3nd Edition of the International Conference
SEMIOSIS IN COMMUNICATION

Culture, Communication and Social Change

BOOK OF ABSTRACTS

Bucharest, 26-29 June, 2021

National University of Political Studies and Public Administration (NUPSPA),
Faculty of Communication and Public Relations

3rd Edition of the International Conference

SEMIOSIS IN COMMUNICATION
Culture, Communication and Social Change

ORGANIZED BY
National University of Political Studies and Public Administration (SNSPA),
Faculty of Communication and Public Relations,
through
The Applied Semiotics and Communication Lab (ASCL), Centre for Research in Communication of the Communication and Public Relations Faculty (FCRP),
SNSPA, Bucharest, Romania

UNDER THE AUSPICES OF THE
International Association for Semiotic Studies (IASS-AIS)

IN COOPERATION WITH
Department of Semiotics, Faculty of Arts and Humanities, Institute of Philosophy and Semiotics, University of Tartu (Estonia);
SemioLab - Semiotics Laboratory affiliated with Aristotle University in Thessaloniki (Greece);
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;
National School of Anthropology and History (ENAH), Mexico City (Mexico);
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Welcome to Semiosis in Communication

Dear friends, dear colleagues,

On behalf of the National University of Political Studies and Public Administration (SNSPA), Faculty of Communication and Public Relations, I warmly welcome you to the third edition of the International Conference ***Semiosis in Communication***, dedicated to the theme of ***Culture, Communication and Social Change***.

The third edition of the International Conference *Semiosis in Communication: Culture, Communication and Social Change* will be organized by the National University of Political Studies and Public Administration, Bucharest, Romania (SNSPA), through the Applied Semiotics and Communication Lab (ASCL) - affiliated to the Centre for Research in Communication (CRC) of the Communication and Public Relations Faculty, FCRP, SNSPA - in participation with:

- *Department of Semiotics*, Faculty of Arts and Humanities, Institute of Philosophy and Semiotics, University of Tartu (Estonia);
- *SemioLab* - Semiotics Laboratory affiliated with Aristotle University in Thessaloniki (Greece);
- *Southeast European Center for Semiotic Studies* (SEECSS) at New Bulgarian University (NBU), Sofia (Bulgaria);
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- *National School of Anthropology and History* (ENAH), Mexico City (Mexico);
- *Romanian Association of Semiotic Studies* (ROASS) and

under the auspices of the *International Association for Semiotic Studies* (IASS-AIS). It will be held in Bucharest, Romania, from the **26th to the 29th of May, 2021**.

This conference explores the role of semiosis in communication. 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. The main objective of the International Conference *Semiosis in Communication* is to emphasize the importance of semiotic type queries in the communication sciences and to stimulate the exchange of ideas in these fields and areas of academic research. The theme proposed for this third edition of the international conference Semiosis in Communication is *Culture, Communication and Social Change* and focuses on the role of culture in social change, on the contemporary cultural dynamics, as well as on the necessity of studying and understanding the cultural environment in relation to the technological advancement

(digitalization of culture, media and digital literacy and emergence of transmedial spaces of communication, etc.).

For this third edition of the international conference ***Semiosis in Communication***, we are happy to received over 170 papers, from approximately 220 authors representing around 110 academic institutions from almost 50 countries!

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.

Dr. Nicolae-Sorin DRĂGAN,
General Chair for the International Conference ***Semiosis in Communication: Culture, Communication and Social Change***

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

http://www.comunicare.ro/en/index.php?page=semiosis-2020

ABSTRACTS

Culinary representation in the cultural media

Analysis of the gastronomic reality show

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To analyze the culinary type of representation, I focus on the gastronomic reality show *MasterChef Uruguay* amateurs (2017, 2017, 2018 seasons) and the first gastronomic reality show in Uruguay *La Comanda* (2013) produced by the State channel. The central idea is to observe and analyze the representation of the typical dishes that are part of the Uruguayan national identity. These elements are fundamental to develop an identity created from the culinary discourse. In contemporary society, culinary discourse is central to the construction of culture. For this reason, it is important to analyze semiotically how the media and the State generate a discourse based on the culinary. According to Leone (2020), institutions and media are obsessed with food. Gastronomy becomes central and generates much concern in the system of social norms. From this perspective, I will focus on how to work with "our own signs" versus "foreign signs" from the culinary point of view. To understand the system of social norms, I use the concept of 'social imaginary' as it is developed by Andacht (1992; 1996). To study the representation of the cultural imaginary in the TV programs of my corpus, I employ the triadic semiotic model of C. S. Peirce (1839-1914), since it allows us to overcome the dualistic ideology that opposes in an absolute manner the sign and what it represents. To consider Uruguayan culinary identity, the anthropological work of Laborde (2012; 2013), is relevant, since, according to the author, the way we cook is part of a national cultural identity. Laborde (2013) argues that there is a hybrid gastronomy in Uruguay, because there are European elements that come mainly from Italian cuisine. From this perspective, it is assumed that Uruguayan cuisine is the confluence of many traditions.

Key-words: culinary representation, social imaginary, national identity, gastronomic reality show, mediate culture.

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Indigenous People in Mexican Political Ads

A Multimodal Analysis

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Indigenous people are the biggest ethnic minority in Mexico, through history, they have been portrayed in a specific stereotypical way in Mexican media, that shows them as comic relief characters, highly spiritual and in touch with nature. For this analysis specifically, I will take a look at some political ads in the latest Mexican elections in 2018. During the presidential campaigns, a party called Movimiento Ciudadano (Citizens` Movement) released a 30 second video that shows a little indigenous kid called Yuawi López dancing and singing in the fields to a song that referenced the party. The video became viral pretty quickly and got a massive response, getting approximately 60 million views on YouTube, with parodies, remixes and various videos referencing it being released shortly after. To describe and analyze the ad, I'll utilize a multimodal perspective, mainly based in Gunther Kress and Theo van Leuwen's work for the theoretical concepts, as well as Anthony Baldry and Paul Thibault's *Multimodal Transcription and Text Analysis (2006)* to transcribe and segment the videos. I will take into account several aspects that I consider to be representative of indigenous portrayal and/or stereotypes or that tell us something about them, these aspects are: Nature, Farming, Mysticism, Dance, Music and Costuming.

Key-words: Multimodality, Stereotyping, Political advertisement, Mexican media, Indigenous comunities.

Emilio Acuña Yeomans *is a student in the Semiotics MA program at the University of Tartu, as well as a former student in the Linguistics BA program at the University of Sonora.*

Everyday Acts of Social Semiotic Inquiry: Insights into Emerging Practices during the Pandemic

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How do people go about developing, co-constructing and negotiating semiotic practices and knowledge about them?

The Covid-19 pandemic has represented a unique moment for exploring the dynamics of co-construction of, and self and joint reflection on, emergent semiotic practices, as people around the world have undergone an abrupt and pervasive redisciplining process. What were habituated and naturalised basic actions and conventions have suddenly become unviable, and new viable semiotic practices have had to be found, from how to greet and approach somebody to interact, to how to conduct daily activities online. This redisciplining process has forced people to be collectively creative, and made each of us prone to observation, self-reflection and metacommentary on how we were (and still are) changing our practices. We wanted to capture the semiotic knowledge being developed, so in May 2020 we started PanMeMic (Adami et al., 2020), a transnational collective research initiative unfolding through a transmedia space, which has involved over 1,500 people into sharing their observations and discussing their experiences.

This talk will present insights into the dynamics of distributed semiotic knowledge in the making that can be achieved through a method of participatory co-observation, meta-reflection and discussion like the one that we initiated in PanMeMic. We will present the results of a participatory analysis of a sample of exchanges that took place on the PanMeMic social media spaces. The analysis is informed by principles drawn in citizen sociolinguistics (Rymes, 2021; Rymes and Leone, 2014), social semiotics (Kress, 2010; van Leeuwen, 2005), ethnography (Garfinkel, 1976; Hymes, 1980), and multimodal and critical discourse analysis (Kress and van Leeuwen, 2001; van Leeuwen, 2008).

Findings show people's role as socio-semioticians themselves, in not only creating but also witnessing, describing, supporting, evidencing and counter-evidencing, labelling/codifying, legitimating, counterarguing and negotiating semiotic practices and, in so doing, co-creating dynamic shared semiotic knowledge.

We will conclude by discussing key advantages and limitations of social media for collective semiotic research, and how this research perspective demands a reconceptualization of issues such as the validity of findings, the scope, aim and agents of multimodal discourse analysis, as well as potentials for useful boundary crossing with ethnography.

Key-words: multimodality, Covid-19, semiotic knowledge, social media, participatory methods.

Elisabetta Adami *is Associate Professor in Multimodal Communication at the School of Languages, Cultures and Societies, University of Leeds, UK. Her research specialises in social semiotic multimodal analysis, with an interest in aesthetic meaning making and in inter- cross- and trans-cultural communication. Recent publications include journal articles, edited special issues and books on sign-making practices in place (on urban visual landscapes and superdiversity), in digital environments (on webdesign and interactivity, YouTube, mobile devices, and digital literacies) and in face-to-face interaction (in intercultural contexts and in deaf-hearing interactions). She is the editor of Multimodality & Society, serves in the editorial boards of Visual Communication, Multimodal Communication and Kairos, coordinates PanMeMic, and leads Multimodality@Leeds.*

Emilia Djonov *is Senior Lecturer in multiliteracies at Macquarie University, Australia. Her research in social semiotics, semiotic technology, and multimodality has been published in journals such as Visual Communication, Social Semiotics, and Text & Talk. She has co-edited the volumes Critical Multimodal Studies of Popular Discourse (Routledge, 2014, with Sumin Zhao) and Advancing Multimodal and Critical Discourse Studies (Routledge, 2018, with Zhao, Björvall and Boeriis), serves on the editorial boards of Multimodal Communication Journal (De Gruyter) and Linguistics and Education (Elsevier), and is a founding member of PanMeMic.*

THE SCHOOL CLASS. APPROACHES FROM SEMIOTICS OF CULTURE

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The school class is a constrcut that has theoretical and practical implications. These must be considered for teacher training in light of theoretical and methodological assumptions, to reveal the complexities of teaching, and contribute to reflect upon the Professional teaching practice. If we start on the assumption of society as a semiosphere, it is undestood as a continuum from a text to a culture made up of social practices. Such practices are tipically found in spaces of human knowledge and knowhow. Hence, a learning space is regarded as a minor semiosphere. In this sense, our proposal presents a category of the same nature named "school class", with semiosphere-like chatacteristics: nuclear and peripheral spaces, and border like any system, it also has isomorphic relationships between its components, which in turn, have the same characteristics of the semiosphere when abstracted from it for their particular study.

In this paper we present: a) teaching practice as the task of translating academic content to achieve meaningful learning for student; a process involving the recognition of what the student knows, as well as the texts in *a given* semiosphere. That is, what is accepted in the culture and, b) a teacher training program that benefits the semiotization of texts that have been marginalized from the core of the school semiosphere, such as teachers' discourse, valuable towards the reflection of their teaching practice.

Key-words: school class, semiotics of culture, semiosphere, text, translator.

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Cultural Semiotics and Anthropology in Lotman

Metadescriptions as Cultural Identities

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Lotman's Cultural Semiotics bear a profound significance for anthropological theory, although its enormous contributions are only slowly being translated into the discipline's semiosphere. In fact, within the many scientific disciplines Lotman has established a direct dialogue, anthropology certainly has a very special place, due to the importance of cultural issues and theories implicated in his semiotic perspective.

Within such a complex academic dialogical space, this presentation aims to outline Lotman's elaborate discussion regarding cultural metadescriptions as a productive pathway to a deeper understanding and conceptualization of cultural identity in the field of anthropology.

My main argument is that the concept of metadescription provides an awareness of cultural identities as native models of the cultural self, upon which antrhopologists usually build their own models of the cultural reality in question. Lotman's perspective allows for a wider and diachronic understanding of the phenomena of identity in human culture.

Key-words: Lotman, Cultural Semiotics, Anthropology, Metadescription, Cultural Identity.

***José Alejos García** is a Guatemalan anthropologist who holds a senior research position in the Instituto de Investigaciones Filológicas at the Universidad Nacional Autónoma de México. He has conducted extensive ethnographic research among the Maya People of*

Guatemala and Mexico, particularly in the fields of social discourse, traditional narrative and ethnic identities. He has developed an anthropological perspective on these topics based mainly on the theoretical contributions ot M. Bakhtin and I. Lotman. His latest book entitled Dialogismo y semiótica de cuentos miticos mayas (Dialogism and Semiotics of Maya Mythical Tales) (2018) resumes his interdisciplinary aprroach.

Quantum Biosemiotics, Toward a New Definition of Cultural Identity: From Paradigm of Numerous Dualism to Simultaneous Dynamic Interference

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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 project is based on the results of (Penrose and Hameroff) research on (Orch-OR) and on Koch findings (Koch 2014, Elio Conte 2015) on " Quantum cognition \ Quantum consciousness theory" and also on research regarding what theoretical limits are permitted on epistemological framings of dynamic semiotics

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 (rupture) 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. 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 naturally our competence of Quantum cognition to get out of the constraints "paradigm " binary Standard Thinking, as" Elio Conte" said: “The brain should result to emulate quantum dynamics at least under some conditions. Such an emulation of quantum dynamics would allow for a three-valued logic in human cognition: true, false and the superposition of true and false. This could explain the peculiar human ability to hold contradictory notions in mind simultaneously, although usually there is collapse to one state or the other. But this ability to see things from ‘opposite’ views might have been valuable in the development of sociability, empathy and even cognitive innovation which seems to depend on seeing things in a radically different way as compared to social or cultural norms”[1].

Key-words: Cultural Identity, Dynamic Interference, Quantum Cognitive Consciousness, Simultaneousness.

Mohammed Almaleky *- "Benghazi Lab for Semiotics and Discourse Analysis", Benghazi, Libya. Author, Researcher, Founder and President of "Benghazi Lab for Semiotics and Discourse Analysis", Benghazi, Libya Under his guidance, the Lab succeeded in holding the First Conference for Semiotics and Discourse Analysis and he is also the cofounder of the Arab Maghreb Semiotic Union, 2009.*

Samir Abbes *- Benghazi Lab for Semiotics and Discourse Analysis (BLSDA), Annaba, Algeria.*

[1] Conte, E. (2014) Can Current Quantum Cognition Studies Give Indication on the Manner in Which Human Cognition Arose Ab Initio? Psychology, 5, 798-800. http://dx.doi.org/10.4236/psych.2014.58090

The Power of Dot and the Dot of Power

How a punctuation mark became a branding symbol.

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The purpose of the following analysis is to present how an international punctuation mark, as the dot, inspired a global firm like Deloitte to make an impact on its personnel, potential clients and society. My methodology is based on two books, "Visual Identities" by Jean – Marie Floch & on "Marketing Semiotics" by Laura R. Oswald. Logo as a visual identity, represents not only the employees or the founders of that brand, but also the ideas, philosophy and values shared among them. Between and betwixt a sign, as dot, we can observe the evolution of a common punctuation mark, to a circle full of symbols and meanings. At 2003, Deloitte embodied, the green dot as a part of its logo and in 2009 it found a greater prominence as part of an advertising campaign in which the dot showed the way forward: as doorknob opening onto a new opportunity, following by the moto "make an impact that matters". My presentation, is focused on asking the following question:

What impact did the dot make on Deloitte's brand?

Key-words: Branding, Marketing Semiotics, Dot, Intertextuality.

Aliki Apostolidou *is in her 1st year as a Master student in interdepartmental post graduate study program "Semiotics, Culture and Communication" at Aristotle University of Thessaloniki and working as a freelancer as an accredited mediator by the Greek Ministry of Justice. At 2019 I graduated from the faculty of History and Ethnology with specialization in Ethnology at Democritus University of Thrace. I have been an active member of Hellenic Semiotic Society since 2013.*

The emergence of conceptual anadiplosis in film semiosphere

"Drive" a semiotic analisys

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Film study has seen a rise in semiotic and multimodal analysis in the past decade, opening new venues of research and concepts to be created. I will be researching a new semiotic process, named *conceptual anadiplosis*, under the umbrella of semiosphere of film.

I will be focusing on wether such concept can be used creatively, and on its origins. Can the literary concept called anadiplosis be expanded to other medium? If so, can it be used as a meaning-making tool in cinematography?

We know that conceptual metaphors exist, but the conceptual anadiplosis begs the same question. Can a literary process be expanded to a conceptual level?

It is important to answer these questions as to provide filmmakers and cinematographers with new ways of interpreting and creating films. If such a process can be used for meaning-making, this could open new venues for directors, producers, editors, and researchers in regards of transforming a script into a movie and analysing a film from a new standpoint.

Key-words: semiosphere, film-studies, multimodality, semiotic resources, anadiplosis

Apostol Iulian Andrei *is masters student at S.N.S.P.A., currently studying Audio-Visual Communications in my second year. I started enjoying semiotics in my third year of university and then decided to go ahead and research more into this field of study. I started with my bachelor's paper, "The creative brief. A semiotic resource." and now I'm looking to further study semiotics and it's impact on film. When I'm not researching semiotics I strive to create create meaning through any medium possible, whether it is photography, film, or any kind of visual arts.*

Free Will in the Age of Digital Control: Principles of Appreciation via "likes" in Social Media Space

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The phenomena of appreciation always was connected to the idea of free will as a choice-making principle. However in the digital era many have trouble defining the notion of free will and its connection to predictability and unpredictability.One of the "appreciation studies" is well known by the name of Art criticism. The ideas of beauty and appreciation in Social Media is rapidly becoming a way to influence and control the economy and even politics. Amount of "like"-s on the post can be reasons for businesses to grow or to fail.

This paper aims to research the processes of appreciation in Social Media and presumes to find certain communication mechanisms behind it. This research focuses on the principles of message creation by human origin and AI origin and its perception, interpretation and appreciation by humans. The case study of this research would be Social Media: Instagram and YouTube. These two visual-oriented spaces are interesting for this research because of the rate of the influence and social engagement they create. These spaces use AI to improve user experience sorting what people will see first and to influence the experience of appreciation. According to them, experience of appreciation can be measured numerically: amount of "like"-s, traffic of engagement, time of watching, etc. This research would focus on human-user experience and in particular appreciation. However one of the questions to focus on for this work is to analyse the process of "like"-ing as a part of appreciation and distinct the differences between this type of communication and the appreciation in off-line communications today.

Key-words: free will, AI, appreciation, predictability, Social Media.

Daria Arkhipova *is a researcher in Semiotics and science communicator, she leads a YouTube channel which tries to explain different phenomena from the point of view of semiotics for the general audience. She obtained her MA degree in Semiotics from University of Tartu. She is an expert in Applied Semiotics in Russiam and Italian market and regularly works with different communication agencies internationally.*

SEVEN EMPTY HOUSES, BY SAMANTA SCHWEBLIN: *OPEN* PLACES OF SPECULATION, *CLOSE* TRANSLATION TYPES, AND WHAT TO LEARN FROM A *FICTION OF LOCKDOWN*

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This presentation explores several concepts related to fiction and translation in the collection of short stories by Argentinean writer Samanta Schweblin *Seven Empty Houses* [in Spanish, *Siete casas vacías*]. Conspicuously ahead of present-day policies of reclusion to face the COVID pandemic, Schweblin's work presents us with a number of conflicts occurring both inside and outside houses. Thus, interiors become places of speculation *open* to fresh and tentative definitions for neo-fantasy and speculative writing, while the exterior of houses prove as disquietingly void and "open" as their inside. In this analysis I will apply the notion of *total translation* (according to Peeter Torop's 1995 thesis) and a range of *close* translation "types" for understanding generic variability in what I call Schweblin's *fiction of lockdown*. The objectives of my talk are: 1) classifying and defining "translation problems" connected to neo-fantasy and speculative writing in Schweblin's *Seven Empty Houses*; 2) finding and recognizing instances of translation "types" in her work; 3) describing and arguing about representations of lockdown as a phenomenon which can involve – though not necessarily does – procedures of "cultural translation" in fiction.

Key-words: Samanta Schweblin, neo-fantasy, speculative writing, translation types, total translation.

María Inés Arrizabalaga *holds a PhD in Translation Studies. María Inés is on a temporary leave of absence from her chairs at Universidad Nacional de Córdoba [UNC] and Universidad Nacional de Entre Ríos [UNER]. She has recently been appointed Secretary of Research and Postgraduate Studies at Instituto Universitario Patagónico de las Artes (in Río Negro, Argentina), and works also as a researcher for Consejo Nacional de Investigaciones Científicas y Técnicas. María Inés is head of the research group "Estudios de Traducción Total", affiliated to UNC, and of the research project "Mediar, crear, traducir. Sobre la recomposición de ecologías cognitivas," funded by UNER. She is interested in Translation Studies, Semiotics and Intercultural Studies.*

Fiction Cinema as a Memory of the *Transubjet-Transsexual* in Mexico

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The current and painful acts of violence against trans female minorities in Mexico and the world lead us to consider as capital the study of socio-historical-cultural-political documents, which function as new routes of information, analysis and knowledge, in order to study a problem that concerns us all, as it is related to violence and hateful, transphobic practices that restrict the freedom to live ↔ be feel exist of marginalized subjects and forced to survive in the territorial and social peripheries, with which they see their universal human rights violated. Therefore, this proposal seeks to retake and articulate conceptions that start from the semiotics of culture, focused on considering the cinema as a complex system of semiotic-discursive signs that establishes a continnum with social struggles of transsexual women, on demand, fair and every day more necessary, for the recognition of their human rights, and that are reflected ↔represented in fiction. In this sense, this work seeks to explore the ethnographic and informative possibilities of cinema around the presentation of disruptive alterities of dichotomous thinking around gender and its performative possibilities, from categories such as semiosphere, organization and culture, linked to the epistemologies of the complexity and transdisciplinarity, from the categories complex subject and transdimensional / transdisciplinary subject. We consider that thinking about trans identities in Mexican cinema is productive, since it allows us to account for their semiotic-discursive production and reproduction, as well as the audiovisual memory of the genre in our country, linked to other dimensions of the subject.

Keywords: Transubjet-transsexual, Semiosphere, Organization, Culture, Complex Subject, Transubject, Cinema.

Daniel Arzate *- Graduated from a degree in Latin American Letters (Uaemex) and a master's degree in Language Sciences (BUAP), he is currently studying a doctorate in Social Anthropology (ENAH). He works as a professor at the Faculty of Humanities of the Autonomous University of the State of Mexico (Uaeméx) and as director of the digital magazine Tlamatini. Humanistic mosaic. His fields of knowledge, interest and exercise are*

the epistemologies of complexity and transdisciplinarity, discourse analysis, semiotics of culture, linguistic pragmatics: conversational, as well as narrative studies: literary and cinematographic, linked to life history, diversities gender and violence.

How can Critical Thinking be a Weapon against Fake News?

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Who holds the responsability for fake news and for their effects? Considering different point of views, we should blame the creators, but many times it is not easy to detect them, we should blame the social platforms, but they cannot be aware of every single content they support, we should blame the states for not getting involved for the good of its population or we should blame the consumers, for believing everything they encounter. Even each side plays its part, I want to show the importance of being in charge with our own mind and how we, as consumers, can develop our critical thinking skills in order not to be victims of disinformation.

In this paper I want to present different actions specific to critical thinking that an individual can take when he encounters information which triggers different emotions, different feelings, which is an incentive to form an opinion or even to take an action. I take into consideration the most problematic part of fake news: the disinformation – the truth and the lie so well put together that we cannot distinguish them.

Concerning the critical thinking an individual has to work on, I put on the table a couple of factors as: doubting, asking questions, analysing arguments, being aware of the cognitive biases and metacognition. However, there are plenty of questions that still wait for answers concerning the accessibility of critical thinking when fighting against fake news.

Key-words: critical thinking, fake news, disinformation, manipulation, cognitive biases.

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Traces of Facial Emanations in Multimedia Art

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The chrono-topological coordinates of this text are distributed in a variable axis of the contemporary art highly characterized by the interpenetration between the new medias and the human physiological nature. Starting from the study of the general panorama of Multimedia in art, and after a quick overview of outstanding artists that represent this practice, we will discuss the case of Heather Dewey-Hagborg who using hairs, cigarettes and chewing gum of the street, programs and build 3D faces through the DNA encountered in them; on the other hand we will also focus into Janez Janša group and in the specificity of their piece "Un, uno, una". Furthermore, the analytical urgencies reported by these kinds of aesthetic proposals, cover such a high degree of agreement about the growing need to articulate the semiotic sensibility in order to assume and understand how and why these new identities emerge. Assuming them to be part of a polyphonic semiosphere, we can recognize as some example flourish from the tangibles but often ignored traces leaved everywhere by humans during the daily life, while the others emerge as symbolical actions in order to test, destabilize and re-organize in an innovative way parts of the cultural complexity. Both offer a *syncretic situation* that can be analyzed with semiotic approach, neurophysiological tools, bio-anthropological ground. Divergent weights of similar elements make us reflect into the relation between the intimate meaning of our faces and their emanations in a sort of *anticlockwise*, but also into the convergence between macro cultural orientation with the technological magnitude.

Key-words: Multimedia Art; Body Semiotics; Facial Emanations; Non-Human Agency; Human Physiology.

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decolonial Labs, pop up groups. Few articles, various expositions, one book: Vitácora. "Sensi Inversi" in progress. Some works have been presented in México, USA, Latin America, Europe and India.

Non-verbal communication in TV films:

A semiotic approach to MacGyver series (1985-1992).

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This paper attempts to present how Semiotics and aesthetic factors can be used as a conceptual, theoretical framework in understanding how films work. Films, as multimodal texts, usually use a combination of semiotic modes to produce the appropriate meaning. The study examines some scenes and frames from several episodes of MacGyver series (1985-1992) in order to show the importance of indexical and symbolic sings in combination with aesthetic factors in the process of creation of the aesthetic and meaningful film result. Some of the conclusions of this paper tend to highlight that non-verbal communication usually carries a connotative meaning during the process of audiovisual semiosis.

Key-words: Semiotics, non-verbal, communication, aesthetics, MacGyver.

Thomas Bardakis *has recently graduated from the Joint Master Program "Semiotics, Culture and Communication" at Aristotle University of Thessaloniki. He holds a University degree from the School of Greek Philology (specialization on Linguistics), Aristotle University of Thessaloniki (2014-2018). He has attended many conferences on Linguistics, Classical Philology and also the 4th Summer School of Semiotics (July 2019). He has published his first article about the mythologies of ideal cars for men (in greek language) in the scientific journal "Intercultural Translation Intersemiotic" (https://ejournals.lib.auth.gr/iti/article/view/7597) and he has presented a paper in the 12th International Conference on Semiotics "Signs of Europe" organized by the Hellenic Semiotic Society at Aristotle University of Thessaloniki (1-3/11/2019). He is also a member in the Hellenic Semiotic Society.*

CULTURAL EXPLOSION AND THE PANDEMIC CONDITION IN LATIN AMERICAN DISCOURSES

Theoretical perspective (with some examples)

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Written in his last years of life, Lotman's book *Culture and Explosion* is a scientific testament, in which he invites us to think about periods of great social cataclysms that modify, in an unpredictable way, the structures of human thought and human everyday life all over the world. As a late production that has great importance in the Latin American intellectual field on the early 21st century, these Lotmanian contributions become a relevant paradigm to understand the consequences of the great political and economic crises experienced in the southern cone, attending to the sudden changes in cultural systems. And nowadays, this notion helps us to think also about pandemic condition. We will bring some examples from Argentine newspapers.

Key-words: explosion, pandemic condition, mass media, rethoric.

Silvia N. Barei *is PhD in Modern Literature. Actually, Professor at UNC-CEA, PhD in Semiotics, and Master's degree in Languages and Intercultural Studies. Graduate Courses Taught at additional universities in Argentina and abroad (Chile, Ecuador, Mexico, Spain, Sweden). Category I in the Researchers' Program of Argentine National Universities. Several essays linked with lotmanians studies, and the last one is Lecciones sobre la cultura y las formas de la vida. Encuentro Córdoba-Tartu [Lessons about culture and ways of life. Meeting Cordoba-Tartu] (Edicea, 2018).*

A Semiotic and Geographical Approach to Monuments in the Post-Soviet Era

Towards a participatory approach to monument design with the help of digital technologies

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Monuments are built forms with both commemorative and political functions. National elites erect monuments to promote specific interpretations of past, nation and culture. However, individuals variously interpret and use monuments in ways that are different from the intentions of the elites. The interpretations of monuments are thus never fixed once and for all.

This is particularly evident in post-Soviet countries, where multiple historical narratives and identities coexist at the societal level. Here, both the redesign of monuments inherited from the Soviets and the erection of new ones have often sparked broad debates and resulted in civil disorder.

This paper explores the potential gap between the designers' intentions and the users' interpretations of monuments. The main argument is that connecting semiotics and cultural geography can provide an innovative framework to understand what strategies designers use to create patterns of interpretation and to show how these strategies are interpreted at the societal level.

Second, the paper presents a typology of design strategies used in post-Soviet countries to culturally rehabilitate Soviet monuments and to design new monuments promoting the current society's rule of play.

Finally, it highlights the need for a participatory approach to monument design able to avoid, or at least lessen, conflicts between different parts of societies. In particular, it looks at the role of digital technologies in creating a more inclusive memorial landscape.

These ideas are explored by analysing some monuments in Estonia, a country that from the early 2000s was characterised by a series of conflicts around the intepretations of monuments. Estonia is also one of the most digitised countries in the world providing many public services online. This is why Estonia was selected to address the multiple interpretations of monuments and to investigate how digital technologies can provide new platforms for commemoration and remembering.

Key-words: monuments, memorial landscape, cultural geography, digital cultural heritage, Estonia.

***Federico Bellentani**'s research interests range from semiotics, cultural geography, planning theory and national landscape imagery. The aim of his research is to sketch out an innovative approach to investigate the ways in which memorial landcapes convey meanings and how they are interpreted by different audiences.*
In 2020, his research results will be published in his first book edited by De Gruyter Mouton. Federico presented his research in international journals and conferences. He was also invited to give a lecture at an international program on hybrid warfare, which brought together influential scholars and the President of Estonia.
Federico received his PhD from Cardiff University, UK (2017). He holds a MA in semiotics (2013) and a BA in communication sciences (2010) from University of Bologna, Italy. Today he is vice-president of the International Association of Semiotics of Space and Time and Data Analysis Manager at Injenia, Google Cloud partner based in Bologna.

FROM METAPHOR TO MYTH:

Facebook's Oversight Board and the claim of platform neutrality

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A multitude of websites have come to define themselves as platforms, metaphor which confers them with the appearance of neutrality (Gillespie, 2010) and distance. However, Facebook seems to emulate the behaviour of a higher institution with the creation of the Oversight Board, whose aim is to help solving certain take-down appeals and making sure that moderation is done in a just manner.

The paper employs platform studies with a semiotic approach as to uncover myths that accompany neutrality and whose interests they serve. Moderation is intentionally made easy to be overlooked (Gillespie, 2018), along with the underlying algorithms which organize content, as neutrality and safety are a non-negotiable characteristic for the stakeholders. Moderation is an intricate dynamic between diverse actors, interests and concerns (van Dijck et al., 2018), and in order to resonate with particular discourses and conceal their business model, platforms employ technical neutrality (Gillespie, 2010).

Mobilizing Barthes' theorization of myth as a type of speech (1972), this paper argues that a mythologization of platforms has taken place; Facebook becomes a

myth creator that perpetuates its own worldview – that of digitally literate techno-enthusiasts in charge of shaping the discourse of billions of users – claiming universality and adherence to the current leading ideology.

What are the implications of creating the Oversight Board concerning Facebook's platform governance? The aim of this paper is to make visible and legible the power structures surrounding Facebook's Oversight Board, as well as the form of discourse and the myths it vehiculates. In order to do this, the paper proposes a critique that contextualizes the Oversight Board by historicizing and situating its creation, unpacking the assumptions employed by its charter. Thus, the analysis becomes a critique of form in the context of a strategy employed by Facebook to bypass content moderation obligations faced by traditional media institutions.

Key-words: platform studies, myth, Facebook, platform governance, content moderation

Roxana Varvara Boboc *and* ***Robert Baciu*** *are currently following the Media Studies Research Masters at the University of Amsterdam. They both completed their Bachelors degree at the Communication and Public Relations Faculty at NUPSPA; they were both participants to international conferences and communication science fairs.*

Roxana Varvara*'s research interests range from digital memes and digital cultures to platform studies, surveillance capitalism, digital issue mapping, employing both semiotics and digital methods. She previously worked in public administration, where she conducted local and international research studies and related activities, as well as contributed to communication and brand identity tasks.*

Robert*'s research interests are musical subcultures, radical subcultures online, platform studies, critical theory and cultural studies. His previous work experience consists of being a project manager at a software development company.*

COGNITIVE SOURCES OF SEMIOSIS

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In our paper we are dealing exactly with this area, less approached in the philosophy of culture: the area where cognitive mechanisms intertwine with symbolic mechanisms – a crepuscular area, in which Knowledge and Semiosis are intermingled. For us, the differences emphasized by the cultural studies focus not only on the values and symbols, the behavioral models and the rituals, cultural differences target first and foremost the perception of the world and the meaning of life!

In this paper we shall deal with five sources of Semiosis – the technique of problematization, the cultural paradigm, the ideological referential, the form of life and the life horizon - , but these very sources of Semiosis generate pictures of the world based on which individuals, professional or ethnic groups and social classes, nations and civilizations give meaning to the world and human life. When we talk of cognitive devices by means of which billions of men and women give a meaning to their own life, the distinctions between illusion and reality seems to become irrelevant…

Key words: semiosis, technique of problematization, cultural paradigm, ideological referential, life horizon.

Dumitru Bortun *(b. 1951) is professor of the Communication and Public Relations Faculty of the National University of Political Studies and Public Administration - Bucharest. There, he holds classes on "Semiotics. Language's Theory", "Analysis of Public Speech", "Ethics in Communication", and "Corporate Social Responsibility". He published over 150 essays, studies, articles and interviews in collective volumes, scientific works, and culture magazines, as well as in the daily press. Also, he is the author of many collegiate manuals and books, like The Epistemic Foundations of Communication – 2002, 2013, Public Relations in the New Society – 2005, 2012, Corporate Social Responsibility: from Public Relations to Sustainable Development (editor) - 2012, Black Tide: Romanian Language under Siege - 2015; Meanings & co. The interdisciplinarity of communication, semiotics and multimodality, Springer International Publishing AG - 2018 (ed., in collaboration). Dumitru Bortun is Chairman of the Honorary Jury of Romanian Association of Public Relations - ARRP.*

Semiotic Closures Join to Shape Cultural Evolution

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In this talk I examine a potential semiotization of cultural evolution and a naturalization of cultural semiotics, based on Patee's notion of semiotic closure. Signs are seen as parts of physical processes that imperfectly repeat or reproduce, holding information on the alternative paths open to these processes, thereby affecting potential repetition or reproduction. While the kinds of semiotic closure arising in culture differ greatly from ones in biology, I note considerable similarities between this perspective and Dawkins's notion of extended phenotype. The parallels are substantive enough, I suggest, that semiotically closed processes can be expected to join in cooperation around cultural analogues of growth and channels of transmission, that is, around learning practices and other avenues of social reproduction. This view, I argue, helps explain why cultural semiotic formations, coupled with mutually reinforcing social practices, cluster into ecologies akin to semiospheres characterized by Lotman. Finally, I present ways in which this perspective can furnish common grounds for transcending boundaries among studies of social power, research in relational sociology, and analyses of epistemic aspects of social injustice.

Key-words: semiotic closure, cultural evolution, extended phenotype, semiosphere, social power.

