, and even do not exist independently (due to the lack of autonomous definite meaning), one should admit personal communicative action (semiotic deed) as the only source of semantic identity.

Key-words: sense, communication, language, sign, personal semiotic action

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DEFINING COMMUNICATION FROM CYBERSEMIOTICS

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After Thomas Sebeok's proposal of his global semiotics in the 70s, an attempt to move beyond antroposemiotics to the realm of zoosemiotics, phytosemiotics, endosemiotics, and finally to the all encompassing realm of biosemiotics; it was clear that semiotics was a serious candidate to function as a transdisciplinary basis for the science and humanities, particularly from the triadic and pragmaticist theoretical proposal of C. S. Peirce. However, the semiotic endeavor to explain the fundamental aspects of living systems from the standpoint of meaning production and reproduction also demonstrates that in order to explain the meaning-making process in living organisms (like humans) was also needed a systemic, biological, cybernetic and informational approach. The integrative visions have discovered some basic similarities among these theoretical perspectives from which has been possible to recognize complementarities among them, but at the same time it has been possible to identify some differences that lies at the very bottom of each approach that makes the task of theoretical integration a very complex one. In this sense, in order to make explicit these tensions and complementarities, I will focus my attention in the process of communication in an attempt to move from semiotics to cybernetics to cybersemiotics. Then, the main foucus of this paper, which is part of an ongoing

research project, is the proposal of communication as a transdisciplinary concept from the point of view of cybersemiotics, which is at the same time a preliminary approach to the comprehension of the similarities and differences of communication phenomena in physical, biological, mechanical, cognitive and social processes.

Key-words: Cybersemiotics, communication, cybernetics, transdisciplinarity, semiosis.

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DIFFERENCE AND SIMILARITY IN ABSTRACTING AND GENERALIZING PROCESSES OF THINKING: FROM EXPLORATORY BACKGROUNDS AND EVOLVEMENTS OF GENERAL SEMANTICS

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This paper departs from four investigative assumptions: firstly, that the foundation of all psychophysiological knowing constitutes structural differences between the subjective worlds of cognizing organisms, secondly, that the objectivity of real world is the matter of a subjective definition, thirdly, that perception implies abstraction, and, finally, that concrete is only that feature (aspect and constituent of reality) which has not been abstracted yet. The focus of investigation is here on difference and similarity as resultant from sensible assessment of observing body in relation to abstraction and generalization as underlying to intelligible competencies of apprehending mind. These assessments and competencies are conditioned by such categories of psychosomatic processes, as: perception, reception, apperception and conception. To basic sources of these assumed convictions and cited statements

belong conceptual and methodological frameworks of Hubert Griggs. Alexander, *The Language and Logic of Philosophy* (1967). Joseph Samuel. Bois, *The Art of Awareness: A Text on General Semantics and Epistemics* (1966). Peter Ludwig Berger and Thomas Luckmann, *The Social Construction of Reality* (1966). However, the principal scaffolds of the investigative domain are derived from the works of Alfred Korzybski, *Science and Sanity*. *An Introduction to Non-Aristotelian Systems and General Semantics* (1933), Gregory Bateson, *Steps to an Ecology of Mind*. *Collected Essays in Anthropology, Psychiatry, Evolution, and Epistemology* (1972), *Mind and Nature: A Necessary Unity* (1979). Ultimately, the third layer, which is mentioned as forming the foundations of Korzybski's General Semantics, known also through the extensions of Bateson's theories of learning, is rooted in the terminological distinctions of John Locke, *An Essay Concerning Human Understanding* (1690), George Berkeley, *A Treatise Concerning the Principles of Human Knowledge* (1710), Francis Herbert Bradley, *Appearance and Reality: A Metaphysical Essay* (1893), and Alfred North Whitehead, *An Enquiry Concerning the Principles of Natural Knowledge* (1919), *Process and Reality*. *An Essay in Cosmology* (1929).