Miran Božičević *is currently teaching social sciences in colleges and universities in New Jersey, United States. His research focuses on employing semiotics sto establish connections between accounts of cultural evolution and social power, and on analyzing patterns of meaningful action and network interaction in social movements. He completed a doctorate in anthropology at Arizona State University with the topic* Semiotic Nature of Power in Social-Ecological Systems, *and conducted graduate-level research on social movements (alternative food initiatives in Arizona and California, border humanitarian organizations in Arizona), common pool resource institutions, social structure in hunter-gatherer societies, and complex networks. He came to anthropology from a bachelor's in mathematics via professional work in software engineering, non-profits, and education. His published work includes co-authored articles on co-residence patterns in hunter-gatherer societies in* Science, *and on semantic networks of Wikipedia entries in* Complexity *and* Physical Review E.

Aesthetics of Feminicide.

Forms of presence-absence in semiotic-discursive practices

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This presentation will address various semiotic-discursive forms in which the presence-absence of women victims of femicide materializes in different aesthetic practices that aim to make women murdered remain present in the collective memory; being these practical political acts against the forgetfulness and impunity experienced by women in Mexico. Examples of different practices are addressed, which share similarities and differences: photography, documentary, cinema, among others, made in different places in Mexico, a country where the index of femicidal violence continues to grow day by day.

Key-words: Aesthetics, Femicide, Memory, Semiotic-discursive practice.

Carolina Buenrostro Pérez *is Ph. D in Social Anthropology from the National School of Anthropology and History (Mexico). Their main lines of research are intangible cultural heritage; as well as semiotics visual and discourse analysis in aesthetic-artistic practices crossed by violence (photography and film). It has publications on issues of intangible heritage, analysis of the discourse and visual semiotics. She is currently an hour-week-month teacher at the National School of Anthropology and History and collaborates with the UNESCO Chair of Cultural Heritage Intangible and Cultural Diversity of CRIM-UNAM.*

From User to Content Creator

A Comparative Analysis of the Uses and Gratifications of Youtube

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Based on the classic media theory of uses and gratifications, the purpose of the paper is to perform a comparative analysis regarding the uses and rewards of consumers and content creators on YouTube. The paper assumes the research direction approached by Guosong Shao (2009) and Laeeq Khan (2017), which analyze the uses and gratifications obtained by the users of the YouTube according to the degree of involvement they manifest within the platform. From this point of view, YouTube is proving to be a platform that manages to satisfy a wide range of needs. While consumers obtain information and entertainment gratifications, participants obtain rewards related to social interaction and community development. Content creators reach another level of involvement, as they produce new elements and pieces of information that helps them receive rewards in the area of self-actualization and self-expression.

In this context, the paper aims to facilitate the understanding of content creators' perspective in comparison with the needs of the users. The research has two major objectives: to identify which are the main uses and gratifications that determine consumers and content creators to use YouTube and which are the elements behind the decision to become a content creator. Approaching a qualitative research method, the paper highlights the ways in which YouTube is used from the perspective of consumers and content creators and the types of needs they gratify. The research is based on 20 in-depth interviews with consumers and content creators from Romania. While for content consumers YouTube is mainly a mean of relaxation and information, for content creators YouTube becomes a source of recognition and social validation. The study also indicates that vlogging can provide job specific gratifications. In addition, the research reveals important aspects behind the decision of becoming a content creator.

Key-words: uses and gratifications, YouTube, user-generated content, content creators.

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***Oana Ștefăniță** is a lecturer, PhD within the College of Communication and Public Relations, NUPSPA, Romania. Her research is focused on media effects, social media psychology, EU communication and public sphere, education. She is a member of the Media Studies Lab within the Center for Research in Communication and was the beneficiary of a Fulbright grant at James M. Cox Jr. Center for International Mass Communication Training and Research, University of Georgia, USA.*

A PICTURE IS WORTH A THOUSAND JOB OFFERS

The influence of candidates' CV photographs on the decision of HR specialists

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This paper analyzes the way in which the new technologies influence the human resources department, mainly in the recruitment and selection areas, and to which extent the photo included in the CV influences the way the applicant is perceived by a recruiter. From a semiotic point of view, the photographs included in the resumes are seen as signs which can have different meanings and functions. To examine our premise, we created an interview guide which explores topics such as CV photographs, social media and digital editing. To this purpose, we conducted interviews with both HR specialists (recruiters) and individuals who underwent the recruitment and selection processes. This study emphasizes the need for people nowadays, both recruiters and potential employees, to perceive the human resources

processes in a century driven by technology and continuous change. In addition, our research includes a section dedicated to video CVs, which are used more and more frequently during recruitment and selection.

Key-words: Semiotics, CV photos, human resources, video resume, social media

Iulia-Maria Burnei *is a first year MA student, specializing in Human Resources. She has a degree in Communication and Public Relations and her research areas of interest are psychology, semiotics and human resources.*

Maria-Alexandra Manu *is a Managerial Communication and Human Resources Master's Degree student. She previously graduated from SNSPA with a major in Communication and Public Relations. Her areas of interest reside in human resources, psychology of communication and organizational behaviour.*

FACT-CHECKING PUBLIC CLAIMS IN ROMANIA

A Case Study on Factual.ro

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In the last decade, digital disinformation, facilitated by technological developments and the availability of new communication tools, has reached high levels worldwide. Disinformation in Eastern Europe has followed the global rising trend, as professional fact-checkers revealed. In the particular case of Romania, fact-checking has so far remained at the "ground level". Factual.ro is the first fact-checking website in Romania and, currently, the only one regularly evaluating public statements' factual accuracy. This paper addresses disinformation in the Romanian public communication, as detected by Factual.ro in the first year of the COVID-19 pandemic (March-December 2020). The research method used in this study is quantitative content analysis applied to the articles identified in Factual.ro's database regarding public claims on Facebook. A specific focus is on the correlation between the visibility of Facebook official pages and the engagement of their posts verified by Factual.ro, as well as on the moderating role of their accuracy. One of the main

findings of the study is that the public statements tagged with ”Partially true” label reached the highest engagement rates, which indicates the audience’s propensity to react more to what seems to be true, according to their cognitive biases. Although this research paper covers only a small part of the public claims during the 2020 coronavirus pandemic, it offers a glimpse into the strategic communication flaws and their impact on the people, which can be a starting point in anticipating the effects of social policies.

Key-words: disinformation, fact-checking, public communication, Facebook, Factual.ro.

Iuliana Călin *is a first-year PhD student in Communication and Public Relations at the National University of Political Studies and Public Administration. Her main research interest is in the ethics of communication in Romania in the post-truth era. She works as an OSINT expert for the ”Mihai Viteazul” National Intelligence Academy and she ocasionally writes articles on disinformation and social media trends in the Intelligence Magazine.*

The Oblivion of Memory

A semiotic approach to monumental design

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Nowadays, a problem arises around the design of the monumental, since its meaning, that is to say the memory of the event to which it is dedicated, is diluted among a series of evocations quite far from its main objective: to generate the memory of an event. A large part of these referents are incapable of producing a mental stimulation towards the memory of the events in large part of the social groups to which they belong.

To exemplify this, 3 monumental referents that are inoperative in terms of their significant memory function are analyzed, this has allowed us to establish a critical model that gives an order for the monumental design and his possibilities of a coherent meaning, not only for aspects of design, but for any discipline relative or close to communication. However, what will provide that reason for order and will

serve as the basis for monumental design, is achieved through the concept of Inheritance, this notion is the foundation that allows more congruence and possibilities in the search for more concrete and readable meanings for each cultural context.

It is of great importance to give its correct place to the references that have been inherited and to the meanings that they have historically transmitted. For this, it is necessary to find and take into account the constitutive matter of things, their essence, their Being, because from this it is possible to define the design or production of representatives more consistent with a specific meaning. Therefore, this study aims to offer three contributions for semiological processes focused on the production and transmission of a discourse or concept, having as a starting point the concept of Inheritance as its main contribution.

Key-words: Signification, Design, Monumentality, Inheritance, Violence.

*Born in Mexico, **Rhett Alexandr Cano** concludes his undergraduate studies at the Faculty of Architecture of the Universidad Veracruzana in 2009. After a professional development, he settled in Mexico City to study a Master in Architecture at the UNAM that concludes in 2012, under the title: Architectural Event. Architectural Fluency in a world of consumption, with which he obtains the degree and Honorable Mention. He is currently about to finish his doctoral research thesis at the same institution, with themes related to monumentality and semiosis under the title: The oblivion of memory. An approach to the design of monumental architecture. Likewise, he works as an architecture teacher at the Universidad Veracruzana, offering urban-architectural design classes.*

Diasporic Ritual Aesthetics: Biographical Altars in the Afro-feminist Metaphorical Semiosphere

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This paper addresses the Afrocultural semiotic polyglotism through the ludic of the altars: a type of semiotics of the memory of popular art mainstreamed by political narratives of gender, race, class and ethnicity. It is a transdisciplinary project that aims to honor the lives of African and Afro-descendant women who have left their mark or have been made invisible by the hegemonic (neo) colonial narratives.

It is located on the aesthetic border of community memory in the ritual horizon of the continuum between the sacred and the everyday, whose semiosphere passes through complex filters, glazes, and exchanges of cultural and intercultural dynamism that configure, negotiate, dispute in polyphonic signs and symbols. In this way the feminist "speech" of the altars breaks into the dominant discourses from semiotic-discursive practices of the invisible. (Haidar, 2006).

This itinerant project in museum space-time -in and outside the museums- has already visited some scenes including the Chaguarchimbana Cultural Center in Cuenca and the University of California at Berkeley that have hosted life stories of Nathan and Jonatás, Bertha Cáceres, Sara Baartman, Marielle Franco, among others.:

Key-words: ritual aesthetics, memory, afro-feminism-, altars.

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Manipulation with Internet Media Headlines is the Flaw of Media Literacy

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Society in modern digital world has to be able to operate information and communication technologies appropriately as well as be capable of identifying, selecting and using the essential information from a variety of information sources responsibly and evaluate it critically. Such attitude to media is particularly relevant when it comes to the ability to resist manipulation. Media literacy is also perceived as a competence to highlight and publicise negative aspects of mass media such as disinformation, fake news and propaganda. One of the negative aspects of the media is inappropriate headlines that manipulate the text information to persuade the reader to buy that information. The headline becomes a tool not to inform but to intrigue and thus attract the reader‘s attention. It is essential to have effective means for impact, one of them is expressive language tools. Headlines including expressive language tools, i.e. metaphors, figurative verbs, comparisons, phraseologisms, quotes, rhetorical questions, exclamations, etc., often create ambiguous meanings and perform the function of manipulation. This presentation explores the headlines of Delfi.lt, one of the most popular online news portals in Lithuania, and the expressive language means applied in them as a way of engaging the reader through information manipulation. The research strives to identify trends in the usage of expressive language tools, their correlation with the context, impact on text comprehension and information reliability as well as popularity of the article.
Key-words: media literacy, headline, manipulation, expressive language tools, text.

Vilija Celiešienė *graduated from Vilnius University and acquired a Doctor's degree in Educology in 2003. The topic of the scientific thesis was 'Presumptions of the development of language culture in the academic environment of technical universities'. Currently, she is an Accociate Professor of the Faculty of Social Sciences, Arts and Humanities at Kaunas University of Technology, a member of Translation Research Scientific Group. She is the author of a textbook and several educational books, published many scientific articles in Lithuanian and foreign journals, participated in national and international scientific conferences. The areas of interest encompass discourse, language ecology, terminology, written communication.*

Daiva Zavistanavičienė *graduated from Vilnius University in 1993. Currently, she is a lecturer of the Faculty of Social Sciences, Arts and Humanities at Kaunas University of Technology. She is the author of many scientific articles in Lithuanian and foreign journals, participated in numerous national and international scientific conferences. The author's research interests are ESP, discourse, translation, terminology.*

Functional Circles and Social Communication

Reflections on the concept of Umwelt

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This talk aims to analyze the application of the concept of Umwelt in the analysis of social communication. When applying Uexküll's ideas to the study of animal with more complex Umwelten, we face growing difficulties in the case we only resort to the study of sense and action organs, especially in light of the complex social behaviors and highly individual differences that characterize these animals. We propose a complimentary approach to the study of animal Umwelten to allow for a more comprehensive analysis of social communication. To exemplify the problem here addressed, descriptions of ape social behavior will be used to bring out the theoretical challenges that a purely Uexküllian approach pose to the analysis of such behaviors.

One theoretical challenge is related to the handed down and overly exaggerated interpretation of Uexküll's theory as an exclusively species-specific model. Umwelten have often been conceptualized as isolated monads ignoring the existence of areas of shared meaning. While Uexküll's work tended to overemphasize the species-specific nature of the subjective worlds of organisms, more contemporary approaches strive to broaden his approach by highlighting the intrinsic intraspecific variety offered by Uexküll's model. We instead strive to show that Umwelt might have a great theoretical and empirical potential when considering agents' subjective worlds as composed of many overlapping realities.

The concept of Umwelt as a heuristic tool facilitates the researcher in taking a more emic perspective when inquiring into the lives of other animals. Our purpose is to integrate Uexküll's theoretical framework in way that would facilitate the study

of animal Umwelten and to offer a positive solution to the study of complex social behavior by expanding and elaborate biosemiotic theory.

Key-words: Umwelt, biosemiotics, social communication, functional circles

Mirko Cerrone *is a doctoral student in semiotics and cultural studies at the University of Tartu, Estonia. His current work focuses on ape language experiments and human-ape communication. His research interests include intra- and interspecies communication, ethology, language evolution, and human influence upon non-human animal sign systems and cognition. Part of his research is devoted to the study of the relationship between keepers and apes in zoological gardens, with the aim to uncover the positive effects of human presence upon captive animals and the human-animal mutual influences upon communication systems and cognition.*

La Stratégie du Faux

Table Ronde/ Workshop

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Une profonde transformation de l'espace public et de la sphere politique est en train de se produire á une grande vitesse liée au changement technologique des supports médiatiques. Ce changement á lieu á niveau des agendas, comme exemple

avec l´émergence des valeurs de *accountability*, et de *empowerment*, mais surtout au niveau de la médiatisation: le *digital divide*, le *streaming*, les *followers* on boulversé la logique clasique de la communication politique. Il y a aussi une convergence des dynamiques, la dynamique temporelle de l´*instantanité*, avec la pratique de l´écriture collective dans les plateformes web des candidats ou les haschtag. Finalement un phénomène plus ancien comme celui de la *peopelisation* vient rejoindre cet scénario nouvel.

Or le discours de l'information, qui est par définition un récit que a pour vocation « nous raconter la vérité des faits » semble être le plus compromis avec cette nouvelle logique de production et circulation de contenus. Soumis à un régime de vérité - sa crédibilité et sa force – est traversé par la circulation des informations fausse à grand échelle. La Sémiotique a beaucoup réfléchi à ce type de discours qui a a sa base un contrat de véridiction. Les fausses informations ont toujours existé, sur la forme de rumeurs ou de simples faits non avérés. Ce que est nouveau est l'usage de la stratégie du faux.

Intervenants (ordre alphabétique):

- **Lucrecia Escudero Chauvel:** Le contrat de l'information et la médiatisation
- **Massimo Leone:** The falsified face
- **José Maria Paz Gago:** Fake news: communication vs. manipulation
- **Teresa Velázquez García-Talavera:** de Mendacio. Le mensonge déguisé en vérité

Coordination et communications : Lucrecia Escudero Chauvel, & José María Paz Gago

- Présentation deSigniS n° 30 (2019) *Cybercultura.* Coordonné par Eliseo Colon Zayas - La Revue latino-américaine de Sémiotique deSigniS, organe officiel de la Fédération Latino-Américaine de Sémiotique (FELS) presente le n°30 de la Série Transformations dédié aux transformations culturels produits par les changements sociaux. En présence des auteurs (Leone). Voir la série complète en www.designisfels.net et https://ddd.uab.cat/record/204665.

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- *Vicedecana de Profesorado y Docencia de la Facultat de Ciències de la Comunicació de la UAB, desde març de 2001 a junio de 2005.*

THE UNBEARABLE LIGHTNESS OF THE COVID-19 INTERNET MEMES IN ROMANIA. A SOCIAL-SEMIOTIC APPROACH

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In Romania, Internet memes and jokes around the pandemics have circulated on social platforms since March 2020, when Romania declared Covid state of emergency. An interesting case is that of the Facebook group „Coronavirus: glume", with only 264 members, which was created with the aim of producing humor around this topic. One of the most debated memes in the Romanian public space was a meme shared by the political scientist Vladimir Tismăneanu, which was framed as racist by the media. The image illustrated three crows perched on a fence, and the message of the meme was "Ţăndărei (a town in Southern Romania with an important Roma community) Airport. All flights are cancelled". The meme gave rise to controversy and divided the audience into competing groups, some appreciating the humor, while others condemning the racist discourse.

In this context, this paper revolves around Covid-19 Internet memes shared on Facebook during March – May 2020 (when Romania was in a Covid state of emergency), and the meta-discourses around the memes. By using Shifman's (2013) model of meme analysis, combined with a social semiotic perspective (Kress & Van Leeuwen, 1996; Van Leeuwen, 2005), the focus will be on intertextuality and multimodality, understanding memes as *syncretic texts* (Thibault & Marina, 2018).

A special attention will be given to Internet memes on the topic of digital divide shared on Facebook pages or groups, to see whether they are adopted in different cultures, reflecting the same narrative. Memes are rapidly spread by members of participatory digital culture (Jenkins, 2006), in order to continue the conversation around Covid-19 as a public issue.

The results show that Internet memes related to Covid-19 in Romania act as performative texts that link different interpretive communities, refashioning the global semioscape and the "spectatorship of suffering" (Chouliaraki, 2006) related to the coronavirus crisis.

Key-words: Internet memes, Covid-19, semioscape, social semiotics, multimodality

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She is also a program coordonator of MA in Brand Management and Corporate Communication, and a "Spiru Haret" fellow in the academic year 2017-2018. Latest publications - book: "Nation Branding in Post-Communist Romania. A semiotic approach" (comunicare.ro, 2018), book chapters: "The New Diaspora" and Interactive Media Campaigns: the Case of Romanians Migrating to the UK after Brexit" (Transnational Press London, 2020), "Let's Change the Story!" - Nation Branding and Interactive Media Campaigns on Romanian Migration (UK, Cambridge Scholars Publishing, 2017), journal articles: "Branding Romania in the Age of Disruption. Technology as a Soft Power Instrument" (Cheregi & Bârgăoanu, 2020, Journal of Media Research). Academic interests: digital ecosystem, nation branding, public diplomacy, country image, migration, social semiotics.

An Alethic Profile of Scientific Discourse: A Semiotic Approach

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Starting from Juri Lotman`s cultural semiotics, the paper aims to configure a comparative analysis between the scientific discourse and the religious discourse. The main concepts used in such a semiotic endeavor would be those of *truth* and *information*. The epistemological and the ontological frameworks used in managing the relation between truth and information involve the assumption that science is a specific adaptive strategy for Human Beings that allows them to efficiently *signify* the environment in order to use its properties for their own benefits. However, science and its main form of expression – the scientific discourse – are prone to exhibit some characteristics that can be better understood from a larger semiotic perspective. For a better understanding of the way in which truthful information is

managed when it comes to the dynamics of descriptive representations, the religious discourse would constitute a suitable term of comparison in its turn.

Key-words: scientific discourse, religious discourse, semiotics, descriptive representations, truth.

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Roving Eyes and Female Bodies: Reconstructing Gender through the Medium of Photography

An Exploration into the Works of Orlan, Cindy Sherman and Carolee Schneemann

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My paper seeks to explore the interlinks between gender, photography and pleasure and how gender is mediated through photography in the works of Orlan, Cindy Sherman and Carolee Schneemann, three visual and performance artists who use the female, gendered and erotic body in order to rewrite the parameters of happiness and 'jouissance' by producing photographs which bespeak the suture between the 'femaleness' of identity and the stereotypical notions of aesthetic female beauty as they are valorised and canonised in the West. In the first instance, the photographs themselves serve as an instance of the commodification of desire and pleasure in consumerist culture. Yet beyond their fetishistic value, they also exemplify an attempt to undermine a (?) phallogocentric discourse and the objectifying, 'penetrating' and all-seeing male gaze. By drawing on theorists such as Barad, Derrida, Cadava, Sontag, Benjamin and Barthes, I hope to show that although such photographic representations can be extremely empowering and engaging in light of

the various provocative issues they raise in relation to gender and the female body, they also freeze and stultify the female body in a kind of temporal death by placing it into and within the photographic frame and locking it into a framework of reciprocal (mostly male) gazes and exchanges.

Key-words: jouissance/desire, gaze, gender, photograph, semiotics, representation.

Panayiota Chrysochou *(b. 1982) grew up in Limassol, Cyprus. She has a PhD in Psychoanalysis, Theatre and Gender Studies from the University of Edinburgh, which focuses specifically on visual and trauma theory and the gendered and socio-political body in certain plays and dramatic performances. Her research interests include psychoanalysis and trauma studies, performance theory and gender studies. She has published several articles in well-renowned journals such as The Journal of Literature and Trauma Studies. Her current research aims to re-examine the effects of technology and vision on the theatrical and gendered body through psychoanalytic and socio-cultural frameworks and how trauma functions as an inscribed narrative on bodies in general. She is currently teaching English Literature at the European University of Cyprus*.

Intertextuality, Interdiscursivity and Intersemiosis in Museums

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This presentation aims to analyze intertextuality, interdiscursiveness, intersemiotism and the transcoding processes that occur in the semiotic-discursive production of museums.

The museum discourse is a verb-visual production, hierarchically organized, multi-modified, which is decomposed into subtexts or complexly interwoven thematic contents that maintain a certain semantic unity. It is the product of a collective, complex and heterogeneous issuing subject; generally made up of professions from different disciplines and levels of training, with varied interests and even from diverse cultures. This situation poses complex communication processes.

We approach this analysis based on Lotman's concept of text, a category that allows us to understand intertextuality -a term originally used by Kristeva (1966)- as the set of relationships, intersections and couplings of the various museographic subtexts.

The category of interdiscursivity (French School of Discourse Analysis), which has been homologated with other concepts such as Bakhtine's Polyphony and Foucault's Principle of Commentary, allows us to approach museum interdiscursivity as the interrelation of scientific, technical or artistic discourses already previously said and that intervene and reappear in the museum discourse. They reappear, but now reinterpreted verb-visually as pedagogical and aesthetic discursive forms. We also refer to the interrelationships between different operations or discursive types such as quotes, narratives and descriptions.

We end with the category of intersemiosis (Lotman, 1970, 1996; Torop 2002). We review the interrelation of the different subsystems that make up the "museum discourse system" such as spaces (architectural and museographic), objects, written texts, visual images, three-dimensional representations, among others, which are combined by means of museographic intersemioticity processes or transmutation (Jakobson, 1971), that is, through the interpretation of verbal signs through a system of non-verbal signs to form a global semantic set.

Key-words: Intertextuality. Interdiscursiveness, Intersemiotism, Text, Museum.

I completed my undergraduate studies in Anthropology at the Central University of Venezuela, my native country. I pursued master's studies in Cultural Anthropology at Syracuse University, made a specialization in Museography and a Master's Degree in Museums. I did the Doctorate in Anthropology, in the research line "Discourse Analysis and Semiotics of Culture", Mexico. For my doctoral thesis I received in 2008 the award for the best doctoral thesis in the Research Museum Area. I have held various positions in cultural institutions in Venezuela, the last one in that country was director at the Caracas Museum of Sciences. Among my published books are: Looks at the museology of Oaxaca. Semiotic-discursive analysis of two community museums. México, 2015. Artesanía en Azabache, Venezuela, 1989. Several articles in the Cuicuilco and Entretextos Magazines and in the Dissemination of Science UNAM. I have presented papers at conferences on Anthropology, Museums, Semiotics and Discourse Analysis.

Representation of Vaccination as a Social Practice

A Multimodal Critical Discourse Analysis of
Anti-HPV Vaccination Campaigns in Romania

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Cervical cancer is the second most common cancer type in Romania and the mortality rates in Romania are three times higher than in other European countries (Bray et al., 2018). This context has been fueled by a failure of the 2008 HPV vaccination campaign which was associated with online misinformation about the side-effects, the vaccine being perceived as an experiment serving the commercial interest of pharmaceutical companies (Craciun, Baban, 2012). Within this context of anti-HPV vaccination hesitancy, two campaigns were launched in 2017: *Stop Cervical Cancer* and *Protect her Wings*. While the former campaign was run by various national and local authorities under the Ministry of Health during the Cervical Cancer Prevention Week, the latter campaign was run by Merck Sharp & Dohme Romania together with the National Institute of Public Health and it was considered the second best worldwide PR campaign (Global SABRE Awards, 2019). In November 2019, the Ministry of Health in Romania announced that the free anti-HPV vaccination would start in January 2020.

The analysis of the two campaigns will be placed within the process-based discipline of planning campaigns (Paisley, Atkin, 2013) focusing on the idea that the ideology of a society guides education, engineering and enforcement to promote change. This change associated with public communication campaigns is to bring a social reform at a micro and macro level. Pictures, colors, typography or website designs are just some semiotic modes with meaning potentials which clearly show that public communication campaigns should be studied within the framework of multimodality (Kress, van Leeuwen, 2006).

The visual analysis in this study is conducted on different visual text types (posters, leaflets, brochures, or infographics) issued during the two above-mentioned anti-HPV vaccination campaigns in Romania. Our study will start from a social semiotic framework (Kress, van Leeuwen, 2006; Aiello, 2020 etc.) since it lays an emphasis on practices and processes that underlie the production, reproduction and transformation of the social practices within a society.

Following multimodal critical discourse analysis (Machin, Mayr, 2012; Ledin, Machin, 2018), we aim to provide an insight into the representation of vaccination

as a social practice focused on transitivity. This study has a twofold objective: (a) to identify the different semiotic modes used in the multi-dimensional construction of meaning associated with the represented participants, processes and circumstances; (b) to examine the power relations within the portrayal of anti-HPV vaccination through a comparative analysis of the verbal and visual semiotic choices used in the two campaigns.

Key-words vaccination, Romania, HPV, social semiotic, multimodality.

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A graduate of Political & International Studies within the National School of Political and Administrative Studies in Bucharest, ***Alexandra Radu*** has over 10 years' experience working in the field of communication and public relations. As a PR &Communication expert, she has been working with companies and brands from retail, FMCG, finance, pharma & IT&C to help them structure communication strategies that transform brand messages into stories that help consumers be better informed, educated, involved in our society. In the past 4 years, she has had the privilege to coordinate one of the most professional communication specialists team in Rogalski Damaschin Public Relations, with whom she had implemented integrated communication ideas for companies and brands that believe in PR as a strategic communication area. In the past 3 years, the campaigns coordinated by Alexandra Radu have been selected in top 10 PR campaigns that changed the decade, worldwide, awarded as the second most valuable in the world and obtained national and international recognition. More info here: https://www.linkedin.com/in/alexandraflorinaion/

The Implosion of Leisure and Labour within Fan Fiction Transmedial Worlds

A Semiotic and Sociological Perspective

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The intent of this presentation is to demonstrate a theoretical framework that explains the exploitative implosion of leisure and labor within fan fiction writing communities. To accomplish this I will attempt a theoretical synthesis of sociological and semiotic perspectives, which include postemotionalism, McDonaldization, convergence culture, transmedial worlds theory, and literature on fan fiction writers and identity. Exploitation and formalization through the internet have been studied quite heavily, Terranova (2013) and Fuch (2014) for instance have taken more Marxian/Marxist approaches, and Ritzer (2019), and Jenkins (2006) have demonstrated how implosions, or convergences, create exploitative medias and mechanisms. However, the increasing formalization of the social world through online space calls for a closer look at the formalizing and implosion processes within these spaces themselves, and I will attempt this through reviewing formalizing mechanisms noted in the literature on fan fiction. I will conclude that the emotions and community created by transmedial world fan fiction writers attracts and holds writers to said community by blurring leisure and labor. The writers' continuous interactions through their leisure time activities of socializing and fan fiction writing creates said community, while simultaneously offering uncompensated support and labor for the expansion and maintenance of transmedial worlds and media culture products.

Key-words: Postemotional, McDonaldization, Transmedial, Fan Fiction, Convergence Culture.

Andrew Mark Creighton *holds a Master of Arts in Humanities (Semiotics) from the University of Tartu. His research interests are in emotions, social groups, qualitative research, and online and e-spaces.*

Identity and Social Networks. A Dramaturgy of the Face in Digital Environments

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In this paper we propose a semiotic reinterpretation of Paul Ricœur's theory of identity, in order to study social network's images and analyse the role played by faces. With the diffusion of social media, the meaning of people's identity is profoundly changing in consequence of two different shifts pertaining to social interaction. On the one hand, experience-based communication such as the acts of liking, following, and sharing, together with the diffusion of representations such as selfies, point of view shots, and live videos, have led to the dissemination of instinctive forms of identity expression. On the other hand, the profiling of people's social and political circles (Facebook), entertainment tastes (Netflix), and even of their sexual partners (Grindr and Tinder), has led to the delegation of behavioural identity management to algorithms. According to our reading of Ricœur's theory, we can frame the experiential shift of digital media in relation to *identity-sameness*, the permanence of "involuntary" human characteristics, such as dispositions and irreflexive habits. On the contrary, the algorithmic shift can be positioned under the sphere of *identity-selfhood*, the behavioural self-management in the long run. Following Ricœur's claim that identity meaning is the result of a narrative negotiation between these two dimensions, our hypothesis is that in the current mediatic situation, every image on social network express a negotiation strategy between these two tensions, by exploiting the specificity of visual languages. In this context, faces play a crucial role, as they act at the intersection of somatic experience and cultural interaction. By analysing some of the new genres emerging on social network — such as face reveals, reaction videos and children game channels — we will conceive faces as the main narrative device to negotiate the tension between identity-sameness and identity-selfhood. In these productions, even if verbal contents represent a key semiotic component, their role is often limited to prepare the frame of reference for narrative somatic performances. Starting from these assumptions, we will advocate for a dramaturgy of the face on social networks.

Key-words: Semiotics, Social Networks, Identity, Media Studies, Visual Studies.

Enzo D'Armenio is a postdoctoral researcher at the University of Liège, where he conducts a research project on the languages of images on social networks. During its PhD in Semiotics at the University of Bologna he worked on the rhetorical strategies of intermediality, analysing a corpus of fiction films, documentaries and TV series. In the field of communication,

aesthetics and philosophy of language, he has published papers for international scientific journals (including *Versus, Rivista di Estetica, Médiation Et Information*) and book chapters in collection such as "Perspectives in Pragmatics" for Springer and "Extensions sémiotiques" for Academia-L'Harmattan. He is the author of the monograph *Mondi paralleli. Ripensare l'interattività nei videogiochi*, published by Unicopli in 2014. He recently got a Marie Skłodowska-Curie scholarship (Individual Fellowships) for his project *IMACTIS* — Fostering Critical Identities through Social Media Archival Images.

Paths of Life: Reading Bubble Filters and Echo Chambers with Charles Morris

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Morris developed a pragmatic conception of meaning that led him to focus not only on signs but also on values. His Paths of Life appeared in 1942, The Open Self in 1948. These works focus on preferential behaviour in human beings and describe the 'fundamental choices' that operate in different cultures. Morris introduces a fundamental liaison between signification and axiology. The purpose of this paper is to use this semiotic point of view, this semioethic point of view, to analyze some possible consequences of the "bubble filters" and the "echo chambers" in the processes that constitute the self. A filter bubble forces the users of the internet to become separated from information that disagrees with their viewpoints, an echo chamber creates a situation in which beliefs are amplified or reinforced by communication and repetition inside a closed system: the paper will try to read this phenomenon using the theories of Morris conceived for American society when the internet didn't exist yet. After a general discussion about identities and communities, we will investigate the relationship between users and their putative communities in these virtual spaces. To this end, a short review will be useful, as an example, of a real internet ecosystem evidencing how designative signs, prescriptive signs and connotative signs work in that particular context.

Key-words: Charles Morris, semioethic, internet ecosystem, digital communication, identities.

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Duality of space in virtual reality

Semiotics of digital interactions

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With the growth of virtual reality (VR) forums and new hardware for translating a user's physical presence in VR, interactions within the online space increasingly crosses multiple realities and modalities. The replication or simulation of an alternate identity is not limited to the online space, but users of new VR technology have been able to create fully realised characters, without revealing any aspect of their offline identity, and take the role play fantasy to a new level of embodiment. Additionally, the virtual avatar is moving to the offline and performing in the physical world via projection screens at concerts (for example, Kizuna Ai or Hatsune Miku). VR has never been more accessible to consumers – not just via hardware for people to use but also through websites where VR performers can produce content for audiences, both recorded and live.

This duality of space and identity allows for freedom of expression between users – the avatar is no longer a simple 2D icon, but a persona one can inhabit fully. Mannerisms of speech and behaviour can be displayed within the virtual space allowing users enact soap opera style stories within the canon of their avatar's lore. These characters can be the only identity others directly interact with, meaning that

the identity constructed within the virtual space is the user to many. This freedom enables a fluidity on gender, race, class, location, and sexuality, with many avatars in VR being modified anime characters, and others still who remain mute, completely anonymising the physical user.

Using the semiotic approaches of Juri Lotman, Kalevi Kull, and Roland Barthes, we hope to model the new structure of the interactions and contextualise them within the wider online culture, addressing how semiotics can help designers and users understand the consequences constructing an identity between different realities.

Key-words: virtual reality, transmediality, identity, space, duality.

Kyle Davidson *is a 4th year PhD student studying Semiotics at University of Tartu with Kalevi Kull as my supervisor. I worked for many years as a computer programmer before studying the philosophy and semiotics of the interactions between user and technology. Currently I am researching the duality of space in virtual reality, but I have presented and written about techno-culture, online identity and semiotics. I often use Hatsune Miku and VR as a focus for my discussions on technology and philosophy.*

CHALLENGES IN THE INTERSEMIOTIC TRANSLATION OF LITERARY CRITICISM

The significant worlds in the stories of Juan Rulfo through the look that builds them

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This paper will present the result of the translation work of a literary criticism understood as text in the Lottmanian sense where trans-disciplinarity is reflected in the area of teaching and translation of the French language, as well as the language processes where the style of the critic and the quoted (conceptualized as a process of

intertextuality) influence the understanding of the concepts used, in addition to the cultural factors that are presented in the translation of some of the words.

During the translation process of that criticism, difficulties arose as to which terms were unknown in the native language and which should be understood and subsequently sought equivalence in the French language and thus, facilitate the transit of text from one language semiosphere to another. That is why the methodology of the pedagogical clinic was followed, where in each session the student (future translator), the native and the teacher detected errors in terms of semantic, morphosyntactic, rhetorical, pragmatic, style by omission and referential aspects, reaching agreements to take account of translation difficulties and solutions to avoid and resolve such errors, as well as the impact of culture on the analysis of literary criticism and attenuations in the French language.

According to Lottman (1996) these processes depend on what the culture semiosphere selects, from among the multiple communications, only those that he considers as text that he includes in the collective memory.

Key-words: Translation of literary criticism, transdisciplinarity, semiosphere, intertextuality, intersemiotics.

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Deepfake Videos between Singularity and Generality. A Mereological Approach

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My talk will focus on the relationship between Big Data and deepfake videos. I will address the way in which the characteristics of a face can be studied using computational tools in order to build a specific diagram (relation of relations) identifying a singularity that can be transposed to other faces. The face of an individual thus becomes a model that can then be applied to other bodies and be related to other gestures through manipulation (e.g. accumulation and superimposition). I will proceed in two stages: after exploring the relationship between face and ground in the traditional portrait in painting and photography, I will study the relationship between face and gesture in deepfake videos, trying to highlight two different ways of constructing an effect of totality. In this sense, I will explore two enunciative strategies aimed at linking the whole and the parts and the parts to each other in order to construct an effect of totality (mereology). In the case of the so-called "still" image such as painting and photography, I will analyze the tensive relationship between conflicting forces aiming at striking a balance between figure and ground (centripetal totality); in the case of videos, I will analyze the way in which facial expressions are related to the gestures of the body (centrifugal totality).

Key-words: Portrait, Deepfake videos, Mereology, Diagram, Totality.

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of the collection 'Sigilla' at Presses universitaires de Liège (https://books.openedition.org/pulg/1696?lang=fr).
She is a member of the editorial board of several scientific journals, such as *Actes Sémiotiques, MEI (Médiation et Information), Interfaces numériques, CASA - Cadernos de Semiótica Aplicada, Texto Livre: linguagem e tecnologia*. She is General Secretary of the International Association for Visual Semiotics (IAVS) since 2015 and Vice-President of the French Association for Semiotics (AFS) since 2013.She has been Visiting Professor at the University of Manouba, Tunisia (2012 and 2013); at the UNESP-Araraquara University, Brazil (2014, 2016 and 2019), at the National Institute of Anthropology and History (INAH), Mexico City, and at Paris 2 Panthéon-Assas (2019). Academia.edu: https://frs-fnrs.academia.edu/MariaGiuliaDondero.

Disko 5 No'lu

Empowering a Responsive Understanding and Reassessment of the Other through Ritual Theatre

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This communication aims to present a unique theatrical and social ritual event taking place on the background of the ideological and cultural issues surrounding the Turkish-Kurdish conflict. Mîrza Metin's *Disko 5 No'lu*, a play of the new Kurdish dramaturgy and theatre, recounts the horrors of the Kurdish dissidents imprisoned and tortured in the Diyarbakır *Prison Number 5* in 1980-1990. I propose a semiopragmatic analysis of this performance I have been closely watched for 5 years. I will particularly focus on its intercultural communication strategies leading to some particular reception effects. Indeed, the semiotic articulation of this production sets up a unique poetico-political communication pattern, which succeeds in breaking down cultural barriers and makes the performance slide towards the inception of a ritual theater, thus empowering a responsive understanding and reassessment of the Other within the context of a sensitive Kurdish-Turkish political climate. Special enunciative strategies allow the production to transcend the Kurdish cultural semiosphere, not only to be presented

before a multicultural audience, but also to touch both the heart and judgment of the spectators. The performance is based on a subtle back and forth between fiction and reality, between dramatic, epic and ritual theatrical expressions, between Dionysian and Apollonian artistic approaches. I will therefore show how these facets of creation are interwoven in order to bring about a return of the theater to its sacred dimension, thus finding a way to reset cultural perceptions through the spectator's *experience* rather than in a declaratory, ideological mode. The questions I wish to address are: *How are political contents negotiated on stage to avoid refutation by the Turkish spectator and therefore blocking receptivity? How does performance therefore facilitate the transition from the reception of the historical drama to the integration of a ritual experience focused on mutual understanding and significance?*

Key-words: social drama, ritual theatre, intercultural communication, cultural identities, Turkish-Kurdish conflict.

Liviu Dospinescu *is a Professor of Theatre Studies at the Department of Literature, Theatre and Cinema, at the Université Laval in Québec, Canada. Holding a Ph.D. in Studies and Practices of Arts from the University of Quebec at Montreal, with a thesis on the "empty space and the enunciation strategies of the mise en scène of Samuel Beckett's 'television plays'," he has promoted through numerous conferences and papers the concept of "phenomenological theatre" (2017). His actual research experience encompasses intercultural, interartistic and interdisciplinary theatrical forms, as well as on contemporary forms of social and political theatre. His artistic experience as theatre director, actor and author is often inspired by his research interests and promoted as research theatre. Liviu Dospinescu is a regular member of the Institut du patrimoine culturel de l'Université Laval, correspondent member of the Académie du Var, as well as member of the International Association of Theatre Critics.*

‘Deepfakes’: Defamiliarizing the Moving Image

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This paper will focus on the phenomenon of 'deepfake' videos – by which we understand those particular images digitally manipulated using neural networks, machine learning, and artificial intelligence. We will focus on some of the semiotic dilemmas raised by this type of technique when applied to well known cinematic images.

Whether in the purpose of restoration or mere tomfoolery, this type of digital intervention modifies the source material in such a way that brings to light a potential intertextual (or, in some cases, intermedial) dialogue with other images (utilised in the process). This can be viewed as a literal example of what Julia Kristeva’s term originally meant – an act of communication between texts (in this case, between images). Using Viktor Shklovsky's term *ostranenie* as a departing point, this paper will attempt to examine the inner workings of 'deepfakes' and sketch out their defamiliarizing capabilities.

Key-words: deepfake, defamiliarization, intertextuality, digital manipulation.

Cristian Eduard Drăgan *studied film directing at the Caragiale Academy of Theatrical Arts and Cinematography (Bucharest, Romania) and has an MA in visual studies from the Center of Excellence in Image Studies (University of Bucharest). He is currently pursuing a Ph.D. at the same University. His research interest is on metafilm.*

Why Do We Love (Certain) Stories?

A Semiotic Interpretation of the Distribution of Emotional Arcs of Stories

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Not long ago, a group of students at the Computational Story Lab at the University of Vermont in Burlington (Dodds et al. 2011; Reagan et al. 2016) noticed an important research potential in the idea of "shapes of a story" proposed by the American writer Kurt Vonnegut. Basically, they (re)discovered that all narratives follow the profile of some "emotional arcs" - which can be understood as the temporal dynamics of the emotional states of the main character/characters along the narrative thread of the story -, as the well-known writer had suggested 30 years ago. Moreover, they showed that the emotional arcs of the audience's favorite stories are dominated by six basic shapes.

In this paper we analyze this result from a semiotic perspective and try to offer a mathematical model that explains such a dynamic of the emotional arcs of the audience's favorite stories. We will discuss some structural similarities of the distribution of preferential emotional arcs in relation to the notion of *inflexion points*, or *turning points* used in different disciplines. In this way, we offer a model for interpreting the distribution of emotional arcs that explains from a semiotic perspective the audience's preferred reading for such narratives. The implications of developing such a model of interpretation are relevant to any type of narrative that follows a certain distribution of specific emotional arcs.

Key-words: emotional arcs, shapes of a story, inflexion points, Vonnegut.

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2021, Bucharest, Romania. Also, he is the founder and Coordinator (2018) for International Cooperation of Applied Semiotics and Communication Laboratory, Research Center, FCRP, SNSPA.

Cultural Memory Landmarks in History

Lilac Girls by Martha Hall Kelly and *Sarah's Key* by Tatiana de Rosnay

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The purpose of the paper is to analyse the two novels comparatively as examples of semiosis, culture, memory and interpretations of history from Lotmas's perspective. Historical events receive various interpretations, through mass-media and fiction. The two novels to be analysed in this paper are about Ravensbrück women's camp and about an episode from 1942 in the lives of Jews living in France. The perspectives of the characters directly involved in the events are given, as well as those of outside characters, who try to help them understand what happened and get over the trauma, and to take the responsibility and make their stories known. The purpose of fiction, by presenting particular characters in the story in the role of the victims, is to make the readers more sensitive to these incidents. The story of particular characters impress more than reading the mainstream perspective and about large numbers of victims in history books. The two novels are trauma novels (Balaev 2008), and the role of place is significant in both, as it functions as a means to remember the event and restructure their selves.

Key-words: semiosis, interpretation, stories, perspectives.

Irina-Ana Drobot *graduated from the University of Bucharest in 2006. She was awarded a PhD from the University of Bucharest in 2014 with a thesis titled "Virginia Woolf and Graham Swift: The Lyrical Novel" (advisor: Professor Lidia Vianu). She is a Lecturer PhD at the Technical University of Civil Engineering Bucharest. She has an MA degree in Political Sciences from SNSPA and is currently a student in Project Management at SNSPA.*

THE "SUCCESS" OF THE BREXIT IDEOLOGY

A study of how political discourse shifted the public opinion in favour of Brexit

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The political discourses about Brexit and nationalism after the European parliamentarian election from 2019 have been a breeding ground for populism and the demonization of the "other". UK officials in general and Nigel Farage in particular are in Gramasci's paradigm of ideological dominance hegemony and are describing a new ideology by sharing mental representations and focusing on episodic memory. Analyzing the political discourses of nationalist bureaucrats we can depict the new ideology in terms of context and we can fix the mental model of the political situation. As T.A. van Dijk demonstrated it is the discourse which makes the ideology observable and explicitly formulated and making the CDA of Farage's discourses we can draw the special macro-action of the political landscape of the EU's future. In our article we will depict the M.A.K. Halliday ideational, interpersonal and textual functions to describe the context of situation. A good example can be found in Farage's speaches that focus on the impending ruin the EU as an institution run by bureaucrats will bring to the individuals, with ideas evolving from the inconsistency brought by the mix of different countries with incompatible social systems and economies to the tyranny imposed by rules and legislation adopted by a body, the European Parliament, which in his own words are not elected and therefore, don't have the best interest of the people in mind. This approach although simplistic at first glance, has resonated with people disillusioned by stagnating wages and confronted by ever-increasing costs of housing and living in general. From a Bordieu perspective, the symbolic power of the European institutions have been juxtaposed to the symbolic violence of the disenfranchised. Diverse reasoning have created a base of shared mental representations of "us taking our country back" from the EU institutions.

Key-words: social representations, context, dominated groups, ideology, CDA

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Ionut Buftea *studied at the University of Bucharest and holds a BA in both History and Economic studies in Business Administration from the institution. He also studied at the Bucharest University of Economic Studies and holds a M.A. in Finance. He worked for five years as a tax specialist at KPMG Romania. In the last four years he has been working at Schlumberger Logelco in multiple roles as tax accountant, project accountant and transformation lead.*

Mandarins, Mermaids, and Volcanic Men

The usage of cute characters as a means of soft power branding in the promotion of Jeju Island, South Korea

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Jeju island is self-governing province in South Korea known for its beach resorts and volcanic landscape. The island is a popular tourist destination, whose economy relies heavily on tourism from international travelers. In recent years tourism to the island has been on the decline. In order to combat this, Jeju Island has been increasingly turning to the usage of cute character mascots as one potential solution for attracting tourists and increasing consumption of souvenirs.

This brings to question whether the usage of cute mascots can act as an effective branding mechanism while still maintaining the cultural significance of

regional symbols. This research will investigate the conception, design, and reception of three cultural symbols of Jeju island that have been transformed into cute mascot characters: the *Dol hareubangs* (the island's statues made from volcanic rock), the Jeju Mandarin, and the *Haenyeo* mermaids (the island's traditional female divers).

The initial conception of these characters will be discussed with regards to the historical and cultural significance of the chosen figures, as well as the decision making factors leading to the conception of the cute characters. In analyzing the design of these characters, we will explore biological and aesthetic "concepts" of cuteness through a zoosemiotic lense, using Konrad Lorenz's *Kindchenschema* and Jakob von Uexküll's umwelt theory to offer insight into the perception of key design features as well as the process of anthropomorphism and stylization used in the production of these characters. In examining the general reception of these characters, this research explores the affective powers of cuteness as a primer for sociality, and how these characters create "imagined communities" (as introduced by Benedict Anderson) for both Jeju locals as well as visitors.

We conclude that in the case of Jeju island, the usage of cute characters function as an effective form of branding through soft power that can create cultural significance for both tourists and locals.

Key-words: cuteness, umwelt, character mascots, imagined communities, branding.

Jason Mario Dydynski *is a doctoral student in semiotics and cultural studies at the University of Tartu in Estonia. His research interests include concepts of cuteness, approach motivation, sensory perception, and anthropomorphism and their application for marketing, animal conservation, robotics, and product design. His current work focuses on modeling the perception of cuteness/kindschenschema through the lens of cultural and zoosemiotic theories.*

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Museum. Signs History and Culture

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The semiotic took upon its self since the Paris School questioning the narrative models, the literary texts and different speeches which did not include anything related to narration; newspaper articles, sentimental messages, cookbooks, legislative texts, and scientific writings. And all the different cultural materials such as advertisements, graphic or abstract formations, photographs, and engineering designs. Then started to explore social manifestations; preparation of personality, exploitation of spaces, social relations (individuals and groups), and special cases such as strikes and challenges ... etc. That is, it exceeded the boundaries of the sign as a function unit, be shaped as account the mode of analysis, which is the signifier.

Our intervention aligns the discourse of the museum space as a system of semiotic formulation. Its valuable museum assets link together a system of signs and a signification of figurative knowledge of its objects and topics. Its structural and epistemological systems define a semiotic visual reporting that praises what is a container of thought, attitudes, and sensations, pictures of psychological, intellectual, social, and civilizational responses to the nation; its work and its memory, inherited by the feeling of existence and the imposition of the self and entity, through certain historical epochs. The research sample constitutes the historical illustration of the story of the "Trojan war", a visual model that personifies and embodies an unimaginable semiotic constraint.

An artistic visual formation that employs visual techniques allows visualization of an image which has a special mobility, shows the reality of the world, not as it really is, but as it is by fiction, in which the cynical visual structures and their semiotic values are directed towards the real world's purposes, with the intention of constructing another bottom of the speech that harms its object and meanings. A narrative visual paradigm of graphic art will not reveal just a traditional imitation that simulates reality, in which the similarity is merely a catalyst in some way, looking for the effects of reality in depth, and the production of implicit meanings, which can't be expected, i.e. representation that is to say the reality not in its transmission but in its analysis.

The semiotic approach examines the signification of the representations, relations between events and actors precisely "Trojan war" theme and the conflict subject coded in the plastic space of painting. And if the reading of the artistic composition such as drawing is reading the history and culture, and the intention of its meaning and its forms already presented in time and space. Then, how does the

iconic message become semiotically a narrative subject indicating signifer related to museum discourse as a discursive visual message with historical, cultural and communicative value.

Key-words: Semiotics Icon, Visual parody, cultural memory, subjectif space; semiotics values; Museum discours.

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A SEMIOTIC ANALYSIS OF K-POP

Transmediality and Self-Description Exemplified by a Case Study of BTS

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K-Pop, that is Korean popular music, is the global phenomenon that has dominated the music industries over the last few years, gaining more and more fans around the world. Korean popular music is part of the Korean Wave (Hallyu) and soft power tactics of South Korea. Hallyu was created as a governmental solution to the Asian financial crisis (1997) and is the export of Korean arts and culture. Eventually, however, K-Pop became the biggest contributor of the Korean Wave and a great representative of the country's national identity towards the international audience. The aim of this research is to examine the transmedial nature of Korean productions, exemplified by the work of the band BTS, taking into consideration their music videos, as well as their official manhwa, video games and short movies. The creation of this franchise offers a total experience, promoting the shareability of content, and motivating the audience to an active participation; thus viewers collect data from the various texts, figure out the links between them, and discover all planted intertextual elements. One aspect of intertextuality is the inclusion of many traditional elements, which initiate a dialogue between South Korea and the rest of the world. On one hand, there are elements of cultural heritage that are being implemented in modern music and visual arts; on the other hand, there are features of global artistic waves, in most of the cases American influences that not only shaped and transformed Korean culture through its history but are intentionally incorporated into the K-Pop industry. This study lays the foundations for further research on the production of content in music industries around the world, as well as offering an insight into the successful strategies of South Korea. Additionally, this study presents the opportunity for a more concentrated and specialized study on the poetics of music videos, and the mechanisms of meaning-making used in their production.

Key-words: Transmediality, BTS, Self-description, Intertextuality, Hallyu.

Eleni Alexandri is an MA student at the University of Tartu in Estonia. Her study research covers the field of Eastern Asian forms of art and entertainment, as well as Eastern Asian Mythology. Currently her work is concentrated on Korean popular music (K-Pop) and Korean music videos, the communication with international audience, global perception, marketing tactics and their impact on popular culture.

The Role of Artistic Literacy and its Acquisition in a Contemporary Educational Environment

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What is considered to be literate in contemporary education and culture has been significantly reconceptualised by the recent research in the field (Kress 2003; Scolari et al. 2018; Livingstone 2004; Sukovic 2016). One of the main reasons for this is the recent development of ICT, including digital technology and diverse forms of new media. Another important change is related to the development of cultural communication processes and cultural dynamics (Torop 2019). The growing role of artistic texts of various forms of digital media in mediating learning material emphasizes the need to investigate the learners' diverse abilities in the meaning making of such sign systems. Therefore, the paper addresses article literacy in a semiotic research in order to identify its role in the contemporary educational environment. More specifically, the paper attempts to investigate the role of artistic literacy in the learners' meaning making of texts, which are mediated via artistic languages of new media.

The presented paper addresses artistic literacy as a combination of multifaceted abilities in meaning making of artistic languages in the framework of multimodality and transmediality of representation in a contemporary learning environment. The paper also addresses the relations between artistic and other literacies. The research examines the way acquisition of artistic literacy is shaped by using new media and multimodal representation of artistic texts. At the same time, the research aims to identify the role of artistic literacy in the contemporary educational paradigm and address its educational value in the process of acquiring sign operations in learning. The analysis is made in the framework of Lev Vygotsky's theory (1987, 1998) and by using the recent research in semiotics, artistic analysis and media.

The paper provides a practical analysis of the way the acquisition and development of artistic literacy can be supported by means of digital educational platforms. The analysis is made on the basis of the research project 'Education on Screen', that has been developed by Transmedia Research Group at the University of Tartu.

Key-words: artistic literacy, media, Vygotsky, multimodality, education

Aleksandr Fadeev *is a PhD student of the University of Tartu. His scientific interests lie in the field of semiotics, digital and transmedia education, as well as in the works of Lev Vygotsky. The author is researching processes of learning and teaching through semiotic perspective as well as sign operation in learning in terms of digital environments. Aleksandr Fadeev has been recently researching inner speech and its relation to semiotic mediation of artistic languages. At the moment, the author is a member of the Transmedia Research group of the University of Tartu that works on the digital educational platform 'Education on Screen'. The aim of the project is to use semiotic approach and transmedia education practices in order to offer new ways of teaching in humanities and social studies.*

Feeling-thinking weaves in women of Hñähñü origin. Expression of the border organization in the «couple» semiosphere

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Feeling-thinking weaves operationalize the complexity of an essential dimension in the analysis of the couple's bond, that of the recursive existence of feeling ↔ thought ↔ knowledge ↔ corporeality ↔ spirituality; Thus, they contribute to the analysis from the dimensional simultaneity of the subject instead of the split and reduction, appealing to the practical quality of everyday knowledge in a surviving dispute with scientific hegemony. Likewise, they include all available semiotic-discursive resources because they involve the very processes of construction of meaning. The present exhibition argues, recovering the contributions of the semiotics of Iuri Lotman (1996, 1998) and through the testimonies of Hñähñüs women obtained during my research work as a doctoral student, that the feeling-thinking weaves properly organized in the logic of union↔separation −in the semiosphere of said population− constitute a production of meaningful meaning in the "couple" sphere. Category built through the approaches of: Based on the complex and transdisciplinary semiotic-discursive practices category proposed by Julieta Haidar (2006) to standardize the concepts of discourse and text in a path of pragmatic foundation that extends the content and heuristic capacity of cultural resources. Hñähñü refers particularly to "who speaks Otomí", a self-denomination used by

groups that inhabit central Mexican territories that indicates belonging to the Otopame linguistic family, that is, speakers of the original languages: Otomí, Mazahua, Matlatzinca and Ocuilteco. (Wright 2007). The data collected refer to the Valle del Mezquital group, which comprises the municipalities of Ixmiquilpan and Cardonal in the north of the state of Hidalgo.

Keywords: Semiotics of culture, Border organization, Feeling-thinking Weaves, Couple, Hñähñü.

Cecilia Berenice Fajardo Villegas *- She studied Psychology at the National Autonomous University of Mexico (2009-2013) trained in the area of Psychosocial and Cultural Processes, her interests led her to enter in 2016 the Postgraduate Degree in Social Anthropology of the National School of Anthropology and History (ENAH, Mexico) where she first welcomed the proposal of the Semiotics of Culture of Iuri Lotman (1922-1993) to develop master's studies on the relationship from couple to indigenous population of Mexico. She is currently a candidate for Doctor of Social Anthropology at ENAH, with ethnographic work in localities in central Mexico. Throughout his training and academic career his work around emotions, gender and subjectivities in the couple has been characterized by the analysis of problems from a transdisciplinary approach.*

SIGNALLING POPULISM AND ANTI-POPULISM IN THE WESTERN MEDIASPHERE

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Both populism and anti-populism are social facts that transcend individual volition. They emerge and subsist despite people's feelings, desires, and commitments. Populism and its counterpart – anti-populism – have no (guilty) creators or authors, only bearers. Ultimately, populism is a side effect of liberal democracy that arises when the organizing principles of liberal democracy gradually fade away. In general, populists are forgotten losers of globalization who feel they lost their valuable jobs, prosperity, and way of life without getting something

worthwhile instead. Populists consider themselves unrepresented or (at least) underrepresented in political decision-making forums. Moreover, they have to cope with the hostility and public disdain of mainstream media and opinion leaders. Given the general hostility they face, populists have difficulty signalling their identity and creed through mass media and social media. However, they do so because signalling is an indispensable political tool. By signalling, populists convey essential information about themselves in a way that is costly for them and therefore believable. Using the content analysis of the political messages transmitted by the populist leaders through mass media and social media during the electoral campaign, we will try to identify the explicit and cryptic signals of populistness. On the other hand, employing the same research tool, we will try to determine the genuine and deceptive signs by which other political or opinion leaders would signal their rejection of populism.

Key-words: populism, anti-populism, mediasphere, honest signaling, deceptive signaling.

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A semiotics of Interpretants

Individual enunciation and the modelling of collective identities in social network sites

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In this presentation, our aim is to show the operational usefulness of the concept of "Interpretant". A central element of Ch. Peirce's semiotics, the notion was later taken up by E. Veron to study a typical problem of communication in the 20th century: the modelling of collective identities in situations of mediatized discursive exchange.

Indeed, throughout XXth, semiotics has shown us that institutions tend to produce discoursives patterns. These patterns are stabilized ways of dealing with the social environement. For that reason, main institutions can be related to a specific "typology of discourses" (political discourse, religious discurse, pedagogical discourse, legal discourse, marketing discourse, mediatic discourse).

The stabilization of discursive typologies is an unintentional operational solution. It is an institutional adaptative logic. Even when they can develop personalized discoursive strategies to reach their recipients, institutions do not deal with individuals but with collectives. Media outlets are a usefull example of these fact. As Verón clearly explained: "Media communication itself implies the construction, in production, of an addressee who is a collective and not an individual"

Social networks pose some nuances to that postulate. As platforms, they stablish mediatic conditions of discursive production; beyond the variation of scales, the destination is always a collective fact. But their status is not the same as that of media institutions. In Twitter, for example, institutions, representative actors, but also individuals without institutional insertion are mixed. And yet, for each one of them, the problem of the destination arises: to whom do I address my discourse? How do I build my audience? Precisely there, the concept of the interpreter can be very useful as a tool of theoretical intellection and applied analysis.

Departing from a case analysis (applied to Twitter Argentina) in this work we want to reflect on this problem: what changes are produced in the processes of meaning production when the discursive exchanges mediated in the public space include interindividual relations, without the necessary intervention of the media institutions? Which is the discursive status of mediatized individuality outside the institutional frameworks of traditional media, and what is the status of the collectives invoked by them?

Key-words: Interpretant, mediatization, institutions, individuals, Social Media.

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The personality of authentic leadership

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The Western man doesn't succeed on reaching his true self as easily as before, experiencing nowadays an existential dilemma with his own personality. Social media and mass culture have removed the younger generations from the authentic personality of the former individual. The sense of responsibility decreased among young people aged between 18 and 21, a period in which they usually spend their student years due to new technological circumstances, due to the increased interest towards image-like information to the detriment of text information and especially due to fun culture, overlapping the former natural stages of maturation. Thus, waves of teenagers and young people fall into the traps of challenges that lead to lack of self-recovery, the social instability resulting from a breakdown of standards and values, delayed maturation processes, psycho-emotional blockages and sometimes social anomy. Returning to the one's true self could be the solution to some of these problems. In this study I proposed to analyze the relationship between psycho-social radiography of young students and possible solutions, answers or methods that could be provided by the education in the university environment, in this regard.

Key-words: authentic leadership, personality, education, social media, psycho-emotional, psycho-social, teenagers.

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The Study of Relations among the Social, Political and Racial Semiospheres in Trump's Discourse.

An Intersemiotic Perspective

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This presentation shows the progress derived from a doctoral thesis on Donald Trump's political discourse. Hence, this is a reflection upon the complexities enclosed by the creation of meaning between two different communities. From the perspective of the Semiotic border (Lotman, 1996), English political discourse is a different semiosphere than the one of Mexican citizens living at the border. In turn, the encounter between the two takes place simultaneously through three different minor semiospheres: social, political and racial. This presentation aims to describe the events taking place while the linguistic and cultural collision is taking place between Trump's utterances and Mexican culture at the border. The aforementioned, upon the translation conflicts derived from the status of the original discourse identity. In this sense, intersemiotic translation (Torop, 2002) constitutes the theoretical framework that allowed us to locate and differentiate the nature of the

signs and its traductibility prior to receiving Trump's discourse. For this matter, Mexican border cultural assumptions are mainly regarded, as target audience.

Key words: Semiotic border, semiosphere, intersemiotic translation, political discourse, culture.

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(RE)THINKING CULTURAL HERITAGE. FOOD AND MEANINGS

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The language of food is one of the most complex, profound and communicative languages in all communities, because food is essential for human existence. As semioticians such as Gianfranco Marrone have shown, we use food to signify the world, to give different meanings to the world. The goal of this research comes from this character of food, food as language, food practice as communication practice which has specific codes and rites as Roland Barthes, Marcel Danesi, Jean-Jacques Boutaud prove. We are going to place our approach in the field of tradition, in the field of cultural heritage. We are going to discuss the problem of tradition as a semiotic journey, from the identification of the element of cultural heritage to its discourse. We will follow the food heritage route through the Ecultfood research project and heritage communication through a communication campaign, "100 fire recipes".

Key-words: cultural heritage, cultural communication, culinary codes, cultural semiotics, social semiotics.

Florinela Floria *is a PhD lecturer at the Faculty of Letters, "Vasile Alecsandri" University in Bacau. His research fields are represented by communication theories, media communication, intercultural communication, discourse analysis, semiotics. She published a book - result of the doctoral thesis in general linguistics (coordinator prof. Maria Carpov), "Rhetoric of alterity" and many articles covering various semiotics and semioses. In recent years she has been interested in the problem of intangible cultural heritage, more specifically culture and food communication in this context*

Habituation, Typification, and Logonomization

Actions and Institutions in an Integrated Conceptual Framework of Peircean Phaneroscopy, Social Constructionism, and Social Semiotics

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In my paper I seek to develop an integrated conceptual apparatus for the studies of social practices and institutions, synergizing some of the key analytical categories systemic-functional social semiotics, peircean phaneroscopy and Schütz's phenomenological sociology.

Following Charles Peirce's insights, I theorize that each social action can have three Interpretants: (1) an Initial Interpretant (a merely subjective "vague determination of the consciousness" effected by the action), (2) a Dynamical Interpretant (an "actual event" that the action brings about), (3) a Final Interpretant (a habit ("general rule") that is produced by the action). Based on this triad, I propose to distinguish three different aspects of social actions: (1) Actions (actions per se), (2) Events (actions causing other actions), (3) Institutionalizations (actions precipitating institutions).

Institutions can also be analyzed into three aspects based on cenopythagorean categories of Firstness (the mode of being of that which is such as it is, without reference to anything else), Secondness (the mode of being of that which is such as it is, with respect to a second but regardless of any third) and Thirdness (the mode of being of that which is such as it is, in bringing a second and third into relation to each other). In order to make sense of these distinctions in application to social institutions, I suggest using the social semiotic concept of logonomic systems and Alfred Schütz's concept of typification. Synthesizing these frameworks, I propose to distinguish between: (1) Habits (institutions operating within social actors), (2) Logonomizations (institutions actually reproduced in actions), (3) Typifications (institutions mediating between past and future actions).

In my presentation I am illustrating how all these triadic distinctions can be applied in the analysis of semiosis and communication.

Key-words: actions, habits, institutions, phenomenology, social semiotics.

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semiotics, as well as on the tools of semiotic analysis of memes, myths, images and multimodal political performatives. One of his main interests is the transdisciplinary integrative potential of semiotic concepts and instruments.

Chinese Soft Power in the Digital Age

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With the presence of emerging countries[2] on the international economic, political and cultural scenes, there is a new struggle phenomenon for power with regard to the symbolic goods. In the digital age, cultural products become more readily accessible. They are subject to production and diffusion battles (inter)nationally. China Soft Power strategies are clearly imbued with the East-West rivalry to attract artists, (co)producers, broadcasters and consumers within different events and cultural practices. I propose to produce a semiotico-phenomenological analysis of the Chinese international attractiveness, through cultural figures and political strategies used to develop, to implement and to strengthen the Soft Power related to the new Chinese Dream *vis-à-vis* the American and European Soft Powers. My corpus is composed of public policies, political speeches and cultural programs from China since 2007, when the President Hu Jintao used the Soft Power expression for the first time. My theorical approach is inspired by the semiotics of Algirdas Julien Greimas and the phenomenology inherited from Maurice Merleau-Ponty. The Yuri Lotman's semiosphere concept becomes here a key component for the analysis of identity and boundaries of the Chinese culture. The analysis method will be that of sedimentation activities — from a semasiological type —, to collect and analyse different classemes, lexemes, semes and sememes that create figures related to the perceived co-optive power of the China. A special attention will be paid to the Europe-China collaboration policies, and recent speeches from Xi Jinping. The specific objectives are: 1- to identify some structures of the Chinese Imaginary Soft Power; 2- to determine its taxonomic classification figures; 3- to pinpoint its

[2] They are known together as BRICS: Brazil, Russia, India and China. South Africa joined the group on December 24, 2010.

elementary and complex axiological functions; in order to reveal the inner strategy structures of the Chinese Soft Power.

Key-words: Chinese Soft Power, Semiotics, Phenomenology, Cultural Boundaries, Attractiveness.

Sylvain Gagné *holds a first PhD in French Studies (1997) from the University of Montreal. Sylvain has worked for the Canadian public service during all his professional career. He has also been a lecturer at College of St-Laurent and at the University of Montréal. He has been a visiting director at the National School of Public Administration (ENAP) and a lecturer. He currently practices martial arts: Hung Gar Kung Fu, Chen Tai Chi and Qi Gong. Since September 2016, he has been enrolled in a second doctorate in literature, performing arts and screen at Laval University. His research interests involve the study of the use of chinese Shaolin martial arts in professional spectacles.*

The fake popularity contest on social media that every mother wants to win

An overview of online polarization effects through the lens of archetypes

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Nowadays, social media users can easily become victims of the confirmation bias, hence the addiction to self-validation through vanity metrics (likes, comments). Also, self-evaluation of the ability to spot fake news or other pervasive effects social media might also play an important role, as they seem to believe they are immune to it. In terms of patterns of behavior, they usually search for echo chambers online and tend to get very territorial with their beliefs.

This study focuses in detail on young mothers and their pattern of online behavior. The polarization effect of interaction in Facebook groups dedicated to mothers has its roots in debates regarding choices for giving birth and feeding the baby, or techniques for educating the child and so on. In this way, Facebook Groups become a source of spreading fake or at least insuficiently tested information.

By using the lens of archetypes – in the sense of patterns of behavior that reveal core beliefs to one's identity –, this study presents opposite types of parenting strategies. One is the devoted Caregiver willing to self-sacrifice, while the other is the Rebel who finds fullfilment in crossing boundaries and doing things differently.

This exploratory qualitative research followed the story of more than 16 mothers in Romania for a period of 3 months, while the in-depth interviewes were conducted. Half of the respondents were regular social media users selected randomly, while the others were online influencers selected by popularity metrics (gathering more than 10,000 followers). Analyzing their testimonials, the amplyfing role of social media on the perceived social pressure to be a good mother became common ground. Moreover, discovering some predictors that influence their online pattern of behavior gave us a sense of what the journey of a new mother means in the digital world of today.

Key-words: social media, Facebook Groups, online polarization effects, motherhood, archetypes.

Alina Galeriu – Olteanu *is a communication expert with over a decade of direct experience in the field. She has been running a public relations agency for the past 7 years and has been involved in the academic life as a teaching assistant for the past 3 years at the National University of Political Studies and Public Administration. Her main research interests are social media, social platforms, Facebook Groups, online polarization effects, digital echo chambers, and archetypes.*

Multimedia and Transmedia Platforms: Devices to Detonate the Memory of the Insurgent Culture

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In this presentation the objective is to analyze multimedia and transmedia platforms that function as devices to detonate the memory of the insurgent culture. At first, the categories are characterized: multimedia, transmedia and memory of the insurgent culture, to later reflect on the appropriation of these platforms as devices for social change. To do this, it is problematized around the dispute of meanings and the use of representation and narratives [chronicle, photography, documentary film and archive] as border-multimedia and transmedia devices, which expand genres and allow different degrees of dialogue and interactivity. In order to clarify these reflections, it will be investigated in relation to the narratives and the symbolic and material scope of the following platforms: *Crónicas desarmadas* de ElegantLab, Audiovisual Production Laboratory of Colombia; *Project Inakayal Returns: Embroider the Mapuche Genocide* Directed by Sebastián Hacher in Argentina; *Quipu Project* by Chaka Studio in Peru and; Geographies of pain directed by Mónica González in México.

Key-words: multimedia, transmedia, insurgency, memory of culture.

Isabel Galindo *is Doctor in social anthropology from the National School of Anthropology and History in the line of research on culture and conflict. The central themes of her work are the dispute of meanings, racializing criminalization and documentary cinema against forced uprooting. The theoretical perspectives from which he conducts his research are decoloniality, complexity and transdisciplinarity. He has collaborated in the documentation of cases for the request for precautionary measures before the Inter-American Commission on Human Rights (IACHR) in conflicts over territory in the Mixteca and Triqui Region of the state of Oaxaca. He has made the documentaries: "The breath of the birds" (2008), presented at the First Congress on experiences of safeguarding the intangible cultural heritage in Mexico y "Xochimilco: Water voices from the Mexico basin" (2009), presented in the official selection of the XI International Film and Video Festival of Indigenous Peoples "For life, images of resistance", in Colombia.*

Memory, Meaning, Territory and Water.

Transmedia ethnography about the processes of resistance against a megaproject in Atitlán

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In recent decades conflicts arising from the territory and water dispossession have been unleashed around the world, making access to water one of the central problems that will become major issues in the up coming decades. Most of these conflicts involve the relationship betwine capital and territory, without taking into account the historical and cultural meaning territory has for the local population. This study case deals with a process of social disagreement with the initiative to carry out a mega water infrastructure project in Lake Atitlán basin in Guatemala. This project does not have the consensus of the communities that historically consider this space as their territory and basis for their material and symbolic-cultural reproduction. This situation has given rise to community organization and resistance processes in which the historical-cultural memory of the relationship between the inhabitants and the lake is recovered. In this context, we study the conformation of different semiospheres in the processes of reappropriation of territory and water in two communities of the Lake.

To address this problem, a theoretical-methodological continuum is proposed. From the transdisciplinary perspective, the anthropological sciences, Lotman´s semiotics of culture, discourse analysis, as well as the field of non-fiction transmedia communication, are reviewed. From this aproach, we work on the realization of a transmedia ethnography using elements of traditional and digital ethnography, which allows us make an analisis of the (re)production of texts, both in physical and socio-digital environments, which are part of the common memory of the cultural community. In this way, the texts that are preserved in the memory of culture are adapted to new codes in a dynamic process to address current challenges.

Keywords: semiosphere, water, resistance processes, memory, transmedia ethnography.