Key-words: abstraction, difference, generalization, semantics, similarity

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"PERCEPTION OPERATES ONLY UPON DIFFERENCE": TOWARDS A THEORY OF SEMIO-MATHESIS IN THE ACQUIREMENT OF KNOWLEDGE

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This paper will introduce the concept of semio-mathesis as the taxonomic ordering of knowledge and knowledge acquisition through signs on the basis of Michel Foucult's *Les mots et les choses* (1966), translated into English. as *The Order of Things* (1970). This usage of mathesis, as the science or practice of establishing a systematic order of things, stems from René Descartes' proposal of *mathesis universalis*, the general science of learning based on the rules of mathematics formulated in *Regulae ad directionem ingenii* (1626–1628., Rules for the Direction of the Mind). Making reference to Gregory Bateson's phrase "perception operates only upon difference" from *Mind and Nature* (1979), the author of this paper inquires into the historical background of the theory of learning, which constibutes to the development of human knowing and understanding. With respect to learning, he will present as closely related to its etymological usage the term *mathetics*. *Mathetica* (in Latin) the science of learning, as a counterpart of *didactica*, the science of teaching, was coined by Joannis Amos Comenius (Jan Amos Komenský) in his *Spicilegium didacticum artium discendi ac docendi summam brevibus praeceptis exhibens* (1680). As regards the knowledge-related source, the inquiry pertains to the most representative works of: John Locke, *An Essay Concerning Human Understanding* (1690), George Berkeley, *A Treatise Concerning the Principles of Human Knowledge* (1710). As such, they found expressions towards the end of the nineteenth century in scientific (or "scientificist") epistemology, opposing metaphysical epistemology. Perhaps, the best summary of scientific and metascientific interrelationships had been offered slightly later in the works of Francis F. Bradley, *Appearance and Reality: A Metaphysical Essay*, 1863, sixth impression corrected 1916), Josiah Royce, *The World and the Individual* (1889), and Alfred North Whitehead, *An Enquiry Concerning the Principles*

of Natural Knowledge (1919), *Process and Reality*. *An Essay in Cosmology* (1929).

Key-words: difference**,** epistemology learning, perception, mathesis.

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VERBS AS MODAL EPISODE-BUILDERS

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This account will demonstrate the primary role of verbs in fashioning event relations. It will draw from Peirce's semiotic and from experimental findings to illustrate that early verb productions constitute necessary mental practice before enacting event participant roles, so that rather than indoctrinating children to conventional event templates, verbs permit them to try out diverse one, two, and three argument relations. Unlike nouns, verbs encode ontological relations lexically; they need not rely upon the emergence of syntax to express events' internal spatial and temporal complexions. Early verb productions manufacture would-be scenes happening in specific places, to particular persons, and for particular purposes; they therefore function as virtual habits which compel the development of novel propositions/arguments critical in constructing viable inferences. As such, early verb productions constitute scaffolds for efficacious event enactments by imaging would-be participant paths with respect to contextually relevant objects. Hence,

early verb signification is indispensable to episode construction; given the benefit of trying out event scheme variations, predetermining the plausibility were the event to be enacted. Hence, the virtual character of verbs (as prefigured event images) can predict the success/failure of propositions/arguments before implementation. In view of their primacy in establishing and highlighting ontological relations (between objects and participants), verbs hasten deictic competencies, particularly those depicting diverse perspectival paths. Early encoding of reciprocal participant roles suggests intentional paths distinct from those of ego. These diverse perspectival paths can give rise to cause-effect inferences predicting the complexion of players' responses to a particular event and any effects on states of objects which are likely to transpire.

Key-words: Peirce, event relations, verbs, reciprocal perspectives.