Carina Itzel Gálvez García *- Student and researcher in topics related to the semiotics of culture, discourse analysis, transmedia communication and public communication of science. Her research interests include migration, socio-cultural imaginaries and science communication. She is currently developing a transmedia ethnography project on processes of struggle for territory and water in Guatemala. She is currently studying a master's degree*

in Social Anthropology at the National School of Anthropology and History and a master's degree in Communication and Cultural Studies at ICONOS, Institute for Research in Communication and Culture. She studied Ethnology at the National School of Anthropology and History. She has worked as coordinator of editorial research works with more than ten years of experience in editing magazines and digital books.

Transformative Architectural Morphologies and Meaning

Deconstructing mythologies in Aixoni Sculpted Theater

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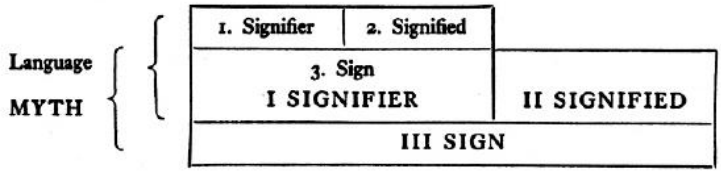
Buildings and the design of urban spaces are decisive elements that facilitate social interaction and communication, and offer a unique perspective of contemporary culture. Buildings are not mere shells that facilitate our needs, but signs that construct our perceptions of public life, indicators baring intense ideological and political connotation. Thus architecture can be understood within a semantic system, although not of a simple format. The analysis best suited would be through the system proposed by Roland Barthes' in his explanation of contemporary *mythologies*. In his understanding the typical semiotic triptych Sign : Signifier + Signified is inscribed within a second semiotic chain, where a new *SIGNIFIED* is ascribed to the initial Sign, therefore creating a new SIGN, another assemblage of meaning and form.



If we want to understand Architectural form through the tools of Semiology, form functions as a Signifier for an initial Signified, that would be no other than the use or function for which it was designed for. Barthes schema allows us to

understand how specific ideological and political residues are embedded deep upon architectural form. This paper comments on how Neo-classical architecture in Athens played a leading role on the creation of the national greek identity, making a direct allusion to Classical Antiquity, through the creation of an architectural Myth, and how this myth can be shifted, by the detachment of the specific meaning and form. The case study that will be discussed will focus on the transformative inscriptions of the contemporary open-air theater of Aixoni, by the large-scale sculptor Nella Golanda, raising questions concerning the morphological deconstruction of the signifier as an effective method for the dismantling of that ideological construction and exploring the dynamics of social change and transformation of cultural identity (what could be called 'greekness'), through architectural morphology, in new contemporary ways

Key-words: Architecture, Space semiotics, architectural meaning, transformation, floating signifier.

I am a licensed architect engineer (M.Arch Aristotle University of Thessaloniki). My research theses entitled 'The Play of Meaning and other architectural deviations' (sprv. K. Tsoukala, 2017) focused on matters of architectural theory, space semiotics and deconstruction. Currently I am completing my Master of Science in Architecture with a concentration in Culture and Theory of Knowledge at the National Technical Universities of Athens. I have participated in numerous workshops worldwide concerning matters of architecture, urban regenaration, cultural change, youth empowerment, and public art. I am currently assisting teaching a Studio of Urban Design at the NTUA.

Cultural semiotics of the traditional costume from Banat's plain from 1870 to 1950 from Lotman's perspective

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My paper focuses on the cultural semiotic interpretation of the Romanian costume from Banat region, from the perspective of Lotman's semiotic theory of culture. Using Lotman's system we will analyse the level of language, text and semiosphere within the unity of Banat's traditional costume. In order to establish a common language and to communicate, the forms and chromatic compositions were expressed through symbols, which carried semantic meanings with an obvious significant semantic load. The symbols, used in this region, receive a strong specific ethnical mark in its representation, in its compositional and chromatic complexity, in accordance with the values and conceptions of life for the people living here. Thus the signs become a unifying force of this ethnic community. Associated with the signs, were the fabrics used in manufacturing the costumes and the careful selections of colours. For example, softer fabrics like silk in red vivid colours were used for the costumes of young women. The message was in this case, they were ready to get married. The unity of these elements created the important message that you were sending to your community. The unity of the symbol, fabrics and choice of colours used on the costume carried out important messages e.g.: marital status, social position, or even the village (the community) you belonged to. Using Lotman's perspective on cultural semiotics, we will read and analyse the symbolism of the traditional Romanian art from Banat. We will discover the meaning in the codified existence of ancient solar symbols, fertility symbols, religious symbols and just a few heraldic symbols. Visual communication makes obvious the importance of semiotic value that the traditional costume is carrying from our ancestors.

Key-words: Traditional costume, semiotics, Lotman's theory of culture, traditional culture, signs and symbols.

Claudiu Glavan *is a second year PhD student at West University Timisoara, Faculty of Arts and Design. His doctoral research investigates the semiotics of the traditional costume from Banat region using 4 different semiotic approaches. He attended several conferences in Serbia and Romania and wrote several papers presenting different aspects regarding the semiotics of the traditional costume from Banat. He is enrolled in the ATRIUM scholarship, offered by the Romanian Government and dedicated to students who are doing their doctoral studies and post-doctoral studies. Over the last 10 years he has been collaborating with*

Banat's Village Museum Timisoara, translating several studies and books published by the curators from this institution.

HERD AFFECTION AND RAMPAGE-GOING: A CASE ON ARGENTINE CULTURE

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This presentation will recover the late hypothesis of Yuri Lotman (2013) about how the study of social affects, during moments of great crisis, reveals a "normal" invariant in cultures. It is a productive premise to analyze the aftermath of COVID-19 and the way in which this pandemic brings to the surface social conflicts, as well as in relation to violence in Latin America. To do this, I proposed to study a recent phenomenon in Argentine culture: the explosive affects and the collective rampage, especially linked to sports communities such as rugby. Recovering the modeling offered by the mass media, this work will seek to demonstrate that these semiotic tendencies of a "herd mentality", which are read as a "suppression of natural tendencies in man" (Lotman, 2013), respond to structural forms of violence that are strongly inscribed in cultural memory and linked to expressions of race, class and gender.

Key-words: cultural semiotics, Yuri Lotman, social affections, explosion.

Ariel Gómez Ponce *is PhD in Semiotics, and Professor in Spanish as a Mother Language and a Foreign Language, by the National University of Córdoba (Argentina). He is the Academic Coordinator of the Master in International Relations and Professor in the careers of Political Sciences and Sociology (Faculty of Social Sciences, UNC). He focuses on the analysis of television series from the perspective of the semiotics of culture (Lotman, Bakhtin) and critical studies of culture (Jameson), problematizing the way in which these, in the context of late capitalism, question identities and cultural modes of feeling.*

Art Resistance and Memory: "Zapatista Decolonial Aesthesis against the Modern Colonial Capitalist System"

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The object of study of this paper talks about of reflections that has relationship with art and memory, which is studied in the cultural manifestations cataloged as decolonial aesthetics, approached through the discourse-semiosis of the indigenous Zapatista movement in resistance in the state of Chiapas, Mexico. For this reason, it will deepen, making use of transdisciplinarity and semiotics, in the social factors that act as cultural legitimators towards these artistic practices of symbolic resistance.

The art generated from the indigenous Zapatista communities are ways of building the world based on a non-hegemonic sensibility, which empowers the indigenous communities through praxis; understanding praxis from Marxist contributions as: the cross between theory and practice that seeks the conscious and revolutionary transformation of society through a concrete project, in this case art, a subject that Iuri Lotman systematically addressed, that allows us to establish the relationships between the narrative axis of the communities' past in the form of cultural memory, and the explosions of meaning that are transformed into a prefiguration or imagination of politics.

In that sense, it is necessary to relate memory, art, politics and power, thus we will focus on what are the mechanisms that are being put into practice through art, to face and resist, the current conditions of domination generated from the contemporary trinomial of modernity-colonial-capitalist.

In Zapatista movement there is an example that the pretension of the Western-Eurocentric aesthetic to be all-encompassing and generate a certain type of memory and semiosis does not permeate everything as we have been led to believe. This presentation is about a more social art, inasmuch as it has greater representation in the bases of which they often speak, but are not listened to, since the production of its meaning belongs to the periphery of the semiosphere of modernity-colonial-capitalist.

Key-words: art, decoloniality, semiotics, decolonial aesthesis, memory

Francisco De Parres Gómez *- Master in Social Anthropology and graduate in Social Communication. Member of the Association of Ibero-American Anthropologists in Network (Spain), of the Union of Scientists Committed to Society (Mexico), of the National Register of Young Researchers (UNAM), of the Mexican Network of Studies on Social Movements (REMEMS), and the Latin American Association for Discourse Studies. Co-founder of the*

Transdisciplinary Collective for Critical Research (COTRIC). He is currently finishing his doctorate in Social Anthropology at the National School of Anthropology and History, in the line of research Analysis of Discourse and Semiotics of Culture, where he develops an investigation within the areas of interest that he has already been working on such as: the aesthetics of rupture, the art-resistance binomial, social movements, decolonial aesthesis, among others.

Trans-Reality-Trans-Sensoriality-Trans-Humanism-Trans-Sonority In The Hardware Live

The Complex Semiosphere Of The Sound Techno In The Night Club

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The "live hardware" (live act with physical electronic sonorous devices), tries to answer how the music of mental techno significantly impacts cognitive-emotional in the processes? and how the sound in the space (place), together with lighting and visuals make up a complex semiosphere? that especially includes the pshicoemotional dimension in electronic listening to promote body movement and exhort other levels of meaning and comunication. Through the performance of the sound live hardware (100-150 beats for minute -bpm-), as well as the projection of images, the strobe lighting game that, in communion with the techno electronic listening practices, contemplative states are produced and altered states of consciousness, which lead to levels of reality, sensory and sonority, which promote certain moods, mainly related to so-called “primary emotions” such as “joy”, among other primary and secondary or social emotions.

Through the electronic sound resonances and the different projected visuals, which impact on the body of the spectator subject, it is intended to penetrate through the “live hardware” in the so-called “Three Regions of Reality” of Heisenberg, which explains Nicolescu (2000). In such a way that the techno mental sound and the projection of visual art (video) is linked, from the first region, with the multisensory experience. Also, in relation to the second region, this experience is associated with the production of contemplative ecstatic states. Finally, this practice

of "hardware live" is related from the third region, with the preparation of emotions, sensations, feelings, reflexive states, especially engaged in the processes of "imagination", which may be associated with reverie.

The sound and visual impacts that are received with this performance promote other types of cultural practices such as those related to health and spiritual practices that, in a narrow sense, insert a dialogic relationship between body-mind-brain-spirit in the experience multisensory.

Key-words: Sonorous Semiotics; Complex Listening; Techno Sound; Hardware Live; Multisensory.

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The semiotic-discursive study conducted by the researcher, focuses on the analysis of electronic sound and its cognitive-emotional impact, as well as its correlation with the different cognitive fields linked to the different sound-visual semiosis. Also, PhD Alejandro Rodrigo González Mejía is a visual artist and techno producer, under the pseudonym of CET-01 he has performed live-set and live hardware-software performance, as well as different productions on record labels such as Arviebeats Records (Holland), between others.

Hidden Signs?
Critical and Postcritical Remarks on Solomon Marcus's Final Article

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Solomon Marcus' final article "Hidden signs: The literary face of the non-literary texts" (2016) is no coherent story but the sketchy outlines of his lecture notes. This article requires a further explanation in a critical review. Marcus advanced a new engineering to confirm the interactionism between the "natural" form of literature

and the "artificial" scientific fields, epitomized by mathematical or statistical rules. Literature and the sciences share the use of linguistic signs and symbols, but structuralism refused to recognize the transdisciplinary relations of literature with sciences. Set against Barthes' negative contention in "From science to literature" ([1967]1968), Marcus agreed with "subversive" structuralists (Lévy-Strauss and Calvino) to call for mythical and playful interactions of science with literature.

Marcus positioned the tentative hypothesis opening up to various perspectives under discussion in the premises, but the ground for the premises is added by way of appendage in the postcritical reading of literature. Beyond the critical review, the cryptic, reasoning, political, pseudo-scientific, psychoanalytical, quasi-logical, and final notes add the postcritical readings for scientific recognition in literature. The critical and postcritical analysis conceptualize the intellectual conditions and political implications of Marcus' scholarship to detect the causes that drove him to reject the method of structuralism and embark on the explanatory force of Derrida and Peirce.

Key-words: Marcus, structuralism, language and science, Barthes, Lévi-Strauss, Calvino, myth, game model.

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Fake Faces and Digital Forgeries: On the Uses and Misuses of Symbolic and Digital Manipulation

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The relation of reality to illusion, that is, the study of the relation between reality to its modelling, has been a main concern for semiotics. Today, we must come to terms with the idea that one of the major contributing factors in shaping people's lives and in constructing semiotic realities is the use of digital screens. A plethora of digital media, from smartphones to computers, constantly broadcast a tremendous amount of data and project onto screens visual imagery, audio, video, and written texts that compete for people's attention. In this scenario, it is not surprising to notice the emergence of pseudo-realities that are altered and constructed ad hoc in order to confuse or mislead the public. Today, deception has reached its pinnacle. What we see is not necessarily what is underneath. Just as there is fake news there is also digital fakes, facial forgeries, false identities and altered selves. The so called "deep-fake" is a case in point. The use of AI technology coupled with machine learning has marked the beginning of a new phase of synthetic media that has boosted symbolic manipulation. A new generation of computer-generated videos altered by means of various synthetic techniques (generative adversarial networks, face-swapping, etc.) came into being. Deep-fakes purport faces, people, speech, and deeds that never really occurred. These forgeries are hard to distinguish from the originals and can be used for different purposes (malicious or benevolent) and in various contexts (political, journalistic, satiric, comic, etc.), posing tremendous challenges to humanity that are worth pondering. The analysis reveals the need for an evaluation of the value of truthfulness inscribed in such cultural texts. Are we heading towards a loss of the signifier in which the truth values of signs have been gradually lost?

Key-words: Fake Faces; Digital Manipulation; Deception; Deep-Fake; Facial Forgery.

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communication, manipulation, insincerities, make-believe, fakes and forgeries, masks and disguise. Remo's most recent article explores the role of prediction in deception. He has published in such journals as Journal for Communication Studies, Frontiers of Narrative Studies, Lexia, Sign Systems Studies, DeSignis, and Versus.

Examining Cultural Explosions

Predictability, Role of Intellectuals and Hegemony

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The impact of discourse propagated by modern intellectuals are felt on the cultural sphere to a point they instigate societal changes. To what point are we investigating these changes, or are we holding the actors responsible? What is the part of intelligentsia in these changes? Examining the societal and cultural changes within the framework of Juri Mikhailovich Lotman's "cultural explosion" provides a more fleshed out vision in understanding their magnitude. Drawing from the issue of cultural explosions' unpredictability/predictability by searching for the aim of the modern intellectual, this paper utilizes the works of Antonio Gramsci, specifically his work on cultural hegemony and intellectuals. The modern intellectual itself is in the focus, as Gramscian hegemony describes them as self-fulfilling actors, who shape and regulate the ideas of the superstructure they are a part of. These valid intellectuals are in this position because they are aligned with what hegemony allows. To be able to read this as a manifestation of autocommunication in hegemony, we need to understand whether hegemony is a part of, or an overarching imposed structure on culture. Specifically for this, our focus is on the "modern intellectual", of whose reading and analysis can be done intensively with new media. The transparency of their agenda is more accessible. If the self-regulation of hegemony is self-fulfilling, are cultural explosions predestined (premediated)? Lotman repeatedly stresses cultural explosions and their actualization is overwhelmingly unpredictable, however, if we take away the multitude of factors that impact culture on a grand scale and focus on the smaller impacts in culture or "crafted" changes, can explosions be predicted or foreseen? The role of

intelligentsia in cultural explosions will shed light on the power dynamics within our culture. This will be done by examining the theoretical framework of both influential authors and interpreting findings with current sociocultural changes.

Key-words: Cultural explosions, Lotman, predictability, Gramsci, Hegemony

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Generation P(utin): The Politics of Post-Soviet Rap

Liminality, Meaninglessness, and Identity in Post-Soviet Russia

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This paper will investigate liminality expressed in Russian rap, and its implications on Russian post-Soviet youth identit. Liminality is an anthropologic tool used to describe a state of in-betweenness, where one's identity is constructed in a transitive period where it cannot be defined by its prior status or end result. The adjusting political and social allegiances expressed by Russian rappers represent the liminal quality of Russian national identity in the post-Soviet period. Constructed in the contradiction of recollection and rejection of its Soviet past, post-Soviet Russian national identity is built on self-contradicting foundations— to recognize the benefits of the Soviet system while denouncing others, to build a new imperial Russia in the shadow of one of the largest modern empires, to build a distinct sense of Russianness from an identity that emphasized multi-national citizenship to a preeminent union identity. Self-contradiction begets conflict, and in this conflict Russian youth have been raised to view their identities as both products of and conflicts with the State. Russian liminal identities can be expressed through rap which can make subversive messages hidden under layers of analogy and metaphor, thus protecting the rapper and the listener. Thus, post-Soviet rap offers a tool for Russian youths to investigate, and express, their identity; however, as the Russian

government begins to recognize the expressive possibilities Russian rap offers, Russian rappers find themselves at a precipice all too reflective of current Russian politics—navigating expression and State restriction. As reflected in Russian rap, Russian post-Soviet youth identity is rested on an uncomfortable precipice of conformity and self-expression, of Soviet recollection (which they do not possess) and a Russian identity divorced from its past. Russian rap expresses a fragmentation in the Russian spirit— between those who represent Putin's idea of Russia and those who do not conform.

Key-words: Post-Soviet, Identity, Putin, Rap, Liminality

Annie Healion *is a graduate student at the Unviersity of Tartu, pursuing a degree in International Relations and Regional Studies with expressed interest in the political use of memory, symbols, and identity. Her work has been featured in the Skytte Institute's Research Unit on De Facto States, University of Edinburgh's Leviathan Journal of International Politics, and Babble Creative Journal.*

Visual Politics of an Urban Age

Case of the New Administrative Capital City in Egypt

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Stig Hjarvard presents 'mediatization' as a process through which humans in a society become increasingly dependent on media (Hjarvard, 2008). In the field of urban planning, through media tools people are now able to easily visualize places that may not even exist in the comfort of their own homes.

In Egypt, most approaches to tackling the challenges of urbanization have revolved around either national mega urban projects including the construction of new cities in the Egyptian desert or constructing and marketing gated communities. Within both approaches, media had played an important role in marketing and communicating these urban projects. Currently, the New Administrative Capital City is one of the mega urban projects being implemented and mediatized in Egypt.

Taking this project as a case study in this policy paper, it is aimed to investigate the state's mediatization of new cities through tracing press news on the New Administration Capital City project. This is in order to provide recommendations for '*Visual Justice*' in communicating them. In this article, *Visual Justice* refers to inclusive visual communication in general and, this paper focuses on that of the city. In other words, making the diverse multiple socio-spatial realities visible through visualization, communication and mediatization. Based on this, this paper is going to try to answer the question: How are projects of new cities mediatized by the state with a focus on the New Administrative Capital City in Egypt? And what are the recommendations accordingly?

In the end, policy recommendations are outlined with a focus on recommendations towards '*Visual Justice*' in communicating new cities in urban policies in Egypt. The paper provides a scenario on how media in centralized

contexts can be used to not only to reinforce the physicality of urban planning, but also to enforce inclusive and communicative urban planning

Key-words: Visual Justice, Urban Policy, Communication, Mediatization, New Cities, Egypt.

Mennatullah Mohamed Hendawy *is a passionate urban planner and designer who aims to inspire sustained and empowered urban development by communicating research for a just socio-spatial and visual reality. She is currently a research associate and PhD candidate at The Technical university of Berlin. She is also an associated researcher at the Leibniz Institute for Research on Society and Space (IRS) in Erkner, Germany and an affiliated assistant lecturer at the department of urban planning and design in Ain Shams University in Cairo, Egypt.*

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SEMIOSIS AND TRANSDISCIPLINARITY IN AN EDUCATIONAL INTERVENTION.

THE CASE OF THE SCHOOL OF PHILOSOPHY AND LITERATURE UANL, MEXICO

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To teach classical literature at the university level requires the professor to embrace new education paradigms, as well as to provide students with the necessary tool for them to contextualize their environment through intertextuality, transdisciplinarity and epistemology.

This research in progress aims to show the theoretical and methodological application semiotics of culture, under current pedagogical trends in the subject of *Classical Texts.* This, specifically for first semester students majoring in Hispanic Literature, of the School of Philosophy and Literature of Autonomous University of Nuevo Leon, Mexico

It is intended to go over the great masterpieces of Greek and Roman ancient cultures, from the perspective of different disciplines such as semiotics of culture, semantics, education and arts. The guiding questions are: 1) What are the teaching strategies within the discipline of semiotics of culture to strengthen students' reading and writing skills? 2) How is a transdisciplinary education proposal developed? And 3) What type/profile of professor would emerge from this modality?

The methodology on research-action-training (Galvani, 2007) will be applied to examine the processes of thinking, speaking and learning. The theoretical framework includes *intersemiotic* translation (Torop, 1992) and *semiosphere* (Lotman, 1988); the concepts of *border* to indicate how language and subjects as translators circulate from one semiosphere to another. Hence, the professor acting as translator of the semiosphere must *prevail* upon the Lotmanian construct of *conscience.*

Key-words: semiosis, education, transdisciplinarity.

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Apocalyptic Semiosis
From Signs in Heaven to Signs on the Screen
- Apocalypse as Semiotic Process of Interpretation -

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The *Homo religiosus* lives in a constant constraint of interpretation – observing and understanding the signs that surround him, or rather: interpreting surrounding

things as signs or meanings both revealed and concealed at the same time by the transcendent. While looking for the predictable future, for the will of gods in the visible omens of constellations, natural phenomena or in the random formations of the augurs, humans have been seeking readable meanings in the things, facts of their environment from the earliest times. One special case is offered by the genre of apocalyptic in which not only natural and cosmic phenomena serve as predictive warnings of future events, but also hierophanies are translated into sacred symbols. Apocalyptic in itself is a two-way hermeneutic: both a continuous interpretation of signs as revelations, and an intermittent translation of reality into a symbolic language (which then again is being reinterpreted over and over). Various typologies, levels and (syntagmatic, semantic, pragmatic) dimensions of semiosis can be observed in apocalyptic thinking. Based on Peircean, Eco-ian, Barthes-ian and other semioticians' approaches, the proposed paper is intended to probe the hypothesis of the apocalyptic mentality being perceived as a *par excellence* semiotic procedure of sign-interpretation and symbol production, illustrated by examples from various apocalyptic works, beginning with the Book of Revelation and other ancient apocalypses through contemporary apocalyptic representations in the digital media.

Key-words: apocalyptic, semiosis, sign interpretation, symbolization.

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All the World's a Stage

Semiotic Self-Presentations on Instagram

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Social media theorising of self-presentations on Instagram, the image sharing platform, increasingly references Goffman's (1956) dramaturgical conceptions of backstage versus frontstage identity presentation (Abidin, 2017). Alternatively, this

paper, underpinned by the new philosophy of edusemiotics, understands living and learning as semiosis or the dramatic interpretation of signs (Semetsky & Stables, 2014). Yuri Lotman (1922 - 1993) stated that we are located within a semiosphere, whereby culture is a evolving collection of signs and social actors navigate the world through sign-inquiry, sign-creation or semiosis (Semetsky, 2014). This problematises Goffman's dramaturgical binary, as a dualist Cartesian ontology separating mind and body, and provides insights into how signs, images and meanings mediated on Instagram go beyond backstage/frontstage dualisms. The study involved 63 Gulf-Arab women, aged 18 – 24, in the United Arab Emirates over a two-year period, in focus groups and the creation of prototypes amplifying self-presentations through Instagram images. The findings were analysed through a unique edusemiotic analysis of Gulf-Arab women's subjectivities occurring through collective semiotic engagements with traditional self-presentation practices that are embedded within dress, decoration and ornamentation but also embodied within gaze, framing, modality and stance, linking to deeper historical signs and gendered identity markers. It revealed that multimodalities of self-presentation are not mere costumes, veiling the 'true self,' but combine as internal/external signs of identity and social consciousness. Conceiving of identity presentations in edusemiotic terms, and as cutting across the Cartesian divide, challenges Goffman's (1956) dualist understanding of backstage/frontstage identity presentations as nostalgia for an authentic or essentialist self. More radically it indicates that social actors' signs of identity, while expressed and experienced semiotically, are not something that can be removed or liberated backstage or off-screen. This is because we are ourselves signs, within the broader semiosphere of living, learning, culture, nature and gender, while always occuring through semiosis.

Key-words: self-presentation, edusemiotics, Instagram, semiosphere, semiosis.

Zoe Hurley *is the Assistant Dean for Student Affairs in the College of Communication and Media Sciences at Zayed University, Dubai. She recently defended her PhD at Lancaster University in the United Kingdom. Her thesis explores Gulf-Arab women's empowerment and social media through the new philosophy of edusemiotics which views all living and learning as occurring through the interpretation of signs. She is particularly interested in multimodality, visuality, semiotics and edusemiotics. She has published papers on social media, multimodality and augmented reality. Zoe teaches undergraduate courses in social media, new media writing and research methods. She has also coordinated exhibitions on social media and digital art to dramatically amplify social actors' semiotic entanglements of agency, matter, materialisms, artefacts, culture and nature.*

Logonomic systems in multimodal communication

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The paper further explores affinity between two fundamental semiotic approaches – Lotman's cultural semiotics and Kress-Hodge social semiotics (Zolyan 2020). Both approaches strive to provide an integrative framework for both theoretical and instrumental application of semiotics to the realm of human existence. The difference is mainly a terminological one. Lotman interprets culture as the core of autopoietic human conditions and instrumental resource for anthropogenesis. Kress and Hodge infer that multimodal domain of social interactions are integrated into social semiotics by logonomic systems. Those terminological divides are often exaggerated. There is a need to translate one theoretic conception into the terms of the other and vise versa.

The paper starts this translation enterprise with interpretation of logonomic systems in cultural terms. To this end several fairly different realms of human activities and integration have been selected. They are religions with their sacral texts, political systems with their constitutions, educational systems with their schools and transportation systems with their traffic rules. In each of those cases all the three main components of semiosis (material sign vehicles, reference to behavioural patterns and social practices, cognitive signification and interpretation) are apparently manifest. To make this schematic and motionless triad work a certain agency has to transfer it into an ongoing process of semiosis. This agency is dual. Substantially it is twosome combination of biological human species and social humankind. But instrumentally it also a logonomic system which is a material and cognitive model or blueprint of semiosis. It is also a dual combination of substantial and cognitive replicas of the three major constituents of semiosis that instrumentally codes the very course and actual manner of semiosis.

Key-words: logonomic systems, cultural semiotics, social semiotics, semiosis.

Mikhail Ilyin was born in 1948 in Moscow. He studied philology in Moscow University and got his first PhD (candidate of science by Russian nomination) in 1976 in the history of

English literature. Later he shifted to political science and turned to the study of social movements and discourse analysis. Ilyin published articles and a book "Essays of Chronopolitical Typologies" (1995 in Russian) on evolutionary morphology of politics and got further PhD (doctor of sciences by Russian nomination) in political sciences in 1997. He also did research in geopolitics and comparative politics. He has been co-founder of the major Russian political science journal "Polis" in 1991 and political science department in MGIMO University in 1998. He was President of the Russian political science association in 1997 – 2001. In 2009-2015 he was IPSA EC member and its vise-president in 2012-2013. Currently Ilyin is a professor of the National Research University "Higher School of Economics" (HSE) as well as part-time professor in Moscow State Institute of International Relations (MGIMO University). He is also head of the Center for Advanced Methods in Social Sciences and Humanities of the Institute of Scientific Information on Social Sciences of the Russian Academy of Sciences and editor of the yearbook "METHOD".

Fake News in Presidential Campaigns

Romania in the new digital era

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Fake news in political campaigns seems to be the new motto of politics. Social media have become the center of the electoral debate and at the same time a source of misleading information. Through social media, the phenomenon of fake news has reached new ways to evolve: false information (content or context), a mix of true and false ideas in a message, half-truth news or simply sharing fake mass media headlines. Social media have the advantage to be free or a low-cost way to promote a candidate or a product. Moreover, you can reach a new public without great efforts. In comparison with the mainstream news media, social media sites have the advantage of a direct connection between the candidates and the electorate online. However, in terms of accuracy, the information you get on social media is subject to debate. The lack of control in publishing and promoting ideas is making social media sites a source of fake news.

Presidential campaigns in Romania are the most visible ones in the country so fake news during the electoral period is increasingly higher than the nonelection period. The use of social media platforms in Romania has increased in the last decade, but especially in the last five years (between two rounds of presidential elections), along with the impact of social media on civic engagement and voting behavior. Furthermore, Romania has a large number of news channels and television is still a powerful medium of information. Disinformation has many faces and for a comprehensive approach in understanding the phenomenon of fake news during elections, the study of both social media platforms and traditional media evolutions is most needed.

Key-words: fake news, social media, mass media, presidential campaign, voting.

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Does it have to be human to be credibile?

Perception of avatar-delivered messages about COVID-19 hyigiene rules among young people

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In the context of the Covid-19 pandemic, the use of digital technology in the healthcare sector has become crucial, especially because of increased health expenditures and medical staff shortages. Digital innovations in healthcare continue to grow in popularity, Artificial Intelligence, Virtual Reality, and avatar technologies

are transforming the relationship between patients and doctors. In this article, we want to address the relative scarcity in the research on digital avatars used in transmission of public health messages and their perceived homophily. One of the concerns for emerging media studies remains to establish the conditions in which avatars could improve the health communication and message delivery in order to ensure a greater compliance from the public. To discover these conditions, we designed a pilot experiment (N=100 college students) to test the effect of an expert (institutionally affiliated) versus non-expert (anonymous) avatar on the trustworthiness of public safety message (i.e. obligatory hygiene rules against transmission of SARS-CoV-2 infection). In addition, we measured the perception by the public of an avatar on three dimensions: attractiveness, trustworthiness and competence, using 2 types of avatars: one 2D and one 3D (more humanized face).

Ultimately, we tested if political ideologies (normativism or humanism) affect the way in which individuals perceive the avatar and its message. As people tend to need order, control, and structure in uncertain times, we observed that the institution-affiliated avatar is seen as an expert by both groups and its message to be more credible by the group with high score of normativism. The facial aspect is considered important by both groups, with a preference for a 3D, themore humanized type.

Key-words: health communication, COVID-19, digital avatars, digital face, ideological orientation

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Corina Daba-Buzoianu *is Associate Professor at the National University of Political Studies and Public Administration, teaching image studies and crisis communication. With a PhD in the Epistemology of Image, she has studied qualitative research in communication at post-doctorate level. Her research interests include image studies, social representations, identity-alterity relationship, crisis communication, and qualitative research in communication.*

Monica Bîră *is Lecturer at the National University of Political Studies and Public Administration, where she teaches image studies and crisis communication. Her PhD thesis is a study on national identity and the social construction of heritage. Her research is focused*

on social representation and the way public interaction is shaping cultural heritage, constructing representations of the past and/or influencing the definition of otherness.

When Social Codes Change, VIPs threaten to sue the humor

The case of TimesNewRoman.ro

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"Humor does not reflect reality, in any of its theories. On the contrary, it makes reality's endeavors less anxious. Humor is closer to instinct than to education, has an immediate effect rather than a lasting one, it appreciates immediate worth rather than passing value judgements. Humor creates "levitation," it balances areas of knowledge and daily actions" (N. Caroll 2014:78). As an instrument to fictionalize the quotidian in a certain social group, humor reduces anxiety, reminds us of moral norms and can only hurt outsiders of the social group (Istodor, 2018). This is the starting formula of the effect that timesnewroman.ro, a humor website, has on politicians and celebrities. In the cases we will analyze, humor is seen as so offensive that it gives birth to anger and a desire to seek legal justice. This semiotic misunderstanding is not new: political humor ((Palmer, 2005, Lockyer, 2006; Shiffman, Coleman and Ward, 2007; apud Kuipers 2008:28) is a "free space" in which power is blamed and ridiculed. In this sense, we can think of examples such as Caţavencu (1990 to 2015) and the tragic Charlie Hebdo case (2015). Our analysis will make observations related to the change in the social codes of humor as fiction as they relate to social media, hate speech and fake news.

Key-words: Humor, TimesNewRoman.ro, social media, hate speech, fake news.

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The Face is an Artifact, Anyway?

Semiotic aspects of Facial Modification on Social Media

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If GAN networks are able to generate random ontologically non-present faces (similarly to what artists have been able to do for centuries, albeit much more slowly), and surgeons are able to effect face transplantation, we might be in a position to begin questioning the status of the face in between natural self-evidence and artificiality. This 'in-between' is arguably the semiotic existence of faces. Recently, there has been a surge in digital facial modification, including face filters, make-up, and masks. These practices come in different sorts and seem to constitute a partly autonomous and expanding dimension of social media. The purpose of the suggested paper is to engage in semiotics by way of exploring these contemporary digital practices of the human face.

I believe these practices are as good a point as any other to attempt making faciality into a problem for semiotics. First of all, we might ask how facial modification is possible at all, in terms of meaning. In other words, what is there to modify? Isn't the face an imaginary site for making sense of our dependence on intersubjectivity? The aforementioned practices show rather well how potentially unstable the face is, provided some relatively simple media-technological means and circumstances. These practices of modification are, of course, relegated to a very secure digital playground. Nonetheless, does this playful imaginary not reveal an originary semiotic dimension in the constitution of the face itself?

Second, facial modification on social media is also a making, a poesis. Materially, it produces nothing less than photographic images and bodily states depicted therein. But it also produces something else, namely figures of faces. Working on these figures might provide us with a clue or two about a possible conceptual framework for defining the semiotic status of the face.

Key-words: facial modification, digital social media, semiotics of faces, face filter, make-up.

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On the Model of Artistic Semiosis in *Record of Music*

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'Wu gan' (物感, the 'theory of feelings being stirred by external objects'), originated from *The Book of Rites: Record of Music* (《礼记·乐记》) which establishes an unique model of Chinese classic art theories. *Record of Music* represents the first of its kind to expound on how external objects arouse the sentiments of mankind to produce classic aesthetic works that fall within the category of art semiotics, it then functions as a paradigm of 'Wu gan' theory for future studies. It was logically stated by Huang Weilun that the creative process followed this sequence: "Stillness of Mind/Moved by Objects/Emotional Affection/Generation of Music." The phenomenon of feelings sparked by external objects comes into being under the framework of Chinese philosophy and based on the 'similarities between mankind and external beings'. One's heart is real and transcendental, thus paving the way for such stirred emotions. Being re-examined in the context of Peircean semiotics, such a model reveals the mechanism of feeling and meaning generation of artistic semiosis, and could, therefore, provides an alternative interpretation of the interpretative semiotics initiated by Charles S. Peirce: the creation process based on mind-body dualism with embodied perception develops from firstness to thirdness, while the interaction of '*qi*', a part of Chinese culture's prior schematismus, facilitates the welling-up of emotions stirred by external objects. In return, the strong ethical value of Chinese cultural semiotic system also sways the theory of art creation proposed in the *Record of Music*, which could be inferred from the dual encoding/decoding principles– the grammar of music and ethical rules. A semiotic interpretation of the *Record of Music* is therefore of

great importance for discovering the deep mechanism and traits of art creation put forward by Chinese classical theories of literature.

Key-words: Wu gan, artistic creation, feelings, external objects, *Record of Music*

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DECOLONIZING ADVERTISING

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Just as many nation states have been decolonized from colonial rule, advertising needs to be decolonized in order to liberate consumers from secondary messaging that communicate colonial concepts.

In developing countries such as Mexico, I ask why are the majority of people on the street not reflected in the advertising?

This research paper argues that contemporary 2D advertising broadcasts secondary messaging that re-enforces colonial concepts such as racial and class inequality and a neoliberal ideology that supports a ruling class.

A Semiotic analysis of a contemporary advertising campaign is performed and investigates the current visual practise and printed expression of 2D visual communication in Mexico City by focusing on a billboard campaign that was broadcast early 2018 from the luxury department store Palacio de Hierro.

First the 2D advertising is deconstructed through the analysis of advertising tools & techniques supported through semiotic & design theory. This is followed by a semiotic analysis influenced by various semioticians such as: Roland Barthes's application of Saussure's semiotic theory applied to popular visual culture in Rhetoric of the Image (1977) (1999); Danesis's observations on media semiotics (1999, 2013); Harrison (2003) Jewitt & Rumiko (2001) on Visual Social Semiotics, and Stuart Hall's observations on audiences through encoding and decoding (1980).

The objective of this analysis is to discover the primary and secondary messaging broadcast by the advertisements to the consumer, and map how the messaging is constructed through the application of advertising tools and techniques.

The research reveals that even though the ads celebrate diversity, it is only white diversity, and does not recognize the diversity of the other 90% of the population. The advertisements also are important through what they don't show, which are people of colour, this reenforces the concept of erasure, where what is not shown is forgotten. By applying advertising tools and techniques to encode brands, we can observe how and why brand meaning is constructed to create a brand (Table 1) (Fig 10). In this case a branded myth that is defined by the way it utters its message (Barthes 1972. pg. 109). Reflecting the social and cultural values created over 500 years ago that are now so ingrained in Mexican society that they are not questioned, and are part of the construction of modern Mexico.

Key-words *Advertising. Decolonizing. Mexico. Tools & Techniques. Semiotics. Racism. Classism.*

Carl W. Jones*'s content creation for clients has generated millions of dollars in earned media. From 1995-2010 he was the most awarded Art Director in the Mexican advertising industry, and in 2012 Carl was selected as one of the Top 20 Canadian Creative Directors by Strategy Magazine. In total he has won over 500 awards and recognitions.*

He is recognized globally as an authority on advertising, being invited to 12 countries to give seminars such as Clio's Asia, Circulo Creativo Mexico City, El Ojo Buenos Aires, and recently at Syracuse University USA, & El Colegio de Mexico in Mexico City.
Jones currently teaches PR & Advertising BA Honors at the University of Westminster (UoW) in London, and doing his PhDc research at the Royal College of Art on Decolonizing Advertising.
Carl uses "Art Through Research" as a method to investigate and create artworks. His pieces have been exhibited in Galleries and Museums in Mexico City, Toronto, London U.K. and others, and his artwork is part of the 'Fundacion Televisa Art Collection' One of the largest in Latin America

Social Media in India: Rise of Fake News

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The advancement of technology in India has resulted in massive growth of Digital Media in India. Social media has been influencing in every sphere of society, especially in news. An off shoot of this trend is fake news that influencing the masses to a very large extent with misinformation and sensationalizing information. In the last few years, social media has turned out to be a massive player in shaping public discourse in a democratic space (Marda & Milan, 2018).

The massive rise of social media users and user generated content in regional languages has resulted in Fake news. With no effective system to check the flow of information. The government, media organizations, serve providers and users are facing huge challenges of credibility and accountability. This paper aims to examine how the propagation of fake news has disrupted the public sphere and possible policies that can be implemented to curb the plague of fake news. The public discourse and reaction with the spread of fake news that has resulted in violence and chaos especially with the News pertaining to Pakistan and terror attacks. It will study the ways developed countries have taken initiatives to combat fake news and possible measures that India needs to implement to tackle this trend.

Key-words: Social Media, Fake News, terror, security, laws, India.

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North-South visual hegemony and cultural crisis
Disorders in the Islamic semiosphere

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Image and hypervisuality are the new paradigms of postmodern digitized societies. The articulation of symbolic power relations and the identity and cultural meanings transit through the visual space and are encoded in an iconic language marked by the technological nature of the image. In this scenario where technological hegemony profiles a new colonial symbolic order that imposes universal patterns of gaze and visual codes, identity movements emerge that try to assert the thes of the same through counter-visuality strategies.

This article addresses the phenomenon of identity retreat from Islamic communities in a defensive response to symbolic hegemony. It focuses on the analysis of some counter-visual strategies and the cultural tension of a semiotic nature with the West. The manifestations of this tension are reflected in the visual scenario and revolve around iconic practices such as the use of image, spectacularity and semiotization of the woman's body. In this globalized symbolic universe, meanings are negotiated and specific values are remeatified in a context of visual coloniality and cultural identity crises. The paper aims, from the semiotic theories and the theory of image, to explore the disorders produced by the dominant cultural visual model in a subaltern visual semiotic system such as Muslim culture.

Key-words: Visual coloniality, cultural identity, contravisuality, Image, Islam and the West.

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Qualitative Data Analysis Using Quirkos

Workshop (2 hours)

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Quirkos is software designed to help people sort and manage text based data, by managing sections of text described as being about a particular topic or theme. By cataloguing this 'coded' text across dozens of sources, researchers can start to identify themes and trends emerging across the data. This is a manual process; the software cannot anticipate what interests a particular researcher. This approach is typically used as part of the analysis process in qualitative research, working with text data from interview transcripts, focus groups, ethnographic notes, documents, news articles or policy briefings. It can also be used by people working with other forms of text, for example authors, lawyers or in market research to understand customer feedback.

Quirkos allows for the import and categorisation of lots of sources of text, allowing users to keep a large corpus of data together, and then 'code' or tag relevant sections into categories. It allows researchers to manage dozens of such categories, and look for connections and links. The software offers tools to query the dataset, and explore the data, looking for more nuanced findings, or those that only apply to a particular sub-set of the data.

Then users can create reports and share findings with colleagues or professionals, or export the data to other software packages for statistical analysis. The software is designed around an easy to use interface that provides live-visualisations of the emerging data, and allows researchers to quickly code text, and examine their data. It is designed to be used with minimal formal training, and to create outputs that are visual and easily comprehensible by people outside the project. Quirkos facilitates teamwork
during the analysis process, and can allows for participatory analysis by allowing respondents to engage with coding. The name Quirkos comes from the Greek 'kirkos', the root of the word 'circle' and 'qu' for qualitative. It represents the Qualitative Bubbles (Quirks) that are central to the interface. During this session the participants will learn the basic steps in qualitative data analysis;

- Transcription
- Organizing your data

- Familiarization
- Coding
- Themes/Categories
- Reporting of findings

Mohsin Hassan Khan *is currently doing PhD and a tutor at Department of Media and Communication Studies University of Malaya, Malaysia. Mr. Khan has been published a few scholarly research articles in the area of qualitative research. He has conducted a few workshops on qualitative data analysis in Malaysia and Indonesia. He is a qualified and certified trainer of Quirkos software. His areas of research are Islamophobia in the West, Self-Others Polarization, Political Communication, Critical Discourse Analysis and Qualitative content analysis. Besides this, Mr. Khan is the founding editor of the Asian Journal of Media Studies.*

Semiotics of the Anthropocene: Agentivity, Narrativity, Temporality

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In this work, I will try to construct a conceptual framework and a research program for the semiotics of the anthropocene which has hardly beeen explored in any depth until now. In fact, the Anthropocene poses crucial challenges for the contemporary semiotics, which must be renovated to adapt to emergent problems provoked by this new geological era, although it is still controversial. The semiotics of the Anthropocene might go beyond all the limits imposed by modern semiotics and human sciences to grasp the nature of this unprecedented and deep change not only in the history of the Earth but especially in that of human knowledge of nature. The first task of this new semiotic program consists in understanding narrative feastures manifested in the discursiveness of different accounts of the Anthropocene.

The second task of this new episteme is to semiotically redefine the Anthropos which is now both the most important factor of global change and the main agent in the production and distribution of the nitrogen cycle and in the extinction of species. The third challenge that the Anthropocene poses to semioticians can be characterized by the situation of confronting totally heterogeneous temporalities, namely a contrast and an overlap between the slow pace of geological times and the fast pace of human history. I will focus on the semiotic implications of this new temporality.

Key-words: Anthropocene, agency, narrativity, temporality anthropos.

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Appreciating Arrows

Semiotic Contributions of a Simple Sign

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This paper aims to highlight the contribution of the arrow symbol in human communication. The arrow already appears as an ideographic sign in early writing systems (Egyptian hieroglyphics, Indus script) and over time has come to be the carrier of functions in numerous contexts as a simple, versatile and easily adaptable graphical sign.

Derived from the form of ballistic objects used in warfare to injure and kill, in its graphic version, arrows – as static or animated signs – have evolved to help humans signify and organize meaning, contributing to all spheres of human life from academics to public spaces. Now a ubiquitous symbol, arrows get credit for having helped us to formalize ways to convey an incredible variety of meanings ranging from indicating the flow of rivers on maps and molecular reactions to abstract operations to orienting ourselves in 3D space, 2D space, digital and virtual environments. The presentation will also include an account of some of the most important, interesting and impactful functions and usages of arrows symbols.

Key-words: Graphical arrows, visual semiotics.

Dipti Kotwal *is a semiotician based in Pune, western India. Dipti collaborates globally as a freelance commercial semiotician through her proprietory semiotics consultancy – SEMIORAY. Her favorite focus areas in semiotics include visual semiotics and ecosemiotics.*

Censorship in Press and Intericonicity as a Translation Process

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The present study examines a common phenomenon in political communication press, which is that of censorship which occurs in iconic messages (press, caricatures and photos) in both democratic and totalitarian regimes. This censorship may be due to political, ideological, or cultural reasons, but the new text which is produced (the metatext) is perceived as the first text (prototext) by newspaper readers. Often, only when the two texts are placed next to each other are do we recognize, as newspaper readers, which the source text is. In recent years, this phenomenon is discussed, especially in the field of media, as an intericonic translation, a term which also appears in semiotic and interart studies.

This position reflects the view that this phenomenon can be perceived in press communication as a translation process, and more precisely as an intersemiotic translation according to Lafon (2019). It is true that semiotics of translation, provides all the conceptual terms which are needed to approach this phenomenon as a translation process. Intericonicity is a phenomenon already studied as a translation process in semiotics (see Sonesson 1996) and more recently in specific research fields such as art, cinema, television and advertisisng even under the prism of censhorsip (see Kourdis & Yoka 2012) but not in political press communication.

Based on examples from the Greek and international press, I will examine this phenomenon which, if it dates from the first half of the twentieth century, seems to withstand the new millennium that we are going through and confirms Lotman's (1990) position that "the instrument of semiotic research is translation".

Key-words: censorship, intericonicity, press communication, translation process

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THE I-PHONE AS A SIGN OF SOCIAL CHANGE

A semiotic analysis on how iphone affects social bahaviour

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This time and age, smartphone devices are essential tools of our daily routine and leave a strong imprint on the way we communicate. Iphone is such a mobile phone that has fundamentally altered the perception of traditional communication, introducing the concept of three devices in one, a computer, a camera and a phone. What is most important is the fact that owning an iphone can be associated with the owner's social achievement. Climbing the social ladder can be confirmed through the purchase of the latest iphone. Undoubtedly, iphone has become a modern mythology that affects social behaviour to such an extent that it is even considered a prestigious wedding gift.

The purpose of the following analysis is to indicate how this groundbreaking product has become a symbol of status by highlighting the way its ideology is promoted in pop culture and, simultaneously, to recommend a critical and precautional approach of the newly introduced ideology that specific technological gadgets determine our place in society.

The methodology of the analysis is based on the three stages of semiotic analysis of Barthes on the sign "iphone" (connotation, denotation and mythologies) by comparing examples taken from the cinema industry and quantitative analysis that indicate iphone as the most common sign of wealth. According to Baudrillard, consumers, nowadays, adopt specific purchasing behavior with the aim of conveying messages to their social environment. Barthes also suggests that modern mythologies' purpose is to promote meanings to the consumers' mind so as to undermine the social activity and lead to an ideological redefinition. Influenced by these theories, this analysis presents examples of how consumers utilize the purchase of iphone as a key to their social acceptability.

Key-words: semiotics, iphone, social change, social acceptability, sign of wealth

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Her current research interests include marketing semiotics, multimodality and cultural semiotics.

(Intangible) Cultural Heritage Spheres between Signifying Islamic Calligraphy and Signified Muslim Identity

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UNESCO Convention 2003 designates intangible cultural heritage (ICH) as the practices, representations, expressions, knowledge, and skills that communities-individuals identify as cultural elements, inherited through generations. It puts forward a sense of identity and continuity, strengthening respect for cultural diversity and human creativity. On the UNESCO ICH 2020 list, Islamic calligraphy as Muslim identity expects its inscription.

With a belief of 'God alone is the Creator' in Islam, new expressions were created through arabesque, geometry and calligraphy, generating ambiguity to their function both as visual pleasure and significant meanings. Brend (1991) argues that Islamic ornament rarely demands to be a symbol; instead, it stands an affirming background with a latent symbolism. For Hillenbrand (2001a), it beautifies the structure but can evoke a mystical idea. This debate took place within the first few centuries of Islam. Tha'libi and Muqaddasi said that the multiplicity of forms-colours makes the beholder identify new features for his curiosity and invite contemplation. Al-Ghazzali opposed, underlining ornaments are related to religious beliefs and the notion of God.

Of Islamic ornament, calligraphy awards a status higher than arabesque or geometry. As the medium for transmitting the Koranic words, Arabic script played a spiritually unifying role for Muslims. It was placed in a position, regardless of their ethnic or social backgrounds. Muslims understand that the use of a fine script is their religious duty and the most appropriate ornamentation for a mosque building. Forms and styles of calligraphy should be learned to underline epigraphy as a dominant factor in sacred places. Holy inscriptions are visible where Muslims see and learn by heart, while an amalgam of lettering, texture, colour, and inscription embellishes the building.

Questions arise between Islamic calligraphy and Muslim identity.

(1) How is the relationship between Islamic calligraphy and non-Arab Muslims who use their languages in semiotic perceptions?

(2) Are there different semiotic significations for Muslims between Arabic and local languages in reading the Koran?

(3) How about non-Muslims who use Islamic calligraphy?

Semiotics is an interpretative framework to describe the process of encoding and decoding. Decoding interprets and evaluates the meaning as regards to the relevant codes. Codes are systems of related conventions for correlating signifiers and signifiers in certain domains. However, a dispute appears on perceptual codes for visual perception because people refer to objects in communications to express their feelings and status.

To assess my paper questions, three approaches are attempted: Peirce's three semiotic signs (Icon, Index, Symbol); Saussure's signifier (sound-image) and signified (concept) in their arbitrary relationship; Lotman's semiosphere, which the process of a sign operates in the set of all interconnected environments. The border is in the perception of the beholder and that one person's semiotic space is another person's non-semiotic space. The crossing point of the border of a given culture depends on the position of the beholder.

My paper invites different semiotic theories for our better understanding of the paper topic. (Intangible) cultural heritage is acquired and transmitted by signs-symbols, and its core is made of traditional ideas and their attached values.

Key-words: (Intangible) cultural heritage, Islamic calligraphy, Muslim identity.

Dr LEE-NIINIOJA *is a scholar/journalist/artist/designer. Being a pioneer student in Scandinavia (1975), she has degrees (journalism: South Korea, art-design: Norway, visual communication: USA, architecture: PhD/UK). She published books and journal articles, besides exhibitions on Goethe, conference papers, reviews, teaching at universities/institutes/NGOs across the globe. Her specialisations are the comparison of Hindu-Buddhist/Christan/Islamic architecture, cultural heritage, and semiotic texts-images, hoping to enhance dialogues through the commonness. Her intercultural contributions to bridging Scandinavia with South Korea, including international humanitarian work, brought her awards/appreciation like the Civil Merit Medal from the President of South Korea. She engages at ICOMOS (President ICICH: Scientific Committee for Intangible Cultural Heritager), the International Press Center (Finland), WAMU-NET (Watermuseum).*

Metaphor in Economic Discourse – The Means of Proper Understanding of Specialized Notions or Rather the Way of Impact in Communication

(Based on the examples of terms in Russian and Polish languages)

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The metaphor is traditionally associated with literature (or even more, with poetry) and colloquial language, therefore it is supposed to be avoided in scientific contexts, i.e. in specialized sublanguages. However, research on terminology in Russian economic texts has shown that metaphorical terms constitute a numerous and diversified group compared to other terminology units. Despite concerns of violating precision and explicitness, they effectively perform a cognitive function due to, inter alia, their figurativeness which is often very helpful in interpreting and understanding quite complex issues. Owing to this, they also ensure effective communication which is important because in information space we can now observe such phenomena as 1) interaction of discourses (for example economic with political and social); 2) strengthening the cognitive capacity of a standard-literary language manifesting itself in i.a. the increasing presence of economic and technical terms in colloquial speech. Therefore the mechanism of understanding the metaphor as a verbal sign is conducted on all three levels – syntactic, semantic and pragmatic. It may also help to notice some additional functions of the metaphor, such as the persuasive function, which is the result of, inter alia, the interaction of the economic and political discourses. This function expresses itself in creating economic euphemisms such as e.g. Rus. *финансовый рычаг* (*леверидж*), Pol. *dźwignia finansowa* (*lewarowanie*) (Eng. *leverage*); Rus. *эластичность занятости*, Pol. *elastyczność zatrudnienia* (Eng. *employment elasticity*) and also in explaining and proper presentation of some economic notions for non-professional mass recipients, such as: Rus. *золотой парашют*, Pol. *złoty spadochron* (Eng. *golden parachute*) or Rus. *железная бабочка*, Pol. *żelazne motyle* (Eng. *iron butterflies*) as speculation strategy name.

Key-words: mataphor, term, standard-literary language, sublanguage, terminological sign.

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THE ART OF INTERSEMIOTIC TRANSLATION

Contrast of Mexican and French culture

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The translating process of the essay "El proceso de la traducción para Alfonso Reyes. Algunas consideraciones prácticas" from Spanish into French has allowed us to analyse the different perspectives that we can take as a basis for obtaining the most accurate translation to the original text. Although accuracy might be somehow difficult to attain as a text changes while its culture is being translated into or appropriated by another one (Lotman, 2019). We are facing two processes studied by semiotics: cultural and communicational, beneath them lies a signification system that makes them subsist (Eco, 2000). Translation is a combination of them both.

Thus, among the different codes found in the texts there are some difficult to translate into the target language text because of what Torop (2002) calls: the reflection of the peculiarities of textual communication in the existing culture in it. Moreover, the complexity of codes not only affects the understanding, but the complexity of the semiotic structure magnifies as well, during the process of cultural development (Lotman, 2019).

The analysis of different follow sign systems (French and Mexican) leads us to understand that the semiotics of the text is situated between the heterogeneities of the generation of the target text and its reception without losing the culture of each of them, which has made its translation an art. Following the approach of Vidales Gonzáles (2009), it shows that this communication process (translation) is made in

terms of sense production, action of signs, systems of significance and cultural processes.

The translation of the metatext presented in this paper was done trying to preserve the style and idiolect of the author, however, proposals had to be made on the four components that, according to Torop (2002) coexist in the translation process: conservation change, exclusion, and addition of textual elements.

Key-words: intersemiotic, translation, cultural process, french culture, mexican culture.

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Mariana Berenice González López *holds a B.A. in Language Sciences with a concentration in teaching french as a foreign language (FLE) and M.A. in Applied Linguistics by Universidad Autónoma de Nuevo León (UANL) in Mexico. In 2017, she completed a research stay at the Sorbonne University in Paris.Furthermore she belongs to the Cuerpo Académico "Estudios de la Lengua Francesa: pragmática, enseñanza y traducción" co-research projects. Her academic research projects interest mostly focus on semiotics, pragmatics, french culture didactic and traduction. She has presented her studies in national and international congresses like Mexico, Colombia and Greece. She is also a member of the Association of French Teachers and Researchers of Mexico, A.C. At present she holds an Applied Linguistics research professor position at School of Philosophy and Letters, UANL.*

Dialogues and Cultural Tensions: The Creation of the Exhibition "Aves, conejos y palmas. Saber mixteco actual" at the Museo Nacional de Antropología Mexico

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In April 2009, the temporary exhibition "Aves, conejos y palmas. Saber mixteco actual" was inaugurated at the Museo Nacional de Antropologia Mexico. This exhibition was characterized by being an exhibition where the curatorial discourse presented was constructed by both the curator researchers of the museum and by inhabitants of the Mixtec people of the municipality of Pinotepa de Don Luis Oaxaca. In other words, the message transmitted to visitors, through objects and other museum resources, was created from dialogues and tensions between various systems of meaning; on the one hand, those belonging to anthropology and museology framed in a national culture, and on the other, those generated by the indigenous people themselves.

This exhibition showed objects where the Mixtecs of Pinotepa de Don Luis have expressed, through painted and embroidered images, myths and legends that guide their collective life, such as textiles, lithographs, jícaras and tennis shoes. These objects have various socio-economic uses in the community and express their relationships with the past and present through a particular aesthetic that distinguishes them from other native peoples. The tennis shoes in particular express the ways in which these indigenous people are linked to the global context, because the tennis shoes are produced for commercial purposes and distributed with the support of the Converse® company.

The aim of this paper is to explain the process of construction of this ethnographic exhibition, specifying both the origin of the objects and the different meanings that have been attributed to them when placed as museum objects outside their natural context; therefore, it is of interest to demonstrate the articulations between the curatorial semiosphere and the semiosphere of thought of the Mixtec people who participated in the exhibition.

Key-words: Exhibition, national culture, indigenous people, semiospheres.

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SEMIOTICS OF THE HUMAN AND NATURAL SUBJECT

Semiotically viewed culture-nature relations in the age of postanthropocentrism

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The question of the world(s) itself (themselves) as well as the development of the humanities were always at the very center of the semiotic inquiry. Both contemporary world and humanities are subjected to change nowadays. The main issue of proposed paper is to discuss several ideas from the field of semiotics concerning the relations between the human subject and its surrounding. In the age of posthumanism and postanthropocentrism theoreticians would rather think of human and nonhuman's agents euqually regarded. Some similar ideas have arisen in the frames of semiotics decades ago (i.e. selected concepts of Yuri Lotman, John Deely, not to mention those of Jakob von Uexküll and several biosemioticians). In my paper I would like to emphasise the figure of the human subject / agent as the key-word for the proposed ponderings. Eero Tarasti's existential semiotics – as the one stressing the issue of the human subject significantly – would provide the theoretical basis. Against the background of selected concepts from the field of biosemiotics and Deely's anthroposemiosis I am going to discuss the place a human and natural subject has in the age of postanthropocentrism. This will require referring to the semiotics of relations and nature-culture entanglement concepts (e.g. Bruno Latour's) as well. Shortly speaking the presentation aims to take a closer look at the issue of the human and natural subject / agent living in the age of posthumanism.

The questions of the action, activity and communication as well as the choice and resistance seem to be of the highest interest here.

Key-words: human subject, existential semiotics, biosemiotics, nature-culture relations, postanthropocentrism

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Communication between Local People and the European Mink: Analysing Umwelt Reversion

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The concept of Umwelt is used to describe the perceptual self-world of an animal – it is composed of everything that an animal can perceive and is capable of acting upon. This presentation focuses on the critically endangered species of European mink, specifically the population inhabiting the island of Hiiumaa in Estonia. Hiiumaa is one of the few places in the world where the species has a self-sustaining in situ population. We see the information gathered from interviewing local people of Hiiumaa as essential to modelling the Umwelt of the given animal. Since the mink has been reintroduced to the island from captive conditions, there are major changes that have taken place in the animal's Umwelt. Based on relevant literature,

interviews and information gathered from the reintroduction project managers, we shall argue that the mink population has undergone an Umwelt reversion, which is seen as a special case of Umwelt transition. We will use the examples of how the meanings of food and human have changed for the European mink population to illustrate the case of Umwelt reversion.

Key-words: interspecies communication, Umwelt reversion, European mink.

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Der Giftpilz, propaganda, discourse and persuasion.

The subtle path to teaching children through tales of shame and fear

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When the nazi regime was at its peak, its propaganda was spreading through subtle ways to other audiences: children. On an upsurging discourse, the Nazis found a gold mine to teach idelology. When *Der Giftpilz* was published, the use of diverse literary resources lead to a tremendous change of thought in children. Jews were portrayed as evil and distrusting people and this image extended TO the domains of literature, the film industry and other media inserted into the Social-political Semiosphere of Nazism. Through the concepts of Shame and Fear suggested by Iuri Lotman, we will analyze this controversial text and some images inside its pages through Lotman's Visual Semiotics. Some rhetorical figures will be exposed to show our findings and how persuasion upsurged. For instance, mushrooms, a common image found in the woods, used as a methaphor to teach the difference between good mushrooms and those that are poisonous. We will also focus on the prevailing Nazi

speech (Dynamics of Cultural Systems and Symbol) USED to minimize and blame Jews through discourse analysis.

Key-words: Visual Semiotics, Nazi Semiosphere, Shame and Fear, Dynamics of Cultural Systems, Symbol.

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Transmediality in the Film Archives of the Mexican Culture: Online Tales from "Indigenista" Documentary Films

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In a general way, nowadays we recognize that the perception about different types of archives has changed; among these, we have images, sounds, photographic, bibliographic, hemerographic and films. This change in perception has motivated a process of transformation and diffusion different from the way we were used to, this means that now we have a new process that is shorter, clearer, attractive and stronger relaying on the multiple signs of the transmediality in its variety of mediums and platforms of communication.

The objective of this conference is to ponder the dispersion, adjustment and redistribution online of the public documentary materials in Mexico. We will be doing this by pointing to the process of intertextual re actualization of the cultural memory on its film scope and its esthetic transformation.

This analysis of the transmediality and its process of transformation and massive diffusion of the visual culture in Mexico promise to clarify some of the key points about the mediums of acquisition and preservation of the knowledge and construction of the identity of the Mexican population.

It is also important to analyze the conducts utilize by the public institutions to present their materials to a broader audience and how they have been using platforms such as Facebook, Instagram, Vice, YouTube, Telegram and Vimeo for this purpose.

Key-words: Transmediality, Cultural memory, Identity, Knowledge, Documentary films.

Mtra. Mariel Andrea Manrique Rivera *is a social anthropologist and documentalist. A great number of her studies are about visual anthropology and its impact on the cultural memory of different communities within Mexico. She has special interest in panting, photography and documentary filming, since its production to the discursive-semiothic that arises from it.*

SOCIAL MEDIA, FAKE NEWS AND DIGITAL DISINFORMATION IN RESILIENT SOCIETIS

How much misinformation is in the South Caucasus region?

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For modern democracies a major challenge is represented by the social media and online disinformation. There is a difference between countries in what concern the level of online resilience. Social media played a significant role in people`s life and the coronavirus pandemic amplified this aspect.

In South Caucasus region, during the newest conflict in Nagorno-Karabakh, social media become the most important way of information for Armenians and Azerbaijanis. The citizens of these countries experienced the war again during the last 30 years since the Armenia and Azerbaijan become independent states. The

context collapse was experienced by both sides and social media content is addressed to a larger audience than it normally intends. Through social media, not even people from South Caucasus were informed about the war and the cease-fire agreement, but also other people who have interests in International Relations. Thus, people from worldwide could see the drone footage, could also follow the movements of military and also be informed about authorities' reactions and decision-making process.

More than that, when we talk about social media it is mandatory to have in mind disinformation and fake news and the coronavirus pandemic shows us that authorities need to find the better ways in order to fight with the fake news phenomenon. Social media changed in the last years in South Caucasus, some legislative initiatives were adopted at national level and authorities have taken steps to ensure the safety of journalists, the diversity of social media channels and to ensure the freedom of media in online and offline also.

Key-words: misinformation, South Caucasus, fake-news, social media

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a) Chapter „Social media and participation. Mobilization through social media" in Iulian Chifu, Lavinia Savu, "Technology and Social Media and their impact on the human being, society and politics", Ion I. C. Bratianu Publishing House, Romania, 2020.

b) Chapter"Leadership, decisions and foreign affairs in times of the Coronavirus pandemic" in Iulian Chifu, Dumitru Șaranuța, "Coronavirus Pandemic and the changes of the world", Ion I. C. Bratianu Publishing House, Romania, 2020.

Colon + Hyphen + Right paren: Emoticons to Snapchat, the Semiotics of the Face in Internet Memes

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Anticipated by experimental typography and speculations of writers such as Ambrose Bierce or Vladimir Jakobson (who imagined a kind of "emotional punctuation"), born in 1972 on PLATO, the first generalized computer-assisted instruction system, and spread since 1982 on the pre-Web Internet via UseNet, a precursor of forums, emoticons (short for emotion icons) were originally metasigns conveying paralinguistic traits so as to disambiquate computer mediated communication. After emoticons, digital faces proliferated, differentiated and acquired more complex functions and, most notably, started contributing in the general meaning of a given message as well in the construction of whole narratives. Today, our experience online is literally filled with more or less stylized digital faces, through which we comment on something, express ourselves and, more broadly, interact with other people in the digital environment: avatars, emojis, so-called rage comics, animated GIFs, selfies, Snapchat filters, and many viral phenomena and Internet memes in general (which are based upon a striking element, a *punctum*, in Barthesian terms, that may be often embodied by peculiar somatic traits). These signs are not merely of the audiovisual kind, but rather have penetrated communication habits in the respect of being powerful cultural templates; as TV series *Brooklyn 9/9* character Gina Linetti would put it (episode S1E22, *Charges and specs*, 2014): "The English language cannot fully capture the depth and complexity of my thoughts, so I'm incorporating emojis into my speech to better express myself. Winkie face". Contemporary social media stand as a "facial society" (according to Austrian philosopher Thomas Macho) reinforcing the pivotal role of "faciality" (*visagéité*; according to French thinkers Gilles Deleuze and Félix Guattari) in the definition of subjectity and identity, both at an individual and communitarian level. The paper will present a philogenetic review of the role and value of the face in contemporary social media, with a specific focus on Internet memes and the implemented facial strategies thereof.

Key-words: Cultural Templates; Emoticons; Face; Internet Memes; Social Media.

Gabriele Marino *(1985) graduated in Communication Studies from the University of Palermo and holds a Ph.D. in Semiotics from the University of Turin. He has been working with universities, research institutes, and private companies mainly dealing with music, social media, design, and digital marketing. His publications include: the essay about music*

criticism 'Britney canta Manson e altri capolavori' ('Britney sings Manson and other masterpieces'; Crac, 2011) and the monographic issue of the international journal of semiotics "Lexia" dedicated to online 'Virality' (No. 25-26, 2017, co-edited with Mattia Thibault).

INTERSEMIOTIC TRANSLATION IN THE MEXICAN AND FRENCH CULTURES

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Nowadays, in a globalized world, understanding the process of intersemiotic translation that takes place between cultures and languages improves the quality of communication in multicultural contexts. Lotman (1992) views translation as a semiotic border since it allows the interaction between semiospheres. What is inside a system, while remaining without being described, is located outside the semiosphere, belongs to the extrasemiotic world. As translation is a courier of cultural heritage, the purpose of this presentation is to describe an investigation that approaches the process of intersemiotic through a Mexican and French back-translation of a text of literary criticism. The research was intended to explore the role of translators as culture mediators through the connections of several forms of the same text in different discourses. The methodology used for data collection was a mixed explanatory and descriptive approach, since it not only seeks to establish a relationship as to the difficulties in reverse translation with the type of text but also seeks to explain the causes and consequences of these phenomena. The results indicate that the translator does not focuses on the sense or meaning but he offers its embodiment in a different medium. That is, he or she focuses on experiential processes that allows the reader to recreate the semios or the source idea for himself.

Key words: intersemiotic translation, literary criticism, cultures, languages.

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Elsa Yaneth Carranza Mercado *has a degree in Applied Linguistics with an emphasis on Language Didactics from the Faculty of Philosophy and Arts of the Autonomous University of Nuevo León. She completed a master's degree in Teaching French as a Foreign and Second Language at CAVILAM and the Blaise Pascal University in France. She is studying for a Doctorate in Bilingual Education at Texas A&M University in Kingsville, USA. Twenty-four years of experience as a French Teacher and Teacher Trainer at the Language Center and at the FFYL of the UANL. Focused on the training of teachers by teaching courses such as: didactics, methodology, evaluation, and supervision of teaching practice. Since 1996, he has been a member of the Association of French Teachers and Researchers of Mexico, AMIFRAM, and she also held the position of President of AMIFRAM in the corresponding period from March 5, 2016 to March 13, 2020.*

Cultural Semiospheres in Mexican and American Legal Typology.

A Comparative Approach

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Semiotics provides us with answers to questions related to intercultural properties that are present in different discursive types, and through comparative semiotic study of cultures, it allows us to find identity elements of a structure (Lotman, 1996). The nature of culture is semiotic, since its purpose is to protect signs and texts that determine the path society follows in order to create a collective perception of their own ideology. This ideology clearly captures traditions of legal discourse. It is a broad community since the structuring of laws has the influence of

the Roman law, in the cultures that welcomed it. Those are mostly Spanish-speaking countries and other cultures of Romance languages.This is the case of Mexican law. However, each country and its culture have an ideology derived from their beliefs, from their perception of the laws that govern their own peoples.

The perspective of comparative semiotic study of two legal cultures: Mexican and American laws, subject of this paper, allows us to recognize the relevant aspects that are included in the process of interpreting a message, so that we consider the effective transmission of the cultural conventions of the Law in one language and another. We intend to discuss ideas for the exchange processes on the boundary of two semiospheres: the Mexican legal discourse and the American one, throughout the semiotic-discursive production of legal texts. We seek to understand and interpret the identity of both legal traditions. Comparative studies of culture as a semiotic mechanism allow the generation of new signs and information, in order to ensure innovation and creativity processes (Lotman 2005). This, we could highlight, allows the creation of innovation mechanisms for legal systems, and takes as well, favorable elements for their development and evolution.

Key words: Semiotics, culture, legal systems, discourse, semiosphere.

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ARMANDO GONZÁLEZ SALINAS *is a research professor at the Autonmous State University of Nuevo Leon, has a BA and an MA in Spanish Language and Literature, ITESM, Monterrey, and Indiana State University, respectively. MEd-TEO, Manchester, England, and PhD from SUNY at Albany, NY. He has published and presented in English/Spanish in Mexico, USA, Russia, Colombia, Chile, Argentina and Spain, as a Conference presenter. He is an Applied Linguistics and Discourse Analysis Research Professor at the Postgraduate School. His doctoral dissertation obtained a Research Award as the best in the field of Humanities in 2004 and it is a published book. He has PRODEP Recognition: the Desirable Profile for the Teaching Professional Development Program, 2004-2023. He is SNI-I (Sistema Nacional de Investigadores Nivel 1) = National System of Researchers 2005-2021. Memberships: EDICE, ALFAL, ALED, Monterrey PRESEEA, ES.VAR.ATENUACIÓN, and AMERESCO Mexico co-research projects.*

Discursive practices: Interference and Connections

Conversation and Leisure: Application on a Cultural Talk-Show

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For this conference the paper proposed (which I intent to present) is called "Cultural semiotics: intention and extension", a study and case on the Romanian cultural talk-show "Mic dejun cu un campion" (*Breakfast with a champion*), broadcasted by TVR 2 and presented by the journalist Daniela Zeca-Buzura.

This Tv show can be considered a cultural discussion between the moderator and the invited but also a conversation between the host and the guest because according to Jacques Fontanille (the prominent French semiotician) semiotics is a form of life, built on the cultural structure and significance ("Nouveaux Actes Semiotiques: Practiques Semiotiques, Universite de Limoges, 2006)

The first minutes of this show are also an introduction into the breakfast ritual, the ritual which can be considered a "clutch" for having a conversation. Having a talk and engaging a conversation integrates signs and texts, leads to next level of conversation, is an intension but also an extension of the discourse.