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COMPOSING COMMUNICATION INTO A STRING QUARTET
SOME EXAMPLES FROM 20TH- AND 21ST-CENTURY MUSIC

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Communication between musicians is a precondition for an ensemble performance. In a small chamber ensemble, i.e. a string quartet, sending and receiving aural and visual signals serves not only musical action coordination in time but also the communication pertains to the sphere of expression and meanings. Communication was not composed as the one belonging to performance. Composers influenced it, as it were, indirectly through disposition of texture. From the moment a string quartet was formed as a genre of chamber music in the second half of the 18th century, the relation between performers evolved from the domination of first violin, through a topos of a conversation of four partners, and ending with a texture integrating all parts into one "meta-instrument". In the second half of the 20th century composers started to change the traditionally set relations between musicians of a string quartet, approaching the communication in an ensemble as a separate compositional element. The objective of the paper shall be to present this issue based on several examples, showing the variety of the phenomena. The most important of the selected compositions are Witold Lutosławski's *String Quartet* (1964), *String Quartet No. 3* „In iij. Noct." by Georg Friedrich Haas (2001) and Karlheinz Stockhausen's *Helicopter String Quartet* (1995). In Lutosławski's quartet the musicians perform their parts with some degree of freedom with regard to rhythm, playing independently of their colleagues. Haas limits the communication between performers solely to the aural sphere. The composition is performed in complete darkness which becomes the key subject of the work. Stockhausen places each member of a quartet in a helicopter; musicians do not hear or see each other, and the quartet undergoes disintegration as an ensemble.

Key-words: communication, string quartet, 20th-century Music.

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oeuvre of Tomasz Sikorski, Stefan Kisielewski, Witold Szalonek, Joanna Bruzdowicz, Elżbieta Sikora and others. Chamber music stands in the center of her interest including such aspects as: genres (especially string quartet), styles, meanings, messages. She has published on chamber music by Krzysztof Penderecki and Zbigniew Bujarski.

A SEMIOTIC APPROACH TO EXPLAIN MUSICAL INTELLIGIBILITY

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The idea that a piece of music communicates or expresses something is controversial. However, from the listener's point of view the impression that something is understood persists. This understanding (or intelligibility, as I prefer to call it) is still not fully understood. In this paper I use the semiotics of C.S. Peirce as the background to offer an explanation to this musical intelligibility. I use his categories and his concepts of iconic, indexical and symbolic relations, and I adapt them to the musical field. After the study of a large amount of works belonging to classical western music, from renaissance to contemporary music and from a formal and functional point of view, I have found out that there are some specific sequences of semiotic relations that could explain the intelligibility of a significative amount of works inside this repertoire. Thus, in this oral communication I propose to:

- Explain one case of these sequences: a semiotic generalization of a traditional musical sentence structure (as sistematized by A. Schoenberg). In semiotical terms, this is a case in which a similarity (iconic) relation is followed by a directional (indexical) relation and by a general/conventional rule (symbolic) one. I give one example of it.
- Afterwards, I enlarge and apply this semiotic explanation to a larger repertoire. I give one example of it.
- Then, I explain that this model can be used to generate new syntactical musical forms, and I show that the intelligibility effect persists if some connection rules (extracted form Peirce's semiotic) are followed. The fact these new syntactical forms are still intelligible in these cases reinforce the reliability of this approach. I give an example in which both the syntactical form and the wound materials are nonconventional.

I conclude explaining the next steps of this research.

Key-words: Musical intelligibility, Peirce, Semiotics, Musical sentence.

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DIFFERENCES, SIMILARITIES AND CHANGES OF NATIONAL IDENTITY SIGNS IN PRINT ADVERTISEMENTS
THE ADVERTISING DISCOURSE AS A MIRROR OF LOCALITY AND VICE-VERSA

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Advertisements prevail in everyday culture not only through the traditional mediums of television, radio, magazines or public billboards but also through pop-up menus or side bars of web pages on the internet. Their intensive presence in public discourse makes them part of popular culture and this allows us to study them as objects that reproduce national identity because of their quotidian manifestation in everyday social interaction, practices, habits and routines (Edensor, 2002). From a similar perspective, Anderson (2006) embraces the reading of advertisements as a practice that cultivates nationhood. Under his theoretical framework, people are having a sense of belonging to an imagined political community because they share the same readings in everyday life. The current paper aims to identify what kinds of nonverbal signs that conceptualise national identity are portrayed in print advertisements of the

Republic of Cyprus since state independence from 1960 to 2010, as well as which ones are prevailing in an overall corpus of *n*=1860 advertisements. A methodological approach that utilizes quantitative content analysis and qualitative analysis, based on a semiotic interpretation of advertisements is implemented to withdraw results. While the findings of the study depict predominant cultural values and characteristics of the Cypriot national identity, a mapping of the nonverbal signs over time portrays which ones are affected or not, throughout the socio-political development of the island as a post-colonial, independent state. The paper shows that national credentials in print advertisements can, on the one hand, reflect values and characteristics of the people in a given culture, and on the other, portray differences, similarities and changes of locality in a reciprocal way over time.

Key-words: semiotics, national identity, advertising, typography, graphic design.

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POLITICAL IDEOLOGY AND VISUAL COMMUNICATION SEMIOTICS OF IMAGE AND TEXT IN ELECTORAL CAMPAIGNS

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The power of a successful political campaign lies upon its ability to ensure a recognizable and memorable impact that, on the one hand, secures the candidate in maintaining power, and on the other, allows voters to remember him/her as influential leader. The marketing material produced during election campaigns varies and depends on the laws and the socio-political circumstances of the places that accommodate them. Posters, advertisements and other accompanying particulars like leaflets, door to door flyers, television commercials etc., are playing an essential role in electoral communication and much of the influence that have on voters' decisions depends critically on their image representations, textual constructions and layout (Seidman, 2008). The aim of the current presentation is to discuss how political ideology is portrayed through the verbal and nonverbal signs of electoral campaigns. Particularly, by applying a compiled semiotic model of visual analysis (Zantides, 2016), the study examines the semiotic aspects of image, text, typography and graphic-design layout in selected examples, as well as explores how persuasion techniques are visualised and aligned with political ideology. The corpus under investigation consists of samples from various electoral images, and focuses on the latest presidential campaigns that appeared in the Republic of Cyprus during January and February 2018. Specifically, it involves samples from five different political ideologies-campaigns, the Democratic Rally (DISY-liberal conservatism), the Progressive Party of Working People (AKEL-communism), the Democratic Party (DIKO-centrism), The National Popular Front (ELAM-Ultranationalism) and Citizens' Alliance (Left-wing populism). While verbal and nonverbal signs of advertisements or candidate logos in electoral campaigns converge for a successful presence in the political arena, they often imply ideological messages at the level of *myth*.

Key-words: semiotics, ideology, electoral campaigns, typography, graphic design.

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A SWIRL OF SEMIOSIS IN COMMUNICATION IN MEDIA AND POLITICAL DISCOURSE: CANDIDATE TRUMP'S VISIT TO MEXICO IN 2016

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As a semiotic text, the 2016 US elections offer the opportunity for interpretation within a continuum of semiotic processes. This is particularly acute in regards to previous events, such as the visit in August 2016 of US president candidate Donald Trump to Mexico. This presentation aims to approach this cultural phenomenon as a text containing several subtexts with diverse layers of meaning production: the mentioned visit as a candidate; Mexican president Peña Nieto's dismissal of secretary Videgaray; US elections on November 8th, 2016 showing a profound division in US society; transnational influence of US citizens of Mexican origin. Drawing from Lotman's ideas, this paper intends to analyze the moment of explosion in this semiotic process, special attention is given to the inflection point where the paths of history cross and become unpredictable (Cultura 1999; Unpredictable 2013; Universe 2000). Also, it incorporates this theorist views about the concept of text and semiosphere, in particular as container of collective cultural memory, and meaning production (Semiosfera I, 1996). Special attention is given to rhetorical devices, such as *ad populum* and *ad hominem* arguments, metaphors, as well as

pragmatic strategies, such as intensifiers and attenuators to appeal to audience emotions, which make evident a right wing ideology. From a gender perspective, this paper analyses candidate Trump's discourse through the concepts of sexism, discrimination and mysoginism. This presentation also explores what are the cultural dynamics and processes in a given culture, that welcome this type of discourse, i.e. during candidate Trump's visit to Mexico and US political elections.

Key-words: Semiotic processes, explosion, inflection point, text, semiosphere;

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