Key-words: semiotics, intention and extension, cultural talk-show, ritual, conversation.

Oana-Cristina Mateiu *have a master degree in journalism (in 2019) and in project management (in 2012). She also has a bachelor's degree in foreign languages and economics studies (graduated at the University of Bucharest). Currently she is starting a PhD in journalism at the Faculty of Journalism and Communication. Her main interest is cultural journalism developed on a thesis who touches the subject of Romanian cultural talk-show. Her research interests extend to semiotics, multicultural discourse and inter-communication.*

Portrayal of Fukushima Disaster in International News Media

A Cross-Cultural Comparative Content Analysis of Media Coverage of Fukushima Crisis in Singapore, Germany, USA, UK, Japan and India

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This study examines how international news media covered the nuclear disaster in Japan and determine the differences in news framing of different international newspapers.

In 2011, the earthquake and tsunami in Japan caused one of the biggest nuclear crises in the world. The power systems of the Fukushima Daiichi nuclear station were immediately knocked down after the massive earthquake and ferocious Tsunami waves hit Japan. At that time eleven atomic reactors at four different plants were operating, out of the eight units reached to shutdown position within four days. The other three reactors lost power and started meltdown resulting in hydrogen explosions and radioactive emissions from the Fukushima plant, which ultimately forced the local communities to evacuate the area. This incident was covered by international media and every country reported the event according to its own perspective. As a result, a communication crisis occurred and the reputation of Japan's government and nuclear power organization, TEPCO, suffered badly.

This research has been conducted on the basis of four theories: framing analysis, attribution theory, and situational crisis communication theory (SCCT) as well as the culture value system of Schwartz. In order to study the framing of several international news media, a quantitative content analysis method has been chosen and newspaper articles on Fukushima Crisis, from Singapore, Germany, the USA, UK, Japan, and India, has been studied. Schwartz's cultural values had been used as a theoretical reference in this research and eight hypotheses has been built on its basis. The study concludes that Schwartz's cultural values are not solely the factor that perhaps could explain the influence within the media system, regarding the difference of media coverage in each country or culture.

Key-words: Fukushima Daiichi disaster, crisis communication, Schwartz cultural values.

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In Omnia (O)paratus

Semiotic Translations in Digitally Mediated Political Communication

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In 2018, the clandestine political consultation agency SCL Group – a subsidiary of the infamous Cambridge Analytica – claimed that their mission was to "create behavior change through research, data, analytics, and strategy for both domestic and international governments" (Politico Online, 3 March 2018). In fulfilment of this dubious mission, the consultation agencies employed digital psychographic profiling methods similar to those developed by researchers at the University of Cambridge. These methods adapted the established Five-Factor Model for personality assessment to deep learning algorithms, which are trained to automate the evaluation of users' digital footprints on social media. According to researchers, these automated evaluations of online behaviour statistically compute individual personality traits (Youyou, Kosinski and Stillwell 2015). SCL Group and Cambridge Analytica claim that these personality traits may be leveraged to influence beliefs and voting behaviours of constituents (SCL Group). Evidently, as we embark upon the third decade of the twenty-first century, political thought is no longer cultivated between the public sphere and the state without the intermediary collaboration of digital media. Borrowing from Susan Petrilli's translative semiotic theory (1992, 2003, 2005, 2007, 2008, 2014, 2015, 2017, 2021), I will contend that the meaning of political content is shaped by semiotic translations within an ecology of mediating systems, and that the transient and impermanent nature of digital media destabilizes meaning as signs are carried from the human domain into online signifying orders. In the process, the signifying qualia of political content is suspended in web of continuously mutating interpretants (Peirce 1905: CP 1.339). To examine the impact of these conditions on political thought and society *writ large*, this paper frames state politics, human cognition, and digital technology as three distinct signifying spheres – as media – that translate meaning carried by sign vehicles according to the nature (or code) of each sign system (Posner 1985). Ostensibly, collaborative translations

between human cognition, state politics, and digital media in contemporary life results in "fake news" and "alternate facts" whose constitution begs further examination.

Key-words: translational semiotics, digital media, algorithms, psychographics, Cambridge Analytica

Sophia Melanson Ricciardone *is a PhD candidate with the joint program in Communication and Culture between York and Ryerson Universities in Toronto, Ontario (Canada). Under the supervision of Dr. Jamin Pelkey and Dr. Stéphanie Walsh Matthews, she serves as a Research Assistant with Ryerson University's Meaning Lab, which is dedicated to research into various facets of Language, Culture and Cognition, and she is interim Assistant to the Editor with The American Journal of Semiotics. Broadly, her work examines the ways in which collaborative cognition with digital technology, such as algorithms, mobile devices and online interfaces, affects the constitution of meaning within our patterns of thought. Specifically, her work involves semiotic inquiry into the various meaning-making processes mobilized within highly mediated digital spaces.*

Semiotic Processes of Reproduction and Transmission of Mayan Ancestral Memory in Contemporary Mesoamerica

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This presentation is based on the transdisciplinarity approaches on the different levels of reality that are related both in the formation of subjects and objects to address the mechanisms and functions of reproduction and transmission of Mayan ancestral memory in contemporary Mesoamerica. Transdisciplinarity proposes to understand culture as something that is also linked to different levels of reality, that through mechanisms of reproduction of meaning are engramming, in the cultural memory and the practice of the daily life of the subjects, different temporalities and historically socio-political relationships determined.

We rely on Yuri Lotman's categorizations on the memory of culture to confront the sociocultural practice of contemporary Mayan subjects and analyze argumentative logics that refer to semiotic reproduction processes that cannot be explained without being linked to pre-Columbian temporalities. In order to face this challenge, we will analyze different processes of symbolization of the territory, semiotic-discursive representations that categorize the identity and ideology of the subjects, and elements that are claimed as belonging to the culture itself and its knowledge systems.

We understand the expressions of memory as power exercises of the subjects to transform and understand their realities, therefore, an ethnographic approach is necessary for the compilation of the semiotic-discursive corpus to be analyzed. The information used has been collected during different stages of fieldwork in the Guatemalan Mayan area, especially in the Lake Atitlán basin in the department of Sololá. This space is privileged since it is an area populated by different Mayan ethnolinguistic groups, accounting for the cultural diversity characteristic of the Mesoamerican region, in addition to being linked, through different processes, to the rest of the country and the world since it is a widely tour.

Keywords: Mesoamerica, Ancestral Memory, Mayan, Argumentative Logics.

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EMOJIS, A LANGUAGE POR ABSENT BODIES:

An analysis of the Emojis semiosphere living through Whatsapp

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This paper begins by asking how bodies talk when they are not present and how this question, observed from the perspective of the Iuri Lotman semiosphere, results in an interesting sequence of different semiospheres related to each other. As a secondary modeling system, the emoji semiosphere as a language, seems to describe physical bodies in nonverbal communication mediated by computers, or smartphones. In that sense, this work wonders: What is the point of view from where the Emoji semiosphere is built? What are its elements, core, periphery and the different translation filters that operate with other hemispheres, such as written text and physical body? Is there a cultural change currently exploding in this described contact? Is the Emoji semiosphere culture textual or grammatical?

When we reflect on the body we can notice a great difficulty in defining it outside its anatomical nature and yet the body constantly crosses every instance of human communication, since it does not end or begin in the skin of a physical body (Haraway, 1984) . There is no possible profile on the body as such, we have thoughts about the systematicity of the body, or value codes about the body, but the body as such cannot be conceived or addressed (Spivak, 2007). Even without physical presence, the bodies talks, because the discourse is the place of construction of the subject, being through the discourse and not of the body that the subject builds the world as an object and builds himself and his body (Greimas , 1979). In this paper we will observe and try to answer the questions posed on the semiosphere that we will call the Emoji Body, evaluating its importance in relation to cultural change in the explosive sense of Lotman.

Key-words: emojis, semiosphere, body, cmc, cultural explosion.

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#Brexit semiotics

Semiotics of communication and political conflict

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In the beginning of a new decade, a major political event took place: the UK's exit from the European family. Since 2016, public opinion was divided, and several distinct discourses were expressed, so that several sign systems have been constructed, not only in the country but throughout the entire world. These sign systems are the core elements of narratives and conceptualizations about the nation and "Europe" as a sign.

In order to analyze the dynamics of Brexit on social media, and specifically in Twitter, we used computational methods, and several open source software programs. Thus, hundreds of thousands of tweets were collected. As the "voices" multiply exponentially, and since new posts and comments introduce communicational noise through the inflation of uniform signs, we will be looking for signs of another order, which may ascent above such "noise", allowing for the meaning to take form. The utilization of digital methods combined with natural language processing enables a socio-linguistic analysis of social media posts. Combined with visualizations, semiotics of communication provides an image, invests a meaning to the noise, offer directions for further understanding beyond the infinite and the inability of perception.

A guiding thread connecting signs in Twitter, as well as the stories told, the events happening, the government's actions, the parliament's counteractions, is the use of hashtags. Beyond a way to begin and sustain interaction between Twitter users, beyond a network of links between disperse narrators and storytellers of the story of the present, hashtags produce a semiosphere. Actually, within a planetary,

global semiosphere, we will attempt to locate the local and the global spheres, as well as the interactions and the translation mechanisms in action at their borders.
Key-words: Semiotics of Communication, algorithmic semiotics, public opinion, big data analysis.

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THE PROBLEM OF TRANSLATION BETWEEN MEDIA:

Internal/External Multimodality in Media Semiotics

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New discourses and territories of mixed media, augmented, immersive and virtual realities are everyday added to the already dense field of multimodal communication. Yet this multiplicity of new context depended hybrid media grammars and modes, doesn't seem to enhance but reduces the communication problems between different social groups and cultures. Contrary to specific assumptions of social semiotics, the perception of new modes and media grammars is more and more convergent, user friendly, focused on usability and facilitating translation, despite or even contrary to the dependence on specific arbitrary cultural origins.

In this paper we suggest that the current definitions of semiotic modalities are limited to external modes of expression like speech, writing, images, moving images, sound, that are highly typological, medium specific and idiosyncratic; they cannot make sense of convergence and translation in communication. On the contrary, through specific examples from our research on multimedia workshops, we suggest that the concept of multimodality is both external (social) and internal (universal/minimal). Through the analysis of a wide variety of multimodal texts we identified three necessary and always present internal modalities, which are not medium or mode specific: a) the numerical modality producing icons, b) the alphabetical modality producing symbols and c) the indexical modality producing agency (human or nonhuman). This concept of a necessary internal multimodality is critical as it indicates that there is no monomodal meaning production and no monomodal autonomous semiotic system. Finally in a more practical application of this approach, we present a detailed and algorithmic methodology for the production and the analysis of media texts that is based on their internal/external multimodality entanglement and is attempting to synthesize social semiotics with more universal methodologies of media semiotics, especially in the field of Science and Technology Studies.

Key-words: multimodality, media semiotics, social semiotics.

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MARKETING TECHNOSCIENCE: EMERGENCE OF A NEW ORIENTATION

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Marketing is a core act of communication in society. Its many forms allow for many different categorizations. Kotler (2000) provides a classification into five *orientations*, which appeared roughly in chronological order: production, product, selling, marketing and societal marketing. Each one is accompanied with a gradual shift of focus from the product, either manufacturing or distributing it, towards the customer needs. Technoscientific products are among those which greatly benefit from efficient marketing: their novelty means the markets are not accustomed and ready to accept them even if they hold great promises.

From a cultural semiotics point of view, the issue could be approached by the Extended Canonical Model thoroughly described by Sonesson (2000). In an effort to bridge the gap with prospective buyers, novel products could be treated as Extra-cultural artefacts.

However, both marketing and semiotic models rely on a presupposition of pre-existence. In marketing, the product already exists and then skilfully presented as attractive or useful; or is tailor-made for specific customers whose needs have been determined beforehand. In cultural semiotics, Culture is already established at the time of encounter with the Extra-cultural artefact. Contrary to that, modern technoscientific products are found to be manufactured in parallel with the needs they are intended to satisfy as well as their cultural significance. It is therefore difficult to classify them as products or needs, as Culture or Extra-Culture.

The object of this study is to demonstrate the appearance of a new marketing orientation emerging in edge technoscientific products and its potential role in various types of crises in both the European and global setting.

Key-words: marketing, marketing orientation, communication, technoscience, cultural semiotics.

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MEDIA REPRESENTATION OF CORONAVIRUS IN ROMANIAN PRESS. NATIONAL, EUROPEAN AND INTERNATIONAL THEMES

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Media and social media are a great amplifier of current topics, which can create a wave of both information and disinformation, can create panic or can generate antagonist messages. Visual literacy and critical thinking are key when decoding a large amount of data published in a short period of time.

Coronavirus subject is a current preoccupation in the social context, not only locally, but at European and global level, as well. The information represented in media can influence people's regular activities, plans and recreational activities. We created an online media representation analysis of how Coronavirus news are communicated in Romanian online newspapers, analysing the news headline and images and how the two are connected.

We comprise in our paper concepts as sign, symbol and representation (Borţun, 2001, 2011; Chiciudean & Halic, 2003; Hall, 2003, 2005) when assessing the images found in the online articles. We approach the photo-visual literacy angle, meaning the decoding of the signification, understanding of the purpose and the images characteristics (Sadik, 2009), including visual thinking and learning (Trumbo, 1999), referring to photography, charts, video and signs (Stokes, 2002). Another angle we analyse is the socio-emotional representation of the posted images, including feelings, values, behaviour, emotional intelligence, emotions' management (Barblett & Maloney, 2010; Harper, 2016).

We follow in our research if the images and the headlines can be categorized under national, European or global themes. We also inspect which of the categories has a greater presence, from medicine, politics, economics, socio-cultural, religion and if there is any link between the categories and themes. We expect that the results will show a greater mention on the national themes, rather than the global and

European aspect. We expect that some domains as religion and medicine to be better represented on the national theme, as others as politics and economics on the European and Global theme.

Key-words: media representation, online news, visual literacy, European themes, national themes.

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LATIN AMERICAN BOHEMIOSPHERE:
TRANSMEDIALIYTY OF: *LYRICAL-POPULAR-PERIPHERAL MUSICALS*

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During the first half of the 20th century, the production of peripheral-popular musical-lyrics was an almost generalized phenomenon in Latin America; works and compositions were quickly integrated into the nascent media industries. At first, transmediality surpassed the multimedia of radio and the record, translating and

making the auditory language of songs more complex as an audiovisual language of the cinematographic plot. This factor was used and promoted by emerging states to generate identity and national unity referents. Over time, the intense remediation of this pristine transmediality was consolidated as an element of cultural memory and identity that managed to cross barriers of space, time, and even culture and language. At present, the transmediality of these musical lyrics has become more complex thanks to digital media, gathering around them all kinds of languages and cults, which contribute to their updating, their supporting role of the cultural memory, the consolidation of its traditionality and transculturality. Audio media libraries (Spotify, Deezer, iTunes, etc.), audiovisual media libraries (YouTube, Dailymotion, etc.), graphic media libraries (Pinterest), television media, discussion and analysis forums are just a few of them. This presentation aims to explain the transmediality of radio and cinema as a factor for the establishment of musical-lyrics in the collective memory; remediation as a factor of traditionalization and transculturation; and the current role of transmedia media and lyric-musicals in the transmission, updating and preservation of cultural memory, as well as in its appropriation and reproduction by other cultures. For this purpose, we approach the transmedial and cult universe built around the figure and work of the Mexican singer-songwriter José Alfredo Jiménez through different media and platforms.

Key-words: Transmediality, Lyric-Musical, Remediation, Cultural Memory, Transculturality.

Fermín Monroy Villanueva *graduated in Ethnology and Master in Social Anthropology from the National School of Anthropology and History of México. Specialization in topics related to the study of popular and traditional music.*
Research: Commercial band music in Mexico through the analysis of their lyrical and visual discourses concerning the imaginary of drug trafficking and its reproduction in various socio-cultural contexts. Analysis of the work of the famous Mexican singer-songwriter José Alfredo Jiménez, from the perspective of the epistemologies of Transdisciplinarity and Complexity about its re-production and perpetuation as an element of identity.
Actually: Doctorate in Social Anthropology through the analysis of the interrelation between various expressions of popular lyric-music ∞ traditional Latin America based on the epistemologies of Complexity, Transdisciplinarity, and Semiotics of Culture.

The Meme-ification of the First Female Prime Minister in Romania – Trivialization and Satire in Politics

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Since her appointment as the head of the Government, in January 2018, and until her resignation as leader of the Social and Democratic Party, after losing the presidential elections in November 2019, Romania's former Prime Minister Viorica Dancila has been the preferred target of Internet memes. Social media (Facebook, in particular) and satirical websites abounded in memes highlighting Dancila's alleged incompetence and lack of political power, her choice of clothing and, particularly, her grammatical errors.

This paper seeks to analyze the satirical memes targeting Viorica Dancila and to explore the extent to which such memes might be considered a manifestation of political trivialization and banalization than of political criticism. Previous studies (Wiggins, 2019; Shifman, 2014; Milner, 2013) have mainly focused on the power of political memes to enhance political action and discourse (e.g. the Occupy Wall Street memes) or to increase persuasion (e.g. the Obama 2008 campaign memes). However, the potential of memes to trivialize and banalize politics has been given considerably less attention.

Our corpus consists of memes posted and distributed on publicly available Facebook pages between January 2018 and December 2019. We conducted a hashtag search based on name variations (e.g. #ViioricaDancila, #Dancila, #ViioricaVasilica, #ViioricaVasilicaDancila) to find the examined memes. Drawing on qualitative methods of text and image analysis we ask: (1) how is satire constructed in political memes targeting Romania's former prime minister, and (2) to what extent could the analyzed memes be considered either a form of political criticism or a matter of pure entertainment. Our preliminary findings show that the satire in the examined memes is largely offensive (including sexist and misogynistic), sometimes at the expense of humor display. Furthermore, such strongly offensive content triggers a cancellation of the criticizing force of the memes and an amplification of their short-lived amusement value.

Key-words: satirical political memes, trivialization of politics, social media, Romania.

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NEW YORK 1900: A SELF-REFLEXIVE CITY

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The paper will deal with New York City at the turn of the 19th century. I will discuss a few institutions (i.e. museums, archives) and artefacts by means of which the American metropolis spoke about itself, its achievements and drawbacks. Around 1900, when the Progressive Age was in full swing, reformers and authors of paraliterature drew attention to criminality and living conditions, novelists chose New York City as their main "character," Thomas Edison filmed several scenes downtown, painters, photographers and engravers showed various aspects of urban life. And this is also the era of postcards. Some two dozen images printed on postcards issued at that time will be discussed and compared with filmic, painted and written descriptions of New York City, with a view to showing not only what the city looked like, but also how it wanted to appear to locals and strangers alike.

Key-words: New York City, urban studies, cinema, painting, postcards.

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Among her major interests: linguistics, urban studies, literary texts analysis, iconic signs. Recent books: The Language of Romanian Cookbooks (in Romanian), Bucharest, 2019; Once upon Two Cities. A Parallel between New York City and Bucharest by 1900, Champaign, IL, 2016 (second edition, in Romanian, forthcoming); Capricci on Fairy-Tale Themes (in Romanian), Bucharest, 2016; Alexandre Dumas, écrivain du 21e siècle Paris, 2008; Literature, Atmosphere, and Society. A Semiotic Approach, Vienna, 2000.

UNDERSTANDING ONLINE FAKE NEWS CONSUMPTION "THROUGH THE READERS' EYES": AN EYE TRACKING APPROACH[3]

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The aim of this study is to better understand user's fake news consumption while surfing in social media, using eye-tracking. Although fake news is not new phenomenon, the scale of the problem has grown exponentially in the last years because it can rapidly spread online (Obadă, 2019). Thus, understanding fake news consumption becames crucial. Eye-tracking has been used in communication research by scholars to infer the cognitive processing of visual layout and text. We ran an experiment with 43 participants, using GP3 HD Professional Bundle eye-tracker. Eye-tracking data was analyzed using Gazepoint Analysis Professional Edition. The Bee Swarms Graphic, Fixation Map, Heat maps, Opacity maps and different Area-Of-Interest were generated for different sections of fake news, such

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as title, lead and story. Gaze points represent one sample of data regarding the user's gaze with x-y coordinates and a timestamp, and depict where the participant was looking and when at a specific moment in time, while being exposed to fake news. Moreover, the Fixation Map illustrated the number of fixation, fixation duration and fixation map for each part of the fake news. The Heat map indicated the distribution of visual attention given by the participants to the fake news. Opacity maps depicted which areas are viewed more often or for a long time by participants. By using the opacity map, we could see the „world through the participants' eyes" and better understand which elements were scanned or omitted by users. Finally, we created 3 Area of Interest (AOI) for fake news title, lead and story, and extracted metrics specifically for those regions, such as: time to first fixation, average fixation, time viewed, number of revisitors, and number of average revisits. The results of our exploratory study, based on visual data, indicate different fake news consumption.

Key-words: eye-tracking, fake news consumption, social media, visual data, qualitative research

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The World in the Bark of a Tree

Amate paper as a memory device for the Nahua peoples of southern Mexico

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The handicraft known as "amate pintado" (painted amate), which acquired great importance in the Mexican state of Guerrero during the second half of the 20th century, became popular worldwide thanks to its coloring, the diversity of shapes and textures, and the quality of this paper as a support on which to paint, among

other qualities. But what is interesting about this semiotic-discursive production is that it served as a means for the Nahua peoples of this southern region to express their history, cosmovision and aesthetics, that is, part of their culture.

An approach from semiotics of culture shows the painted amate as a memory device of the culture of these communities; a text that articulates in its structure at least two languages, thereby generating two types of memory: one informative and the other creative, the latter related to the artistic sphere. Besides, the amate paper brings some texts out of the deeps of memory of culture refreshing the semiotic-discorsive practices. The painted amate, which is divided into two typologies: bird amates and history amates, in turn contains another particularity: that of condensing certain knowledge from visual semiosis.

From this perspective, the cognition-semiosis relationship unfolds in each drawing and painting made on this natural fiber support. The symbols that are reflected on paper also condense a series of features that carry information in time and space that, when economizing on features, express a depth of meaning that would otherwise be impossible to generate.

Key-words: amate paper, semiotics, memory of culture, text.

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Communication: Spaces and Collective Memories

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A reflection on the interaction between space and memories is proposed. The spaces constitute an interrelated set of citizen expressions in complex semiotic networks whose characteristics and qualities are explored in Colombia, regarding the post-agreement stage (2016) and, the continuity of the armed conflict in the country. Collective memories come from intersubjective relationships, social practices, power, culture and specific ways of remembering - forgetting, in unavoidable connection with the symbolic and political space and its dimensions. The ways in which victims, survivors and society interact within and in the framework of the space-communication relationship are explored. The analysis is based on a qualitative study around Centro de Memoria Paz y Reconciliación, Distrito Capital- Bogotá. The article is formulated from the perspective of the Multimodal and Multimedia Critical Discourse Analysis (MMCDS), to conceptualize the memory space as a place of communicative interaction, in which knowledge about beings and objects are appropriated, produced and distributed, specifying the possibilities and limitations to interact with the space created and to rebuild the memory of the armed conflict. Therefore, a perspective for the future and a point of view on the past is formulated. The implications of this research could be relevant inputs for those responsible for formulating memory policies; for experts and state officials who have the function of ensuring compliance with the peace agreement; and, for the communication specialists responsible for: mediating the ways of knowing the acts and violations committed by the different actors in the conflict; giving visibility, recognition and reparation to victims; and, socializing strategies that contribute to create conditions for achieving peace in the country.

Key-words: memory, space, semiotic networks, communication, interaction.

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Semiotic analysis of Case Law and constitutional debate in Colombia in regarding Fake News

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Fake News are information diffusion behaviors which aim to generate effects of post-truth an emotivity to manipulate other's decisions by the means of deceit. This particular trend constitutes a threat to neutrality of information access, amongst other rights, and hinders the construction of an objective political culture. Even so, they have been and are used by mass media and ordinary people. Against this, a veridiction criteria for information and regulation turns into a crucial matter. There is already legal support about it, nevertheless, jurists have forgotten the semiosis a fake news item causes amidst distortion and mistake, put in an environment of production and reproduction of meaning.

This presentation aims to study judicial decisions as a cultural practice through semiotics. For this, it is necessary to define the principles which establish the ratio decidendi of a judicial decision inside a legal system, their scope and limits, starting from the base of Case Law made out of the decisions of Colombian Constitutional Court in regarding fake news and its relation with rights, principles and practices of people and mass media, in addition to justice, journalism and ethics. That way, it will be possible to unveil the effect of meaning and, finally, make evident trends of judicial production coherently with the Constitution, the Constitutionality block, Law, academic theories and comparative Law.

Key-words: Semiotis, social communication, fake news, legal precedent.

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Communication is Seduction. Fashion, Media and Art

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Communication media constitute the fashion habitat that needs the media to exist and develop. After the illustrated magazines (Art-à-Porter, XIX century) and the classical audiovisual media (Prête-à-Porter, XX century) fashion today has taken over digital media and social networks (Net-à-Porter, XXI century). In this new context of the fashion semiosphere, the enunciators of the new trends essentially use the post, photos and stories on Instagram, becoming very effective influencers (instagrammers, fashiongrammers).

The way in which the hypersemiotized fashion phenomenon (Lotman) seeks to influence its receptors in the web-universe will be addressed, through a system of significance based on seduction. If everyday life has undergone a process of aestheticization (Lipovetsky), fashion has become a visual and spectacularized, aesthetic and artistic hybrid system that tries to persuade and seduce us. Through the brand, super-iconema that unites powerful emotional meanings to its commercial component, the seduction of fashion is increasingly widespread and effective.The close link between fashion and art is one of the ways to turn the fashion system, empty of meaning for Barthes, into an aesthetic system full of positive, stimulating and seductive meanings.

Key-words: fashion system, aesthetic system, fashion semiosphere, the seduction of fashion.

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TRANSCULTURAL SEMIOTIC-DISCURSIVE PRACTICES BETWEEN GRAFFITI WRITERS FROM MEXICO CITY

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Graffiti writers form a global culture, which started spreading in the Seventies along with its semiotic- discursive practices from New York City. Nowadays in Mexico City, the culture of the graffiti writers counts with a history of more than twenty years. This culture is multidimensional, because it got shaped starting from different dimensions: historic, economic, psychological, artistic and so on.

To realize a transcultural analysis of the graffiti writers it's necessary to considerate the interrelations they keep with other cultures. From this point of view, we consider globality as the relation between the whole and its parts, and between the single parts with the whole: this kind of relationship is recursive.

To clarify these concepts, we integrate proposal such as trandisciplinarity, complex thinking, semiotic of culture, multi-local ethnography and post-imperialist anthropology.

We have divided this exposition in three sections:

1) In the first one we will talk about migratory and transcultural flows that were necessary to the constitution of the graffiti writer's culture in Mexico

2) In the second one we will analyze the transcultural identity of the graffiti writers in Mexico City

3) In the last one we will give examples of some of the global styles used by the graffiti writers of Mexico City

The knowledge about information or isolated elements is insufficient, in any transcultural analysis the information and the elements should be placed in their contexts. From this perspective, we propose the global as the relationship between the whole and its parts, the global culture of graffiti writers is present within each subject that makes up that culture.

The transcultural is one of the characteristics of complex units as subjects, society or culture. The subject takes various structural places, which are socio-historical-political-cultural-artistic.

Key-words: Graffiti writers, Semiotic of culture, Anthropology, transdisciplinarity, Art.

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The Mythical Construction of Spanish Democratic Transition Narrative:

The Bricolage Process in the Semiosphere of Spanish Pop Music

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With this investigation we propose to study the construction of the mythical narrative of the Spanish Democratic Transition. More specifically, the bricolage processes (as in the concept developed by Claude Lévi-Strauss) of this myth within the framework of the semiosphere of Spanish pop music. To do so, we begin our analysis using a corpus composed by ten of the most iconic Spanish pop songs from the seventies and the eighties.

Taking the epistemological tools offered by the Semiotic of Culture of Yuri Lotman, as well as the Narrative Semiotics of A. J. Greimas and the structuralist anthropology of Lévi-Strauss; we want to show how the myth of the Democratic Transition, in this given corpus, operates by leaving an empty space with regards to the explicit mention of Francoism. Thus, the cultural actors undertake certain strategies of metaphorization aimed at preventing, specifically, the construction of social or historical antagonisms in the storytelling.

Key-words: semiotics, pop, Spanish, democratic, transition.

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Semioticum Mondi

The Semiotic Worlds: Uexküll & Cassirer

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The Semiotic Worlds can be considered as a common space between beings human and non-human, its construction is filled with interpretable objects, translations and actions that will eventually lead to memory. This constitutes an intermediate point between what perception is and the possibility of the representation product of what has been previously interpreted. Complying the theories presented by Jakob von Uexküll and Ernst Cassirer leads, also, to confabulate nature and culture. Both provide a way to decipher the semiotic reality that encircles each world. For an interpretation to take place we must acknowledge those who share our space and that are propitiating interpretation and translation; culture as nature is composed of these worlds, the soap bubbles of Uexküll. There is a double interpretation effort, since the contents and *stimuli* provided by nature sooner or later will find their place in culture. Here is where semiotic reality takes place, all this processes must lead us from the signifying sphere to the signified

world, through the sign vehicle that initiated the process in the first place. Is in this line of thought that we should consider all living beings capable of interpreting their space, everyone lives in a world that surrounds them and reacts accordingly; and in each world objects are charged with meaning, which is given by the subject immerse in it. Intersubjective and relational flux play an important role, by implicating that we share the *Umwelt*, considering that we are capable of interpreting and be subjects of interpretation by others, we are affected and affect each other.

Key-words: Umwelt, Memory, Meaning, Interpretation.

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HABITUS

A cultural semiotic relationship

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This paper aims to do a semiotic interpretation of the concept of *habitus*, outlined by Bourdieu in a revolutionary way in his theory of action, which broke with the antinomy subject / society. For Bourdieu (2009, p.349), *habitus* is "[...] a set of fundamental schemes, previously assimilated, from which an [...] infinity of private schemes are generated, directly applied to private situations". Thus, *habitus* is a mediator between individual and society: the culture of a group, understood as *habitus*, structures the individual, preparing to action, but it is also structured by the subjects through their actions. Although Bourdieu was not semiotic or pragmatist, we can see that this concept is aligned with Peircean philosophy, which deals with mediation and fixation of beliefs (PEIRCE, 1877). This connection stems from Bourdieu being inspired by Panofsky's concept of *habitus*, which, in turn, was influenced by scholastic thought, like Peirce when developing his philosophy. In

order to understand *habitus* as a sign – a mediator –, the article will establish the connection between Peirce, Panosfky and Bourdieu and present the concept of habit in Peirce. The relevance of this article is to highlight the inventive capacity of the individuals in the semiotic process of creating culture, in order to instigate the reflection of communicators, designers and other agents on the ethical issue involved in this. *Hexis*, from which *habitus* was translated, was firstly mentioned in an Ethics book, since it addresses the conducts. Peirce, in turn, in his division of sciences, founded Semiotics in Ethics, since thought externalizes in action. In a society increasingly permeated by communication, it is essential to become aware of this semiotic process in order to develop self-control, in Peircean sense, over the cultural products created, as they will have practical consequences in the world, by strengthening *habitus* or breaking structures.

Key-words: *habitus*, culture, semiotics, pragmatism, communication.

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Semiotics and hate speech on the web: constructions of the concept of terrorism in the media

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We live in a heterogeneous society, composed of people with diverse backgrounds, ethnicities and religions. At the same time, in the middle of social changes, the media makes different interpretations of reality, giving rise to speeches that involve social subjects characterized as dangerous. The word disclosed, in this

case through news agencies, becomes a powerful tool where negative characteristics of minority groups are exposed to a massive public reader. From this observation, *methodologically*, a discourse analysis is carried out from the terrorist attack at the Istanbul airport in 2016, where the four most important news agencies are analyzed according to the Alexa ranking (Europapress, Al Jazeera, Al Arabiya and Reuters) for one month. *The objective* is to analyze the way in which the news is written and how they influence the thinking that society has of Islam and Muslims. From the psychological *theory* of Charles Peirce, we will analyze how to work the signs in the daily use of the news and how the meaning of what they offer to the different social actors will be interpreted. In this way, from a semiotic perspective, look for the use of signs to communicate and ways to engender meaning; identifying the emergence of new rights, the consolidation of a punitive language and the gradual constitution of differentiated groups based on an order of discourse that distinguishes between decent citizens (such as people with rights) and terrorists (such as adversaries that must be combated).

Key-words: hate speech, media, disinformation, semiotics, terrorism.

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The political dimensions of borders

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Borders define and separate, they set into relation. At the same time, borders themselves remain invisible, indefinable. In Juri Lotman's semiotics, borders (or boundaries) similarly define cultures and facilitate dialogue between them. It is my purpose here to expand the notion of the border from a line to a zone. This is necessary to account for the mechanisms through which contemporary politics and power not merely exclude 'the others', but place them in a permanent border situation (e.g., migrants who are neither excluded nor included or workers in the gig economy who are neither employées nor employers). Border situations are defined by instability, uncertainty, undecidability; they are not definable by sets of rules, norms, codes belonging to a single culture and thus they destibilize the seemingly stable notion of identity through which contemporary politics is often analyzed. By expanding the notion of a boundary, it is possible to show that the exercise power in contemporary societies is much more dynamic and fluid than the putting into place of identities and drawing of strict boundaries between the included and the excluded (today exemplified by the urgent building of walls). In order to analyze the theoretical problem of border situations, I will, in addition to Lotman's cultural semiotics, make use of Giorgio Agamben's notion 'zone of indistinction' and Michel Agier's anthropology of border rituals.

Key-words: border, border rituals, politics, power, zone of indistinction

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The Face in Digital Branding: The Construction of Three Different BBC's Profiles on Instagram and Their Branding Identity

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The role of digital faces in societies becomes important when building a digital identity. The human being is preponderantly visual and its perceptive structure is anchored in the image. For this reason, Instagram is a tool that helps to establish the emotional connections inherent in the power of the image. Each face that appears on the Internet can be made up of different images, in the form of a story, and each sign constitutes a narrative element. In Instagram, the narrative does not take place in a conventional linear way, but instead, the linearity is build upon a collection of images and texts. The narrative becomes shareable and it is the social network the one that transports that narrative. In the creation of this digital identity, Instagram shows an identification of the relational self where each individual or, in this case, brand, recognizes his own self as the product of a social interaction, tying it to a particular context and audience. As the main purpose of the BBC remains as a public servant, the BBC carries the weight of representing an identity that is linked to being British, both abroad and within the United Kingdom, seeking to represent all the communities of the different countries that make up the BBC and that make up -in fact- that "united- kingdom". The BBC is thus configured as a face that is hidden behind other faces. This research seeks to understand the building blocks of the brand identity profiles of BBC News, BBC Three and BBC Stories on Instagram. Being able to understand the effective use of the BBC brand in the different Instagram accounts and the use of brand storytelling becomes relevant as each social network forms its own language and few brands understand how to communicate according to each typology required by the different networks.

Key-words: Branding; Instagram; Brand Identity; Faces.

Irene Radulovich *(1990) graduated in Image and Sound Design from the University of Buenos Aires and holds postgraduate studies con Branding from the University of Business and Social Sciences; and a Master in Journalism from the University of Buenos Aires; and recently awarded by the University of Turin as a visiting Scholar by the Department of Excellence, Philosophy and Educational Studies, to continue the research for the Master thesis.*

Mapping the Mizoram's Drugs de-addiction media campaign in Mizoram

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Health is an important, yet challenging area in professional communication. With the expansion of media, and the rise of alternative ways of treatment, health communication is used and misused for blatant misinformation and stigmatization on the one hand, and debunking myths, breaking silences and enabling individuals to make healthier choices on the other.

The problem of recreational drug use has been a menace in Mizoram, especially among young people. Its consumption is locked in cultural norms of inappropriate communication, which is majorly peer driven. There exist stereotypes about the social agency of a drug user, who is generally perceived to engage in sexual acts, violence, road accidents, abuse, and develop health-related issues. The experience of a drug-induced escape is thwarted in some way. The drug users are driven by visceral experience change. This is in opposition to self-regulation, which depends on having a friendly relationship with your body. Without it, you have to rely on external, visceral regulation from drugs and alcohol which over a period of time becomes a constant reassurance of escapism and at other times becomes the compulsive compliance to the wishes of the peers.

Studies have shown that effective mass media campaigns can lead to behavioral change by focusing on public awareness and changing perceptions. In 2011, media played a key role in spreading health awareness among women belonging to the marginalized community in an underdeveloped setting of West Bengal. The media campaigns helped improve women's general and reproductive health awareness and practices which resulted in positive health outcomes (Ghosh & Saha, 2013). There have been numerous campaigns for smoking prevention among youth in which mass media has worked to alter the behavior of the target audience (Bala, Strzeszynski, & Cahill, 2008). Therefore, mass media and its role in bringing about behavioral change needs to be recognized, realized and readdressed to improve the health and wellbeing of the Mizo population.

Within this backdrop, the aim of the study is to analyze the existing drug de-addiction advertisements in Mizoram to analyze the effectiveness of the existing

campaigns for de-addiction and identify gaps for improving the campaigns. The purpose of this study is to strengthen the capacity of government, civil societies and media to increase the public's knowledge and scale up intervention in drug de-addiction for the Mizo population. This study will conduct a semiotic analysis of the drug de-addiction advertisements from 2018-2020 through Saussure's (1965) model of dyad comprising of signifier and signified.

Key-words: Mizoram, Drug De-addiction, Semiotics, Media Campaigns.

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Embassy Lawbei *is a former journalist currently working as an Assistant Professor at the department of Media Studies at Christ University. Her research interest expands to peace negotiation during Insurgency struggles, strategic communication and digital culture.*

LOTMAN'S SEMIOTICS IN THE CONSTRUCTION OF GRAPHIC DESIGN KNOWLEDGE

A transdisciplinary vision

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Graphic design is a discipline that assumes a high commitment to society. Its practice allows to understand, plan, generate, transform and project ideas through various media, mainly visual, to impact culture in general. This paper aims to analyze the construction and organization of graphic design knowledge by Lotman´s (1998) Cultural Semiotics. The project is based on a transdisciplinary vision (Nicolescu, 1994) in which graphic design seeks and allows a comprehensive knowledge of the human being through linkage with other disciplines; it is also a transdisciplinary bridge in a fourth dimension, meant to: 1) be, 2) be researched, 3) be taught and, 4) be created. In this sense, graphic design is a *semiosphere* (Lotman,

1998), a space in which these four dimensions coexist, now called *micro semiospheres*, that through the inevitable and necessary crossing of their *semiotic borders* transform and generate new information to understand the graphic design in several levels, the researcher, the teacher and the designer act as translators. In order to fulfill the objective, the conception of graphic design and metaphorical characterization are argued; we later focus on texts that make up its significance from the *micro semiosphere* through a documental *corpus* of academic reseach by members of the researchers national system specialized in graphic design. These texts allow to detect the interaction of multiple systems and other disciplines such as visual semiotics, art and technology, providing a dynamic and free character to visual communication.

Key-words: graphic design, semiotics of culture, Lotman, transdiscipline, border of semiotic.

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Public Tactics for the Rewriting of Space: Semiotics of the Frontier

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The question of the frontiers and the perception of their reinforcement or weakening is a hot question nowadays. In the semiotics of culture elaborated by Lotman and the Tartu school the frontier is a central theme; being able to articulate the space of the semiosphere in a dialectic of inside/outside (Lotman, Uspenskij, 1975), it is generally perceived as necessary for the self-definition of a cultural system, which is established in contrast with what is felt as foreign, alien. If it is true that the European becomes conscious of himself through what Schippers has defined a "cartographic perception of himself and his membership" (Schippers, 2000), the debated question of a new hard border in Ireland can rearticulate the discourse about the identities. Starting from a definition of the frontier in semiotic terms, this article seeks to analyze how every disposal thought for a separation can be put in discussion by a community and consequently change its meaning and value. Based on the paper from Audra Mitchell and Liam Kelly (Mitchell, Kelly, 2010), the present article proposes the idea to apply the suggestions from Michel De Certeau of the "tactics" people can develop in order to resist the power, here reinterpreted as a way to dynamize and alter the internal frontiers of a city like Belfast. This case-study can cast a light on the fragile theoretical foundations the concept of frontier is built on, revealing that the historical and cultural "motivation" of a sign is never a stable one. The question of the hard border reemerges from a political, social and economic background which is changing again, supported or contested, but able to reshape the geography of a country and, maybe, the historical memory of it.

Key-words: Frontier, semiosphere, tactics, Belfast, border.

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Post-reality in The Age of Big Data

A semiotic approach to the problems of fake news and post-truth

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We want to discuss the problems of fake news and post-truth from Peirce's concept of semiotic information, pragmatic truth, and universal rhetoric. It is already well known how disinformation spread through digital social media has reshaped the way public opinion is attained. More recently, the use of propaganda strategies based on big data has established cyberpolitics as the realm of "alternative facts" and "post-truth", where representation and communication are subjected to carefully designed political interests of few powerful - instead of on the real experience of the larger public. This happens when public beliefs are formed by nonpragmatic methods, as Peirce has explained more than a century ago. Post-real emerges as the result of echo chambers and confirmation bias that reverberates falsity as to produce a fake representation of the real - one that can be sustained only for a limited amount of time, but whose evil effects can be permanent. We will then present the semiotic concept of information in contradistinction to the current one based on Shannon's work and advocate that Peirce's Rhetoric can be a universal theory of communication capable of dealing with these complex issues. This will allow us to attempt a semiotic (and pragmatic) definition of fake news which is fundamentally different from the traditional ideas of misinformation and disinformation associated with it.

Key-words: big data, fake news, communication, semiotics, post-truth.

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The Architecture of Modern Art Museums as an *Intermediary Discourse:*

The New Experience and the New Visitor in the 21st Century

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This work shows the results of the field analysis carried out from 2017 to 2019 addressing the architecture of modern art museums as an *intermediary discourse* that shapes an *experiential promise* to visitors. The work focuses on four cases; namely, *Malba* (Buenos Aires), *Moma* (New York), *Tate Modern* (London), and *Centre Pompidou* (Paris), and more specifically on their facades, esplanades and entrance halls as spaces that advance, comment, organize, suggest or report what the public will experience inside the buildings.

The idea about an *experiential promise* in the 21st century assumes that visits to museums do not merely involve contacting artistic works but grasping a multidisciplinary experience coming from contemporary art which has spread itself to spaces exhibiting it. This new "way of contact" with the art in these expositive spaces involves not only the metacritique of both art and museum, but also highlights the relevance of the artistic institutions in the global economic, political and tourism system, and it evidences their contact with mass media and cultural industries.

The proposed concept arises out of the intersection of three concepts that have been considered relevant: the *reading contract* as named by Eliseo Verón, the so-called *intermediary discourses* by Oscar Traversa, and *genre* studies developed by Oscar Steimberg.

In this way, this work analyses notions about museum, visitor and both modern and contemporary art making up the intermediary discourses of these exhibition spaces. Thus, a new category of audience is proposed materializing a new type of museum visit: "the border". These visitors inhabit the adjacent spaces of the museum and expand, as well as stress, not only its borders but also the museum experience.

Key-words: contemporary art, intermediary discourses, experiential promise, semiotic of culture, museums visitors.

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in Art and Criticism (UNA). She studies the visitor experience in modern and contemporary art museums and the configuration of meaning in the exhibition space in Europe and America. Rosso works as a journalist specializing in contemporary art and music. She is the director and founder of the agency Alú Comunicación. She was coordinator of Institutional Communication of the Area of Criticism and Dissemination of the Arts (UNA, 2017-2020). Since November 2019 she lives and works in Paris.

Textualized Culture. Popular Festival in a Mayan Town

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Every year during April, a popular festival is celebrated in Hecelchakán, municipality of Campeche, in the Chenes region of Mexico, in honor of the Christ of Health. The data for this paper was collected during different periods of field work (Ruiz Avila, 2002).

From the semiotic discursive universe of the festival, 6 thematic nuclei emerge: dance, bullfighting, ludism, commerce, gastronomy and religiosity. With photographs alluding to each one, a collage composition was formed (μ group, 1982) and correlated with the notion of cultural text from Lotman's methodological theoretical perspective (1996).

The notion of cultural text allows connections and similarities to be established, it is not uniform or monolingual, nor linear, but on the contrary, polyglot and shaper of a networked fabric that illustrates the dichotomy between textualized culture-grammatized culture (Lotman, 1979).

In the field of communication and culture, the aim of this exhibition is to recognize the textual functioning as dominant in this festival, in which the power, primarily the economic and that of the municipal and religious authorities, determines the participation of the subjects in the dynamic of cultural and social life.

The analysis shows that this festival is a sociocultural, subjective and polyphonic practice, a repository of memory, generator of senses, support and reproducer of symbolic performances (Haidar, 2006), and that the main components are repeated every year and become imitations of the previous one.

Key-words: popular festivity, semiotic discursive universe, cultural text, textualized-grammatized culture.

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The Transformation of the Museum by Youth Cultures

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During 2015, at the Interactive Science Museum in Quito - Ecuador, the second edition of the Escalando Paredes project (a name that refers to creepers or climbing plants) was developed, a process that brought together a community of adolescents from neighboring schools, to work urban agriculture through artistic interventions based on the orchard of the Interactive Science Museum (MIC).

In this way, the project was consolidated with the meeting, invitation, tutoring and arrival of different artists, groups and activists who shared their work to achieve guidelines for various interventions in the immediate territory.

From the study of this case and referring to the analytical category of semi-sphere proposed by Luri M. Lotman, it is proposed to address how the interaction of institutional and juvenile systems of meaning are transformed in order to give the museum a dynamic character from communication. An action that allows to inhabit symbolic forms, apparently contradictory and that conditioned the appearance of a "new museum".

Thus, the community appropriation of content and spaces allowed the museum's senses to be mutated to adapt to the daily practices of the sector where it is registered.

Key-words: orchards, body narratives, memory, museum.

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RECOVERY OF CHINAMPA ECOSYSTEMS

Biosemiotic study of natural-cultural signs

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This article seeks to show the relationship between the natural signs of food products grown in chinampas located in Mexico City and the cultural signs of those who produce and consume them. Agroecology originally developed as a technique for planting vegetables without chemical pesticides. With the passage of time and the perfection of technological innovation that consists of recovering the ancestral techniques of the Mexica, through current methods, this technique evolved into a science. Agroecology encourages producers not to use chemical pesticides that not only damage the fruits of the earth, but also aquifers, due to the high levels of pollutants they contain. Nowadays, foods that serve as pesticides are used. For example, onions are planted next to spinach, enabling it to develop properly without insects. Onion, garlic, and chili, in addition to being foods, are natural signs that constitute natural pesticides which attract insects with their smell, meaning that they ignore crops. These foods provide better nutrition for humans. This correlation of agroecological foods with human beings leads to the crossing of natural and cultural signs. Archaeology is a science that studies natural ecosystems that self-regulate in a complex way with the help of cultural ecosystems. Through trial and error, man can distinguish which foods and plants serve as natural pesticides, because the aroma they release attracts insects, which in turn pollinate these plants and therefore keep them away from vegetables while they grow. This complex process is a dual relationship. On the one hand, ecosystems have signic relations and therefore

constitute their own signic systems, while the research process of agroscientists constitutes the system of cultural and natural signs. As a result, we will be showing a video of scientists and producers dedicated to agroecological research, and our conclusions regarding the production of semiosis in chinampas and its impact on food and the environment in urban areas.

Keywords: biosemiotics, semiosphere, chinampas, ecosystems, agroecology

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The True Meaning of Deep Fakes: How We Talk about Them and Their Role in the Public Discourse about Truth, Media and the Internet

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Deep fakes are much discussed for what concerns the formation of public opinion. They have to do with post-truth and the role of the Internet in our society. Many perceive the anxiety of entering an era in which it will no longer be possible to distinguish the true from the false. Given the ease with which machines will make it possible to produce and receive deep fakes, fraud and propaganda may proliferate, to the detriment of increasingly helpless and lost citizens. However, as Lorusso (2018: 101) writes, truth is always the effect of a discourse, the result of a convincing story, the consequence of an agreement and a potential lie. One could argue the general validity of these statements, but they surely apply to all media, because media have always mediated our relationship with reality. Deep fakes, therefore, have the effect of unmasking these mechanisms and forcing us to think about our strategies to construct audiovisual texts that appear to be true, or our procedures for believing true what we are told. It is no coincidence, after all, that they are widely used in the world of satire and that they become easily viral, since this kind of content requires strong inter and meta-textual skills (Jenkins, Ford and Green, 2013). By analysing how we talk about deep fakes and use them, it will be tried to demonstrate that in the wake of that disintermediation in our relationship with knowledge and that individual responsibilization in the search for truth, which are for many (e.g. Baricco, 2018) the most important effect of the Internet in our lives, they should be interpreted as an occasion to strengthen our ability to orient ourselves in today's world of communication, making us more aware and firm in our convictions.

Key-words: Deep Fakes; Post-Truth; Public Opinion; Internet; Awareness.

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La Tv o l'uomo di immaginario (Aracne 2012); with Guido Ferraro, *Uno sguardo più attento* (Aracne 2013), *I sensi del testo* (Aracne 2017) and *Narrazione e realtà* (Aracne 2017).

Building individual resilience as a counteraction to fakenews

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Nowadays, reality brings new challenges and generates multiple elements of uncertainty and insecurity. Changes in technological progress, the digital revolution and even the growing trend of digitization of life, the continuous development of digital platforms, the high speed of information flows, communicators multiplication as we buy a modern communication tool (tablet, smatphone, laptop), changing the perception of reality, the alteration of the way individual decisions are made, are just some of the defining elements of this century. In this picture, uncertainty generates an exponential increase the threats and the risk factors. Transformed into vulnerabilities, state and non-state actors, with their own agenda, use the phenomenon of false news which becomes a real weapon with which individuals and social groups become real maneuvering masses useful for a certain purpose. But, not their own purpose. And yet how can we defend ourselves against this threat? The development of individual personal resources at the level of the population through which, on the one hand, to allow the increase of the education degree regarding the fakenews, and on the other hand, the development of the capacity to return after a trauma. In other words, if we appreciate that fakenews are somehow an alteration of perception, then, from a psychological point of view, it can also be translated by the concept of trauma. Therefore, developing personal/ individual resilience can be a counter measure to combat the effects of fakenews.

Key-words: resillience, fakenews, communication, disinformation, propaganda.

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Technoscience Representation and The Diffractive Semiosis

Elaborating on Posthuman Performativity

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Technoscience representation is a visual and material artifact that can travel as fast and as far as triggering a range of affective turns. It means that it no longer proceeds sequentially or cardinally, but rather modulates affective modes of acting, perceiving, and thinking. Nevertheless, a far more interest focuses on Technoscience representation either as the deadlock of computational formalism or as a metaphor. Rarely it deals with the 'performativity' to encompass aesthetics, cultural, and social implications. The presentation argues for the notion of 'diffractive semiosis' to figure out how Technoscience representation unfolds differential system of signs. Not only it enables us to exceed mediation but also to trouble the very idea of the medium to catch up on how shape-shifting representation blurs the boundaries between humans and technology. How does it incorporate both material and visual regimes of significations? First, I tune into the semiotic chains that switch on technoscience representation. Then, a Posthuman and New Materialist framework concur at elaborating on 'posthuman performativity,' drawing upon Karen Barad, Katherine Hayles, and Gilles Deleuze. In this context, Technoscience representation is endowed with 'posthuman performativity' to think 'diffractive semiosis' as a trans-semiotic shift because Technoscience representation produces cartography of aesthetics. Such aesthetics of posthuman performativity use a more nuanced mediascape beyond 'objectivity' for defining technologically entangled subjectivities.

Key-words: Technoscience, New Materialisms, Posthuman Performativity, Semiosis, Diffraction.

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dynamic relationship between Technological artifacts and the visual regime reshapes the paradigms of everyday life. Patrizia had an MA (2016) in Media and Communication studies with a thesis on Sociology of Journalism titled 'Pataphysics of the Posthuman Body: Cyborg and Desiring Machines' at Verona University. She also had a MA in Modern Philology at Bari University. At the Department of Sociology (Verona University), Patrizia majored in Sociology of Culture, principally in new media, virtual reality, and technoculture. Here, she was an honorary fellow and lecturer both in Sociology of Mass Communication and Sociology of Communication. The focus on techno-mediated social practices motivates her to explore these topics through Posthuman and New Materialisms.

Signs, Symbols and National Memory

Brandind and re-branding national symbols for the 200th anniversary of Greek Revolution

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Though they may be invented (according to the famous book by Hobsbawm and Ranger) national symbols become intertwined with national dreams and fantasies. Therefore, attempts towards 're-branding' (i.e. modifying or even replacing them) is usually tricky. In the proposed paper I will explore the semiotics of the recent conflict about the logo and symbols used by the Committee responsible for the celebrations that will take place in 2021, which marks the 200th anniversary of the Greek Revolution. Verbal and visual data will be analyzed collected from Twitter in the weeks preceding and following the presentation of the new logo.

Key-words: national symbols, visual semiotics, Greek Revolution.

Yannis Skarpelos *is a Professor of Visual Culture Studies at Panteion University, Dept of Communication, Media and Culture. He is an active member of the Hellenic Semiotic Society and the International Visual Sociology Association. Has published several books and papers, mostly in Greek. His recent book,* The Uncertain Signs, *is a sociological analysis of the Greek recording industry since 1950, and a semiotic analysis of the covers of more than 40,000 music albums, in an attempt towards a sociosemiotic connection between color and social values.*

Pluricentrism in Communication

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More and more attention is devoted to the concept of pluricentrism in today's research as there are quite a lot of languages with various interacting centres. Each of the centres codifies their own national norms which implicate difficulties in communication for its users. The differences concern different levels of the language e.g. phonetics, grammar, lexis and pragmatics. The differences are mostly visible in terms of vocabulary. The best way to interact with the local people is to speak their variety however it is not so easy if the lexis is different. The users of pluricentric languages should be aware of those differences in order to communicate effectively and smoothly with other users from various centres. The presence of distinct varieties causes problems not only for foreign language learners but also for native speakers willing to communicate in their own language in another centre. The status of a specific variety depends on the number of people speaking the language, its political and economical power and of historical factors (the original cradle of language) and whether the language is dominant in population and if it is a native language. However, it is essential to know the most important differences between varieties in order to act as a competent language user.

Key-words: variety, pluricentrism, differences, communication, norms.

Dr Ida Skubis *- Adjunct Professor at Silesian University of Technology, Poland, graduated from University of Silesia in German Philology and Applied Linguistics: English and French. She published 15 articles, participated in 30 international conferences and received two research scholarships in Grenoble, France and one in Ostrava, Czech Republic during her PhD studies. Currently, she is involved in a research project on computational linguistics. Her scientific interests are: pluricentrism, specialized translation, legal translation, legal language, metalanguage, plurilinguism, computational linguistic.*

True Lies: Towards a Semiotics of Mythic Thinking

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There are two ways to study myths. One is as an anthropologist and/or semiotician, cum scientist, and the other is as an artist. Mythic thinking is a dreaming, with eyes wide shut. It is symbolic thinking, a visualizing of the self in a world, where all the world is picture, a *world picture* (*Weltbild*). Myths are always local. They are place bound. In myth, there is no contradiction. Nothing is true, nothing false. All *is*, and all *is* incredibly credible. Myth can explain things that logic cannot. Myths have their own logic with a perculiar semiotic structure.When one deals with myth, what is called for is *inventive* and not logical thinking. With his introduction of the term *Umwelt* (in his book *Umwelt und Innenwelt der Tiere*, 1909) von Johann Jakob von Uexküll introduced a radically new kind of semiotics that could be profitably applied towards understanding the semiotics of mythical thinking. My paper explores the importance of the periphery of von Uexküll`s notion of *biosemiotics.*

Key-words: Johann Jakob von Uexküll, Biosemiotics, Claude Lévi-Strauss, Bricolage, D.H. Lawrence.

Hans-Peter Söder is a member of the *Bavarian American Academy. He is on the* executive board of *The International Society for the Study of European Ideas (ISSEI)* where he is an advisory editor of *The European Legacy.* He has published widely on philosophical and literary issues, with a recent focus on *technocriticism.* His most recent article: "*Ich bin so frei. Gedanken über den gegenwärtigen Prozess der Entmündigung*" appeared in 2020.

The Disinformation and Misinformation in the Public Communication of a Nationalist Political Party in Slovakia

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The paper analyses public communication of political party Ľudová strana Naše Slovensko (Slovak nationalist party with a tendency to fascism, elected to the Slovak Parliament in 2016). The corpus of data for the analysis consists of video samples, texts, or press releases from public discussions, speeches, and political campaigns itself, especially on social media. Members of the party have been (ab)using the freedom of speech in Slovak democratic political system to manifest their sympathy with fascistic ideology from its very beginning. Therefore, the increasing number of complaints in public on noticeable fascistic party's behavior had escalated by official accusation for extremism and spreading of hatred by the public prosecutor, which has been gradually causing changes of party's members' manners and the transformation of the party's name per se. Their rhetoric, which leans on disinformation and misinformation, has been steadily creating a platform for a new misused perception of social reality. They redefine meanings of words such as *liberál* (a liberal), *národniar* (a patriot), or *extrémista* (an extremist) inch by inch, using them to influence people's semiotic cognition according to their political purposes. This paper aims to unveil the ways of their propaganda by qualitative methodology (Critical discourse analysis). Collected data expose propaganda's effect on people's mental representations of social reality (especially at the time of the closing election in Slovakia, which is due in February 2020). The ambition of this analysis is to contribute to fight disinformation and to raise awareness about a thin border between the liberty of speech and its exploitation.

Key-words: Disinformation, Extremism, Semiotic cognition, Social reality, Propaganda.

Roman Soóky *graduated at Comenius University in Bratislava with a title of Master Thesis: Xenolinguistic Study of Gay Minority's Strangeness in Slovakia. Currently, I continue in the Ph.D. program at Ludovit Stur Institute of Linguistics with a topic of my Dissertation Thesis: The Cultivation of Interpretative Competence and its preconditions. Its orientation relies on the connection between semiotics and linguistics in unique eventuation into finding an answer to a question: How to support a human ability of interpretation against disinformation or misinformation?*

Semiotics of Digital Face-to-Face in Contemporary Tourism

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In contemporary tourism, the disembodied 'tourist gaze' (Urry & Larsen, 2011) has been replaced by the valorization of face-to-face contact with local culture and life-style. For instance, Airbnb's communication strategy relies on the rhetoric of "unlocking people's homes", as entailed by the "live like a local" motto. By eating home cooked meals, sleeping in someone's house and other "making-home rituals" of sort, holidays are supposed to become a truly belonging experience. Paradoxically, while becoming increasingly digital, contemporary tourism seems to deny such intermediation and claims for a disintermediated experience of the place. In this new scenario, face devices have been increasingly proliferated in tourism service platforms as a vehicle of immediateness and authenticity-related values. Arguably, in online marketplaces such as Airbnb and its clones, facilities and furniture images are no longer sufficient for advertising and promoting accommodation structures. Yet, is the digital face of the digital host in charge of providing the tourism experience with meaningfulness. Ultimately, even when the host is not "putting his/her face", human faces is otherwise figurativized and thematized within the setting representation. Through the analysis of a series of Airbnb's promotional campaigns, the Airbnb website, affiliated blogs and promotional materials, the present communication aims at scrutinising the role of the digital human face and its surrogates in tourism platforms as drivers of an allegedly authentic experience.

Key-words: Digital Face; Tourism Semiotics; Figurative Semiotics.

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Not Only in Words: Synesthesia in Multimodal Texts

Its crosscultural and meaning-generative role in intersemiotic translation

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Synesthesia is perceptive-sensorial phenomenon which represents an important research topic in neurology, psychology as well as in literary studies and linguistics. Sounds, colours, images convey information and can explain some elements of the source text that otherwise may not be visible or clear to the recipient especially if he/she belongs to a different cultural space. According to specialistic studies on sinesthesia even vowel and consonants have an associated meaning. Therefore front vowels, high tone and voiceless consonants are connected to brightness, sharpness, freshness, thinness, pleasant smells, intensive colour, while back vowels, low tone, long vowels, voiced consonants are rather related to largeness, fatness, unpleasant smell, lack of taste, awkwardness etc. (see Cuskley-Kirby research on synaesthesia and language evolution published on Oxford Handbook of synaesthesia in 2013). Similarly colours as commonly known to convey a precise (and conventional) meaning, although it might be different depending on the single culture. Additionally, the simultaneous exposure to different sensorial stimuli enhance our receptive capacity of text and communication which may therefore have as result a more complete and effective reception of the message. Sounds and images are usually more "understandable" also to those who have to interpret the message contained in the text in a different language and culture.

The paper will present how synaesthesia works in multimodal texts as well as how it may be used in intersemiotic translation in order to render parts of the content of source text that for different reasons would be difficult or impossible to transmit through words. During the presentation some examples will be provided, such as excerpts of Aleksandr Skriabin's opera *Prometeus* and Andrej Tarkovsky's *Solaris* based on the omonimous Stanisław Lem's novel.

The paper will also illustrate how in fact all the above-mentioned functions of synaesthesia acknowledges and displays new meanings of the text that would be difficult or impossible to express for instance only on a verbal level. Therefore, by choosing multimodality in intersemiotic translation the translator appears to accomplish a mission that, as Peeter Torop explains, is "to increase the receptivity and dialogic capability of a culture, and through these also the internal variety of that culture".

Key-words: synaesthesia, multimodality, intersemiotic translation, meaning-making process, cross-cultural communication.

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Towards a New Semiotic Organon: Tribute to Masters

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Each of the problems brought up by the communication science have benefited from the implicit or/and the explicit presence of semiotics, understood both as a permanently enriched theory and integrating methodology. By valorizing the already existent models of communication, the author is proposing a new "meta-language" − the SEMIOTIC GRAPH − able to efficiently describe and control any type of semiosis. The privileges of some new sciences − such as CREATOLOGY and BIOPHOTONICS − are implicitly present into the scenario of this NEW SEMIOTIC ORGANON, able to transdisciplinary assume the essential attribute of human being: to be in a permanent creative/holographic resonance − in an (intra/inter/trans) communication by "living light-sound" signs, by thinking and speaking with himself and his fellow, with cosmic nature and God. Finally, the author is recognizing that − in elaborating such an integrative methodology − he permanently received the knowledge, the wise and lovingly support of all his MASTERS, to whom he is expressing − by an explicit RESTITUTIO − a deep spiritual tribute.

Key-words: semiotics, communication resonance, semiotic graph, transdisciplinary, semio-bio-photonics, masters.

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The Symbol of Bridge in Sandplay Therapy

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Sandplay therapy is a therapeutic modality, based on the psychology of C.G. Jung and developed by the Swiss psychotherapist Dora Kalff. It is particularly useful for identifying and reconciling internal conflicts, as well as penetrating the depths of personality to experience the Self directly.

Clients place miniature figurines in a small sandbox to express confusing feelings and inner experiences. This creates a visual representation of the psyche's contents and reveals unconscious concerns that are inaccessible any other way. As materials contained in the unconscious emerges visually and symbolically, it is integrated into a person's sense of self and can be activated to elicit behavioral change. It provides a way for material from the unconscious to become visible, healed, and integrated into the consciousness, thus allowing life to be lived in a more conscious and authentic way.

From this symbolic approach (and furthermore using examples from real cases/trays), the bridge symbol appears more and more in the transition periods in counseling and therapy, announcing healing.

Bridges actually connect parts which have previously been separated, and enable the collaboration between both conscious and unconscious. It conveys a multi-faceted meaning: connectedness, orientation towards, transitions and crossings over,

the possible assimilation of trauma by recognition and tolerance of the opposites which may be followed by a resolution and transformation in the life of the psyche.

The bridge acts as a potential for realizing a connection and a virtual integration and announce the process in which the changes in consciousness will start, but the actual healing, as a complete transforming process, is not yet accomplished. There is still a long way ahead to work out the many facets of fear, shame, guilt, anger, or depression, so that the separated and opposed inner things may find a safe way to be faced and accepted.

Key-words: sandplay therapy, symbol, bridge.

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Reality and Interpretation Expression Tools in Online Media

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Globalization, society development, political events have greatly affected the lexicon of online media. It is widely acknowledged that media has a huge influence on forming public opinion, while the presented content does not often comply with reality. Recently, researches on the meaning of the word have become particularly relevant in order to find out how it impacts the reader. The linguistic effect in terms of discourse is said to be frequently occurring as a manipulative verbal tool. The choice of linguistic tools (lexical units or grammatical forms, metaphors,

phraseologisms, inter-textual elements, etc.) is not accidental in the media. They are mostly determined by the purpose of communication, i.e. not only to retain the attention of a reader but also to affect his/her consciousness and feelings. The meaning of the word is the basis of transferring the communicative function of a language. However, in addition to the main meaning, other meanings are used in the media that provide additional, secondary information to the content of the word and are often associated with judgement, imagery, etc.

This research analyses what tools are employed in online media communication in Lithuania, what verbal means are applied in conveying information, how content and meaning are related to each other, and what rhetorics is used to form online discourse. Referring to the content of online media the study discusses the growing influence of tools of new media language in forming the reader‘s information acceptance and its perception.

Keywords: discourse, word meaning, metaphor, publicistic style.

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Semiosis in Digital Communication

The Foodsphere between Disinformation and Misinformation

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Food disinformation and misinformation have become a major concern in contemporary societies: news on "poisonous" or "miraculous" foods fill up the daily agenda of the mass and especially the new media, through which they spread widely and are likely to affect people's perceptions of edibility and behaviours, independently from their reliability. While considerable efforts have improved food risk communication, no extensive research has addressed this increasing phenomenon: it is not sufficient to debunk the so-called "food myths", as it is often the case, but it is necessary to understand the textual and discursive strategies underlying them, as well as the effects of meaning deriving from such strategies. Building on the results of my Marie Curie funded research project "Communication for Food Protection" (COMFECTION – GA 705025), which aims precisely at filling this gap, I will analyse some relevant case studies in order to describe the semio-cultural and communicative dynamics (e.g. content's "spreadability", practices of "remix" and "remake", discursive strategies, etc.) underlying the propagation of food myths on and through the so-called Web 2.0. This will allow encompassing crucial aspects of the contemporary debate on digital media communication, such as the understanding and (re)definition of concepts such as authorship, authority, legitimacy, (ir)responsibility, and (post-)truth.

Key-words: food myths, disinformation, misinformation, semiotics, new media.

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Dr. Stano deals mainly with semiotics of culture, food semiotics, body semiotics, and communication studies, and has published several papers, edited volumes (including special issues of top semiotic journals such as Semiotica *and* Lexia*), and monographs (*I sensi del cibo. Elementi di semiotica dell'alimentazione, *2018;* Eating the Other. Translations of the Culinary Code, *2015) on these topics. She has presented many papers at international conferences, also organising and directing a number of scientific events and research projects.*

Figure, Figural, Disfigurement: Semiotics of the Disfigured Face in the Cinema

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The Japanese metropolitan legend of Kuchisake-onna tells of a beautiful woman who wanders through the dark city streets, her mouth covered by a mask. She approaches her unlucky victims coyly, asking them "am I beautiful?", then reveals her horribly lacerated mouth and kills them gruesomely. She is the spirit of the concubine of a jealous old Samurai, who mutilated her in order to mar her beauty. The notion of disfigured face is generated by antithesis with a solidly figurative visage. That is, it is composed by a figure, the foundation of a social discourse which the disfigured face, a fracture of a linguistic order, shatters, thanks to the power of the *figural*, which "not only deconstructs the discourse, but also the figure as a recognisable image or good form" (Lyotard 2008, 388). In the disfigured face the gradient of otherness acts as a threshold, promoter of difference compared to faces that are whole. The "disruptive incursion of the figural" (Eugeni 1999, 45) in the disfigured visage reveals the face to be an Echian "semiotic threshold", under which "difference [...] the primary process, the principle of disorder, the drive to enjoyment" (Lyotard *ivi*) is situated. What is significant is that the difference lies *under* and not *above* the figural. It is in the imperfection of the unexpected (cfr. Greimas 1987), the unformed-deformed broken face, that semiosis, in an aesthetics that is also ethics, abides. There is a peculiar agency in the disfigured visage, in which its cinematographic success resides, capable of concretizing the acrotomophiliac craving for the macabre, since "Everyone Loves a Good Train Wreck" (Wilson 2012). *The Black Dahlia* (De Palma 2006), the Joker in *The Dark Knight* (Nolan 2008), *Circus of Horrors* (Hayers 1960), *Scarface* (Hawks 1932, then De Palma 1983), *The Elephant Man*, *Lost Highway*, *Inland Empire* (Lynch 1980, 1997, 2006), *Mask* (Bogdanovich 1985), *Maps to the Stars* (Cronenberg 2014), *Darkman* (Raimi 1990), *Abre los ojos* (Amenábar 1997) and its American remake *Vanilla Sky* (Crowe 2001), *The Man Without a Face* (Gibson 1993), *Johnny Handsome* (Hill 1989), *Les Yeux sans visage* (Franju 1960), *Mr. Sardonicus* (Castle 1961), the *Nightmare on Elm Street* saga (starting with Craven 1984), the filmic

versions of *The Phantom of the Opera*, and many others form an assorted cinematographic landscape from which it is possible to draw up a typology of the semiosis of facial disfigurement: faces that have been opened up, lacerated, scarred, which give access to the inaccessible behind/inside the face; faces that are burnt, disarranged, decomposed, modified in their outer "envelope", whose epidermic membrane refuses to be a mere portal and claims its right to signification; deformed visages, disfigured *ab origine*, whose deviance is ontogenetic.

Key-words: Disfigured Face; Figural; Semiotic Threshold; Film Semiotics; Figurative Semiotics.

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The semiotics of the flashy mobile advertising

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It is no coincidence that fashion has long been one of the most favorite subjects for the study of semiotics by leading semiologists such as Greimas (2000 [1950]) and Barthes (1990 [1967]). Indeed, for Barthes (1990) fashion is a system of signifiers, a classificatory activity, a semiotic order activity. This is because fashion is a carrier of special cultural and social messages. Danesi (2004) argues that the semiotic study of clothing shows that is hardly just a study of physical survival, rather it is about a penchant for turning anything we dress ourselves in, into a sign.

This study will examine a new practice in the field of fashion advertising which is that of flashy mobile advertising. Too often we see large companies, which are active in the field of fashion, abandoning the discreet position in which they used to place the brand of their product, for a more prominent place on their cloths or

accessories, thus acting as a flashy form of mobile advertising. In this way, companies try to promote themselves in a smarter manner, as they achieve a form of mobile advertising, using the consumers themselves as advertising media. This allows consumers to see and explore the fashion products live and in real time, in other words, not in magazines, shop windows or even on online stores, but on the person, who is wearing the garment.

Key-words: flashy fashion semiotics, mobile advertising, marketing

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WHAT COLOR IS PASSION?

The Role of the Body in Ground for the becoming of Abstract Signs and Symbols

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It is obvious that all people are bodies. It is also obvious that the ways we refer to things as well these things themselves are often immaterial. Our mentality and daily being is to an extent dependent on our bodily feelings and vice versa in cases of 'mind over matter'. It has been claimed that Love would be the driving force ubiquitous in the Universe; both according to some mythological cosmogonies, agapism as well as more down to earth approaches. Be that as it may, by conjoining the concept of Ground with the notion of the speaking subject's body as semiotic *chora* defined by its relations in the world dictated by way of intermingling with the symbolic of both culture and individual thus founding the signifying process, we are well on our way in proposing some basic aspects of why certain elementary emotions tend to be of fairly specific colors. This is deeply rooted in our bodily experience, the colors within and luminous intensity without, and it may be proposed that perceptions of especially inner colors are intrinsically valued on a positive/negative scale according to the thymic category. Ground being based either on the motivational characteristics of the representamen and/or the relation between object

and representamen, it may be proposed that some abstract categories of firstness have acquired their qualities via bodily experience. In order to show this to be the case, the concept of Ground will be drawn together with the division between the symbolic and the semiotic, the semiotic *chora* will be shown to function as an axiologizing thymic category as regard reception of perception, and finally it will be proposed that it is this foundation that enables the coherence and inevitability of culture as a whole as well as being responsible for its stereoscopic quality.

Key-words: ground, *chora*, consciousness, thymic category, culture.

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On Infralogical Means of Communication in Culture

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The concepts of classical semiotics are based on logical (Pierce), and linguistic (Saussure) studies of their creators. Meanwhile, many communicative means in culture relate to non-verbal and infralogical (in Jean Piaget terms) levels of psychical activity. Their description is traditionally produced within the framework of psychology and aesthetics, rather than of logic or linguistics. However, it is quite possible their semiotic description. It was supposed back in the 18th century in the semiotic project of A. Baumgarten, aimed at describing the "lower level" of mental activity in art, in contrast to the highest logical level in science.

Today one can talk about semiotic systems that mediate the communication of perceptual and even sensory images, plans of behavior built at different levels of projective thinking, communication of affective images, etc. All these systems are infralogical codes mediating the connections between non-verbal images that arise

in result of shifted comprehension at different mental levels – shifted recognition at the apperceptual level, shifted perception at the perceptual level or shifted sensation at the sensory level. They are functioning together and in interaction with shifted understanding at the verbalised conceptual level that is more studied in semiotics.

In particular, there are in visual-spatial communicative channel, together with fully arbitrary ideograms, also the increasingly dependent on sensual images pictograms, perceptograms, and sensograms. Since these units belong to different psychic levels, the codes regulating their formation and interpretation are not translatable into each other and into verbal languages, although the lasts can describe them. In the same time, these codes can interact with each other and form heterogeneous infralogical texts, which are typical for pieces of arts. A variety of multilevel components and their diverse combinations in these texts can be the subject of special infralogical rhetoric.

Key-words: infralogical levels, shifted comprehension, diverse combinations of semiotic means.

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Tchertov is a member of International Association for Semiotic of Space (IASSp) from 1995 and is one of its honorary advisors. His publications include the books Being of Sign (1993), Sign Prism (2014), Semiotics. Outlines of Its History and Theory (2017) – all in Russian, Spatial Modelling and Semiotic Means (2017), and Signs, Codes, Spaces, and Arts (2019).

Faces of Fear in Political Discourse or How to Build the Image of the Political Enemy through Speech

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Umberto Eco (2012) showed us how a regular conversation with a taxi driver in New York triggered some brilliant reflections on the process of creating and demonizing the enemy. The experience of history indicates that when a society is overwhelmed by fear - and this is not just about totalitarian societies that have successfully experienced the fear of otherness -, it seeks an enemy, real or imaginary, to blame for its anxieties (Delumeau, 1986; Lotman, 1998). In general, the image of the enemy, the sacrificial victim or the agent of a fatal conspiracy, the object of fear in a word, is constructed through discourse, more concretely through the manipulation of language, or what we call the symbolism of propaganda (M. Lotman, 2009; Gherlone, 2019).

In this paper we analyze a recurring model of constructing the image of the enemy, or political opponent, through discourse from an interdisciplinary perspective. Basically, we analyze the way of producing the image of the political enemy through speech. For this purpose, our research model combines narrative analysis (Labov, & Waletzky, 1967), emotional arc theory (Reagan et al, 2016; Dodds et al, 2011), and the semiotic approach to conspiracy theories (Leone, Madisson, & Ventsel, 2020). The communication situations we analyze in this paper capture different historical moments, with different distributions of "social fears" (Chelcea, 2010). However, the results of the analysis indicate structural similarities, but also at the level of the semiotic mechanism of constructing the image of the political enemy in all the analyzed situations. In this way, the enemy, in political terms, represents a "social construct" (Aho, 1994) made through discourse, which corresponds to a semiotic model that appears regularly in the political discourse in the Romanian public space.

We believe that the work of decoding this recurring model of building the image of the political enemy contributes to a better understanding of this type of discourse that shapes the fears that are at some point in society and is the fundamental premise

of any populist discourse, as well as understanding how different forms of hate speech appear in local political discourse.

Key-words: political discourse, political narratives, political semiotics, political enemy, hate speech.

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From Multimedia to Transmedia: Re-Updating of the Mazatec Ritual Memory

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The narrative production from the current ancestral cultures has as one of its main characteristics its ability to adapt, which has allowed it to update and remain current. The cultural narratives that are enunciated from the inside need channels of expansion to go out towards an increasingly chaotic and complex exterior, so the capacity for adaptation includes the appropriation of media devices, to integrate them as tools that promote the strengthening of the ethnic identity, and that also

function as devices that keep the memory of culture. The objective of this presentation is to show that interactivity in the media or transmedia strengthens the dynamics in the Mazatec ethnic identity. The Mazatec *Chaxo'o* rite is taken as an emblematic case, which has appropriated audiovisual media and adapted them to its particular form of expression, showing these dynamics of interaction-appropriation of the multimedia and its transition to the transmedial.

Key-words: multimedia, transmedia, identity, interactivity, memory.

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Perspectives of Semiotics of Culture: Between Semiosis and Intersemiosis

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According to the program of Tartu-Moscow school semiotics of culture is „the study of the functional correlation of different sign systems. From this point of view particular importance is attached to questions of the hierarchical structure of the languages of culture". It means that semiotics of culture is oriented to the complex analysis of culture. Cultural semiotics after Lotman has good possibility to develop its own disciplinary methodology on the strength of the heritage. The semiotic understanding of culture as hierarchy of sign systems (cultural languages), from one side, and isomorphism of individual and culture as collective personality, from the

other, actualises the importance of the knowledge of one's own heritage. One possibility of this is the systematic analysis of the terminological field, the history of metalanguage. The other possibility for future development is the movement toward the semiotic science of culture. Heritage can be an innovative tool in this process. For example, the notion of semiosphere stems from the dynamic nature of the notion of text and for Lotman it was making closer contacts between space (textual, cultural, semiotic) and time (synchrony, diachrony, achrony). The last books by Lotman are about dynamics and processuality. But ambiguity of the boundary of terminological field of semiosphere (biosphere, social sphere, semiosphere, noosphere, semiotic space) is a reason why conceptual development of this conception is important.

Intermediality as new reality of culture is one of the reasons why textual and cultural analysis needs new tools for developing analysability. Tynjanov's understanding of literary and cultural dynamics, Lotman's semiotic theory of text and his thoughts about a model of space as one of the primary languages of culture, and Bakhtin's theory of chronotope form this theoretical complex that can give new possibilities for developing both, theoretical and practical principles of cultural and textual analysis.

Understanding higher levels of meaning-making is possible in the context of text (literary, filmic, theatrical etc). Textuality, intertextuality, interdiscursivity, and intermediality emphasize the intersemiotic nature of meaning-making, text generation, and reception, i.e., different semiotic resources simultaneously construct different textual meanings. For an intersemiotic description of culture, both the recognizability of signs and the individual reception of texts is of great importance. In the intersemiosis of culture, sense-making and signs hierarchization does not solely depend on texts, since the same signs can belong to different texts or sign systems, and produce different meanings in different systems. Rather, the mechanisms of cultural perception are a basis for the explication of intertextuality, interdiscursivity, intermediality, and cross-linguistic issues; thus intersemiosis determines the semiotic ontology of texts of different cultures.

Key-words: semiosis, intersemiosis, intermediality, intercommunication

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Lotman's Semiotic, an Analysis of the Film *Ex Machina*: The Tension between Eutopia and Dystopia

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According to Lotman (1979), cinema is polyphonic, polyglot and asks to be understood. The artistic and ideological function of cinema can only be interpreted from the cinematographic language itself. The complexity of its semiotic systems and its artistic polysemy turn it into a kind of "living organism", a concentrated information center with a complex structure. Cinema is an important component of the meta-mechanism of contemporary culture. It satisfies the aspiration to escape from the complex and alienated social organization, as well as enriching and complicating the sphere of artistic-social semiotics. *Ex Machina* (Alex Garland, 2015) is a British science fiction film that presents a version of the man vs machine theme. It is studied here from Lotman's semiotics, which is based on the articulation of three major theoretical perspectives: formal aesthetics, general systems theory, and communication theory. In order to address the tension between the semiotic spaces in the physical, social, symbolic and psychological fields, the analysis of this artistic text includes some categories of the Semiotics of Culture such as semiosphere, boundary, text, unpredictability, sign systems, modeling system and the concept of sujet. Starting from the binary opposition "eutopia-dystopia", the preliminary film analysis presents the concepts "high-low", "near-far", "delimited-unlimited", "open-closed", "center-periphery" to construct non-spatial content

models that acquire meaning of psychological connotation. This reveals the mental struggle between the three leading characters in the story with oppositions such as "natural-artificial", "good-bad", "accessible-inaccessible", "interior-exterior" and "warm-cold" among others.

Key words: artistic text, eutopia-dystopia, sujet, semiosphere, boundary.

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A case study of self presentation on Instagram: A gender analysis of Greek sports journalists

Semiotics and Communication

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Mass media plays an important role in reinforcing or degrading gender stereotypes in sport. For many years, female sports journalists have been working in the shadow of their male colleagues because of social prejudices about women's involvement with sports. As a result, female journalists stayed in the background and rarely had an active role in presenting or commenting on a major sports event.

Now, the emergence of Social Media provides women sports journalists the opportunities to present and portray themselves, to increase their brand equity and directly to interact with other sport media consumers. Following Goffman's theory of self-presentation, this case study is an attempt to investigate the differences between men and women Greek sports journalists. On Instagram, people present themselves through images, using them as a new kind of self exposure. Analyzing the photographic image with the help of semiotics opens new ways for understanding it. The posted photographs October to December of 2018 from six (three women and three men) Greek sports journalists on Instagram accounts were selected for analysis. We assume that women present more their journalistic status through their photographs on Instagram than men do and less their daily lives in stereotypical roles (eg. mothers, spouses, housewives). They intend to use this platform to establish their position in a men's drive profession. Content analytic method will be used to categorize the pictures and each photo will be considered as the unit of analysis.

Key-words: photographs, Instagram, self-presentation, sports journalists, semiotics.

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Revealed City in Museum Walks

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The community walks of Cumandá urban park in Quito Ecuador started from a proposal of participatory research and intervention in the City for four years, focused on reflecting on the processes of modernity that the city has faced and as a strategy to reveal something, it had three stages: A critical reflection on the tourist view of Quito in 2016 - 2017; The analysis of current and everyday issues in 2018; and Critical Geographies in "Rural" Areas in 2019, all aimed at revealing spaces.

During the walks we reflect on the problems that citizens face on a daily basis in specific social contexts, of their various ways of living and experiencing the everyday, that is to say that the discussion around the processes of urban transformation, are based on the spaces effectively lived and inhabited by us, proposing the construction of a collective identity, as the answer to the question of who am I? And if in this search I can know about my identity autonomously or collectively, this is how we consider that the conceptions of the self, of subjectivity, of identity, of value and of social belonging, depend on definitions of space and time.

From the proposal of the intercultural translation of Lotman, Revealed City put in evidence not only a diverse view of the city; but also a diverse look at the museum space.

Key-words: Reveal, Reflection, Criticism, Collective-identity.

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Semiocide: An Introduction into Negative Semiotics

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Coined by Estonian palaeontologist Ivan Puura, *semiocide* was initially defined as "situation where signs and stories significant for someone are destroyed by someone else's carelessness and malevolence, stealing part of one's identity." (Puura 2013). It signifies the erasure, total or partial, sudden or gradual, of meaning making processes pertaining to individuals as well as communities. The concept saw some use in ecosemiotics regarding the dissipation of sign processes when encountered with overwhelming and/or destructive environmental elements (Posner 2000), whereas in terms of cultural and social disciplines, its contents are more often understood in the framework of other analogous ideas.

In this presentation, I intend to expand on this concept, provide a historical background and analogous precedents (such as linguicide as defined by Campbell & Muntzel [1989]), and discuss the implications of semiocide not only in the present formulations by Puura and Maran (2013) but speculate on further situations of their use, For this purpose, conceptual frameworks from Tartu-Moscow School of Semiotics, such Juri Lotman's semiosphere (2001a) and boundary (2001b) will be employed. Furthermore, perspectives from Raymond Williams' cultural model - specifically emergent and oppositional cultures (Williams 2005), (Williams 1977) - will be taken up in view of the possibility of an *emancipatory* mode that would reposition this concept outside its nominal conservatism and find use against discriminatory and oppressive cultural conditions.

Key-words: negative semiotics, oppression, semiotic decline.

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CONSUMERISM IN PANDEMIC

Changes in Romanians' shopping behaviour

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The COVID-19 pandemic has produced profound changes in all humanity due to the fact that it endangers human life itself and, implicitly, the entire socio-economic structure. Moreover, forced by the danger of contracting COVID-19 virus, people began to change their shopping behaviour. Thus, isolation at home and social distancing, as measures imposed by the authorities, have favoured the development of consumption mediated by new IT&C technologies, therefore online shopping has experienced an unprecedented development. However, this development of online shopping is accompanied by certain specific behavioral paradoxes. In this sense, this paper, with an exploratory character, presents the results of research conducted in order to establish how the COVID-19 pandemic influences the shopping behaviour of Romanians. Complementarily, the paper presents the results of the analysis of the emotional capital of the Romanian consumer related to the purchasing process. The role of emotional capital is very important because it promotes the development of a certain behaviour that directly influences online shopping, assisted by IT&C technologies. The data used were collected from 183 Romanian consumers using an online questionnaire. Therefore, the exploratory paper presents a holistic picture of the impact that the COVID-19 pandemic has on the Romanian consumer from an emotional and behavioral point of view.

Key-words: COVID-19 pandemic, shopping behaviour, emotional capital.

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DIFFICULTIES IN THE INTERSEMIOTIC TRANSLATION OF THE LITERARY CRITICISM "EL PURGATORIO Y EL QUIJOTE: RESONANCIAS EN LUVINA"

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This study, for didactic purposes, analyses the difficulties that arise in the inverse translation Spanish-French of the literary text "El Purgatorio y el Quijote: Resonancias en Luvina" (Flores, 2008) for the diagnosis and solution of translation textual problems of intersemiotic type (Torop, 2002). The purpose is to promote communicative competence in the target language in the future French translator; to disseminate local literary criticism (in French), and to offer comments that document the typical problems that arise in the process of interaction in the Mexican and French semiospheres (Lotman, 1996). The results in this study reflect that the translation process that required the most attention was the stylistic one (it presented 28 out of 77 incidents) and the morphosyntactic (27 out of 77). The predominance of stylistic difficulties is due to the exchange between the semiotic barriers (Lotman, 1996) on the meaning of the mother tongue over the target language, in the exercise of translation. Alcaraz Varó (2000) attributes this phenomenon to the stylistic selection of the translator which, despite the selection could be adequate in terms of fulfilling the communicative function of the text by keeping the original meaning, however, it also could lack of isomorphic intersemiotic process (Lotman, 1996) to the target language. The texts of literary criticism have characteristics that represent a challenge when translating; In addition, the fact that it is an inverse Spanish-French translation there is an increase on the level of difficulty due to the rhetorical and artistic aspects of the textual genre.

Keywords: intersemiotic translation, literary criticism, semiotics of culture.

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"Make Your Profile Yours": Spotify for Artists and Musical Uploading. Media Transformations in the Link of Musicians and Public

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This paper investigates the proposals for transforming the link between artists and audiences proposed by the application *Spotify for artists.* It is a tool that offers the artist, both the construction of his public profile, and the possibility of expanding the number of listeners by providing access to consumer data and users and followers, that is, to professionalize what is known as *music uploading.* These services are provided by various platforms today, of which the most important is BandCamp. To account for the above, first, it is necessary to reconstruct a historical periodization about the relationships between the musicians with marketing and music industry. In a second moment describe the user experience offer that the Spotify for Artist interface offers to musicians, including the different instances that

the user must go through in the music uploading process. Spotify proposals will be compared with those from BandCamp. The study is carried out from the point of view of the Sociosemiotics of mediatizations that investigate the discursive exchanges in the media platforms.

Key-words: Mediatizations; Platforms; Spotify; Musical Uploading.

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Emptiness as a Semiotic Space of Culture

Case Study: Minimalism in Architecture

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Minimalism in architecture contains the theme of emptiness, through which the concept of essence emerges as a leading creative tendency. In linguistic and Western philosophy codes, concepts of *emptiness* and *essence* could not stand together, except as opposites. On the other hand, there is a strong connection between *emptiness* and *essence* in Eastern Buddhism, reaching the level of identification. This topic is discussed in the juxtaposition of two cultures: western as spatial and eastern as temporal, in order to draw attention to a series of experiences of the void formed by the function of space, i.e. its use, whereby the void from concept becomes a productive energy.

The relationship between space and meaning is a metaphorical one. The study of the metaphorical meanings of space is set in this article towards Lotman's semiosphere, as a space which can in some respects include itself in a way in which the included space is an icon of the including space. Lotman describes semiosphere

on the basis of dualisms, levels and spatial opposites that exemplify the Tartu semiotician's theory of the duality of the discreteness of semiotic spaces and their verbal representations versus the continuity of physical space and of pictorial representation.

In relation to the dichotomy between eastern and western culture, this case study tests the starting hypothesis of the research by which an emptiness is a metaphor that belongs to the semantics of connotation, offering a spatial model for the interpretation of culture. The idea of emptiness, as a paradigm of the creation of minimalism in architecture, combines sensory perception and spirituality.

Key-words: minimalism, architecture, emptiness, dichotomy, culture.

Currently employed as the Full-time Professor at The Faculty of Architecture and Urban Planning – University Union Nikola Tesla in Belgrade, Serbia. Dragana Vasilski is engaged in theoretical research. Her scientific competence and success are reflected in the scientific papers presented at international and national conferences, invited lectures at meetings of international importance as well as papers published in leading international and national science journals and monographs. There are more than ninety scientific papers. Peculiar field of her interest is Minimalism in architecture, as the life changing architecture (htpp://miadraganavasilski.wordpress.com).

INTERSEMIOSIS AND CHRONOTOPE IN SALTILLO CATHEDRAL.

A Look from the Semiotics of Culture

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The present paper is part of a broader research, in which a discursive and semotic-visual analysis of the Cathedral Church of Saltillo (ICS[5]) is carried out. It is part of the consideration of ICS as a semiotic-discursive object that requires various theoretical-methodological approaches for its analysis. For this research, ICS is a complex device that has multiple codes, e. g. aesthetic, architectural and religious; has the ability to transform received messages, and can generate new messages (Lotman, 1996). Moreover, as a religious and colonial building, it is also a text-code that has transcended the code itself that generated it and to which a unitary content and expression is provided while being versatile and diffuse (Lotman, 1996). Based on this theoretical assumption, a model of intersemiotic translation is proposed (Torop, 2002), to recognize how a symbol is simultaneously religious, magical, sociopolitical, historical and economic.

This translation is carried out with the notions of harmony and proportion, on which the architectural design and aesthetics of the ICS are based. The translation process demonstrates the significance of the space and time dimensions of the complex semiotic-discursive object. Therefore, ICS is also analyzed from the chronotope concept (Bakhtin, 1989) and with the Torop chronotopic system scheme (2020). The application of these theories allowed to reconstruct three possible chronotopes of ICS, as well as design the subjects corresponding to each chronotope.
Key words: intersemiosis, chronotope, Cathedral, Saltillo.

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[5] ICS for its acronym in spanish *Iglesia Catedral de Saltillo*.

Building Communication Theory from Cybersemiotics

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After Thomas Sebeok's proposal of global semiotics in the 70s, an attempt to move beyond anthroposemiotics to the realm of zoosemiotics, phytosemiotics, endosemiotics, and, ultimately, to the all-encompassing realm of biosemiotics was made. Semiotics was then established as a serious candidate as the transdisciplinary base of science and humanities –particularly from the triadic and pragmaticist semiotic proposal of C. S. Peirce. However, the semiotic attempt to explain the fundamental aspects of living systems from the standpoint of meaning production and reproduction demonstrate that in order to explain the meaning-making process in living organisms a systemic, biological, cybernetic and informational approach was also needed. The integrative visions have discovered some basic similarities among these theoretical perspectives from which it has been possible to recognize complementarities among them. At the same time, it also made possible to identify variations at the very bottom of each approach, which resulted in a complex task of theoretical integration. Thus, in order to uncover these tensions and complementarities, I will focus my attention in this paper on the process of communication in an attempt to move from cybernetics to semiotics and further on to cybersemiotics considering some aspects of biosemiotics, first and second-order cybernetics, Peircean semiotics, and information theory. The goal of this paper is to overcome the problem of defining the limits and boundaries of communication as a physical, biological, and social phenomena and its nature as an academic field by proposing communication as a transdisciplinary concept from the point of view of Søren Brier's cybersemiotics.

Key-words: semiosis, communication, cybersemiotics, cybernetics, communication theory.

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Sport as a text: the case of football soccer

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Sports are a widely cultural phenomenon and shared around the world. Soccer, for instance, is considered the most popular sport worldwide. Therefore, this team sport can be analyzed based on a semiotic perspective. The objective of this article is to analyze soccer as a text using Lotman's approaches and describe how the soccer surrounding semiosphere is composed. The article results contribute to the branch of the humanities known as game studies, which receives concepts from various disciplines and highlights the importance of soccer within culture, and as a learning mechanism that helps shape reality.

Key-words: Text, semiosphere, semiotics of culture, game studies, sports

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Nonfacial Portraits

The face in-between artificial and human agency

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The aim of the paper is to contribute, from a semiotic perspective, to the contemporary debate on artificial and human agency. The field of analysis will be digital art understood as a human field that implies algorithms as a material, as tools for the creation of an artistic piece. The phenomenon in analysis will be the complex sign of faciality, as a system where the plan of expression of the face is recognized as capable of signifying on the plane of content of the identity. A system that is, at the same time, of signification and subjectivization (Deleuze & Guattari 1980). It is in the system of faciality where certain materials will be included and others excluded by human and non-human languages for the capture, analysis, and recognition of the face and for the capture, analysis, and recognition of the identity. In this regard, I will analyze the installation *Nonfacial Portrait* realized in 2018 by Shinseungback Kimyonghun, a Seoul based artistic duo, and commissioned by Seoul Mediacity Biennale. The duo asked ten painters to make the portrait of one same person. The painters had one rule to follow: the painting of the face of must not have been detected by three different face detection algorithms - that monitored the pictorial practice - but the final piece would have had to be formally and compositionally recognizable within the portrait artistic genre, a genre associated with identity. The result of this tricky exercise in style was organized in an installation that deals with faciality as a territory of semiosis where the different aesthetic, visual and cognitive meanings that rise around face and identity can make visible the tensions that exist between artificial and human agency.

Key-words: face, identity, algorithm, portrait, agency.

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On the rationale of a unified semioethic approach

Dewey's debate with Morris on Peirce's semiotics

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A semiotic approach with a theoretical analysis and a unified semiotic model, based on a synthesis of the theories of Peirce, Morris and Lotman is proposed given the rationale of a critique from Dewey to Morris for misinterpreting Peirce. The paper includes important aspects from Morris's theory including his semiotic aesthetics, the connection of his philosophy and semiotics with Peirce's and Dewey's philosophies and relevant analysis on the subfields of biosemiotics, semioethics and the divide for semiosis in nature and culture. Considering Morris's answers to Dewey's critique but also other critics of his theory, the relation and aid of aesthetic theory to semiotics, cultural semiotics in reference to the notion of the semiosphere, biosemiotics and the notion of Umwelt, all are theoretical elements or tools used for the justification-analysis and the development of the proposed semiotic model. The analysis regarding biosemiotics discusses further its legitimation in semiotics and for semioethics, the relation of signs and values or "an ethics informed by signs". Our theory assists a cultural-semiotic, semio-aesthetic approach used for the design and evaluation of a virtual heritage application – a virtual museum of byzantine art intending its pedagogical ministration to young pupils. Our argument that visual culture is influenced and interpreted due to cultural norms and habits of behavior and that aesthetic experience encompasses values and beliefs or "dispositions" of "preferential behavior" if we recall Morris, finds justification in Peirce and a "protosemiotics" involving a spiritual basis contra to Dewey's naturalism. If we are correct in reaching a fair conclusion, Dewey not only is the one misinterpreting Peirce but due to his views he is responsible leading into adverse concequences on the subjects of his influence, like aesthetics and

educational philosophy, plus a distortion of ethics in Peirces pragmatism and of semiotics as semioethics.

Key-words: Semioethics, Cultural-Semiotics, Semioaesthetics, Biosemiotics, Morris.

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The Art of Intercultural E-mail

A Study of American & Qatari Writing Strategies

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What's in a message? As the field of technical communication grows, internationalization of communication strategies should also be considered in order to facilitate communication in the workplace. For the sake of avoiding miscommunication, it is imperative for colleagues of internationalized institutions to consider the meta-message of workplace correspondence, the sender/recipient's background – cultural, scholastic, etc., and the best approach in order to communicate effectively with colleagues.

Six employees of Texas A&M University at Qatar (TAMUQ) were interviewed in order to discover their approach in writing university e-mails to Qataris not affiliated with Education City; three participants were American and three were Qatari. Interview transcripts and interviewee e-mails were examined for content; however, it was determined that answers and e-mail text occasionally conflicted. A

low amount of forwarded e-mails were received, which exacerbated a lack of results. Researcher observations and recommendations could facilitate further exploration into answering the two research questions: "Do American and Qatari TAMUQ staff members write university e-mails differently when writing e-mails to non-Education City Qataris? If so, how?"

Key-words: Applied Communication, Social Semiotics, Intercultural Communication, Technical Communication.

Joseph Williams *currently teaches Research Methods, Risk Communication, Visual Rhetoric, Technical Communication & Rhetoric, Technical Presentations, and Intercultural Technical Communication at Louisiana Tech University. Joseph previously worked at Texas A&M University's branch campus in Qatar, where he developed a petroleum research project that explored themes of Risk Communication and Intercultural Communication. Joseph also served as a graduate exchange student to Bogazici University in Istanbul for two full semesters, where he cultivated his passion for Intercultural Communication. His academic interests include publications and presentations in the fields of Intercultural Technical Communication, Risk Communication, Visual Rhetoric, Ethics, and Cyborgs among others*.

Art and Subjectivity in the Corporal Semiosphere: Healing Symbolics in the Work of Lygia Clark

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This paper seeks to understand how Lygia Clark's aesthetic practice emerged as a practice of meaning to decolonize the notion of body and art built under the parameters of Eurocentric reason in order to allow the opening of other ways of understanding and making art. .

This artist's proposal travels across borders, emitting them as permeable spaces, where there are dialogical relationships, negotiations of images, symbols and subjective experiences.

Clark slipped between various horizons, levels that allowed him to dialogue with the aesthetic, creative, therapeutic, with the body, with the subjectivity of the participant, even with her memory and memories.

Seen in museological terms, the radical nature of the artist, especially in the case of transitional objects and relational proposals, developed especially since 1976, when she began her therapeutic work, constitutes a challenge. At the end of the day, how to present within a museum experiences that clearly break with the notion of a work of art?

Key-words: subjective art, healing symbolic.

Yanez María José *- Engineer in Social Management, dancer investigating life through the body and movement, with Fourth level training in Cultural Studies. She is an expert in design and methodological development for the training of adults, youth and children. She has extensive experience in innovation and development of popular and body-artistic education methodologies with a humanistic focus centered on people, applied to educational, social, cultural and local development processes.*

Authenticity: Mapping a Cultural Semiotic Approach

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During recent decades the problem of "authenticity" became on the verge of scientific attention including semiotics. However, a search of semiotic approach to the issue in question still remains mainly in the frame of application of Peirce's theory of sign (See: Grayson, Martinec 2004; Fenigsen, Wilce 2012; Farrelly et al. 2019) while a methodology of Tartu semiotic school to the problem of "authenticity" is totally underinvestigated. In my presentation I am going to fill in the gap in this question. There are no particular works by members of TMS devoted to the issue in question despite that fact that Juri Lotman lots of time mentioned the word "подлинный" ("authentic") and "подлинность" ("authenticity"), (for example, in his book "Culture and explosion" he mentioned it 18 times).

So, I am going to speak about, firstly, Juri Lotman's position to the issue of "authenticity", secondly, how a cultural semiotic approach can contribute to the general discussion about "authenticity".

Key-words: authenticity, semiotic analysis, Tartu-Moscow school.

Viktoriia Yermolaieva *is a PhD student in University of Tartu, Department of Semiotics. My topic of dissertation is dedicated to finding the way of semiotic analysis of the issue of "authenticity" in contemporary culture.*

IMAGE SCHEMA: THE MULTIMODAL RESOURCE FOR GLOBAL MEANING-MAKING

Using Image schemas in Environmental inforgraphics to encure 'global' comprehension

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One of the most dominant viewpoints in the study of signs has been their social character, as proposed by social semiotics. However, recent findings in the sphere of advertising have suggested the possibility of the 'global' nature of meaning-making. One of the tools has successfully emerged from the blend of cognitive linguistics and multimodal studies, incorporating the use of 'image schemas' in car branding (Perez Hernandez, 2013).

This paper aims to question the social semiotic property of sign, in the context related to 'burning issues' of modernity, namely, environment. A corpus of environmental infographics has been analyzed with a view to spot generalities in eight, randomly picked, texts. Our findings might suggest that multimodal image schemas have a huge potential to make multimodal texts globally comprehensible. Additionally, the research is aimed at confirming the nature of visual and textual intersemiosis between pictorial and verbal representations. The paper takes into consideration only the most salient features of environmental infographic, which bear little reference to other contextual or social factors.

Key-words: multimodality, Cognitive Linguistics, image schemas, metaphor, metonymy

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Social change and the semiotics of the 2004 referendum advertisements in the Republic of Cyprus.

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The 2004 'Cyprus Reunification Plan', most commonly known as 'The Annan Plan', consisted of a proposal of the United Nations aiming at finding an ultimate solution to the Cyprus dispute. The Cyprus dispute is an ongoing political and social conflict between the Greek Cypriot and Turkish Cypriot communities, residing on the island of Cyprus, since the 1974 Turkish military invasion and occupation of the northern side of the island. The Plan was put through in two parallel referendums, taking place in the areas controlled by the Republic of Cyprus, as well as on the occupied areas, on the 24th of April 2004. Amid the many political debates and discussions in the press and the mass media in general, a series of billboards and advertisements were published before the referendum. In the Republic of Cyprus, two major campaigns prevailed, one of them in favor of the plan, and the other one against it.

The current research aims to investigate the advertising rhetoric of the two opposing campaigns, and extract the kinds of values and ideological meanings assigned to the advertisements. In doing so, the presentation also seeks to align, and critically interpret the findings with socio-political changes of the island.

The study involves a semiotic analysis on a series of ads and billboards produced, and displayed in the Republic of Cyprus, during the month before the referendums. Specifically, a compiled semiotic model on verbal and nonverbal messages is applied on the slected corpus, and a combination of the two outcomes is used to derive conclusions.

The results indicate that while a lot of the visual discourse is constructed with emic values of national identity, a lot of ideological meanings are aligned with

beliefs of the political parties who supported the production and distribution of the two opposing campaigns. In fact, what seemed to be an opportunity for drastic social change ended up being an uncertain plan that polarized the citizens into the 'yes' and 'no'voters.

Key-words: social change, semiotics, advertising, graphic design.

Dr. Evripides Zantides *is Professor of Graphic and Visual Communication at the Department of Multimedia and Graphic Arts of the Cyprus University of Technology. He studied at Aristotle University of Thessaloniki, Greece (PhD in Visual Communication), as well as at University of Kent, UK (MA in Graphic Fine Arts-distinction award with full scholarship), at University of Wolverhampton, UK (BA Graphic Communication) and at Higher Technical Institute, Cyprus (HND Electrical Engineering). His professional activities include the presentation of research papers at a number of journals and international conferences on semiotics, graphic design education, typography and visual communication, and his participation, with distinguished work, in refereed Art and Graphic Design biennials and other international exhibitions.*
He is also involved as a reviewer in scientific journals, in educational, conference and art and design evaluation committees. Moreover, he is the delegate for Cyprus in the Association Typographique Internationale (ATypI), as well as in the International Association for Semiotic Studies (IASS-AIS). His research interests are based on semiotics in the process of fine or applied audio/visualisation of verbal language, using image, text/typography and sound.
He is the founder and director at the Semiotics and Visual Communication Lab of the Cyprus University of Technology (www.svclab.com).

Dr Sonia Andreou *is an Associate Lecturer in the School of Business and Management of the University of Central Lancashire (Cyprus), where she teaches Advertising and Marketing Communications modules, aimed at creating innovative and sustainable advertising solutions. She received her PhD in Semiotics and Visual Communication from the Department of Multimedia and Graphic Arts at the Cyprus University of Technology in 2017. She also holds an M.A. in Art History and Theory from the University of Essex (U.K.), as well as a B.A. in Multimedia and Graphic Arts, from the Cyprus University of Technology.*
Andreou has also taught in the past at the University of Portsmouth and the Cyprus University of Technology, in the fields of creative industries, graphic design and semiotics. She has been a member of organizational and scientific committees for conferences on visual communication and semiotics in 2015 and 2017, and has been involved in the practice of graphic design in the U.K., Greece and Cyprus since 2012. Her research interests are based on the study of visual communication and semiotics in graphic design, advertising and mass communication. She is a member of the Semiotics and Visual Communication Lab of the Cyprus University of Technology.

Social Media Practices in Romanian Public Administration

A Content Analysis of Facebook Posts

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Social media have proven to be valuable new environment for communication, in such measure that even public institutions have adopted them in order to engage with their various audiences. As of 2011, Romania is part of the international agreement named *Partnership for an open government*, whose key purposes include increasing transparency, encouraging civic participation in public life and the use of new technologies in administration. Social media have both the potential and the necessary tools in order to ensure an increased level of quality interaction between public administration and its users. However, statistics on the use of social networks in Romanian public organizations are scarce.

Considering Facebook as the main network having the capacity and the efficiency needed in order to increase participation, this study aims to review the manner in which the Romanian Guvernment is using Facebook for building trust and developing a long-term bilateral communication with the citizens. Studies have revealed that social media are often used improperly, a vast majority of the analysed public institutions performing a mere sharing of information and failing to create and maintain public engagement with their citizens.

For the purposes of this study, content analysis to examine posts topics from the official Facebook page of the Romanian Government will be used. A number of Romanian public institutions will be analysed similarly subsequently to this pilot study, concluding into a complete image of the level and the quality of public engagement with the respective public institutions, as well as with the Romanian public administration as a whole.

Key-words: new media, social media, public sector, public administration, public engagement.

Florin Zeru *is currently a PhD Candidate in Communication Sciences at the Faculty of Communication and Public Relations, National University of Political Studies and Public Administration. With over 11 years of high level experience in political communication, he is an Associate Professor within the Faculty of Communication and Public Relations. Nevertheless, he has extensive experience in what regards the institutional communication component as a result of his activity within the Government of Romania, the Ministry of Labor and the Ministry for Relations with the Parliament.*

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