

book of abstracts

Adult-young: the construction of the self in *This must be the place*

Anastasia Angusti

The chronological age and the age actually experienced do not always correspond to a subject. It is the case showed in *This must be the place* by Paolo Sorrentino, where the protagonist embodies his subjectivity on a teenage model, in spite of his advanced age. The following analysis aims to show youth marks in the text and how this film symbolizes a way to an individual growth from teenager to an adult. Thanks to the classification by David Gilmore on universal male initiation rites to procreate, to protect and to provide for their relatives, it is possible for us to mark in the text the key stages of the transformation, that show us the coincidence between teenage and undefined sexual gender, and adult age and a normal gender.

The invention of silence as a cultural logic of identity construction

Emiliano Battistini

The following work presents the results of a research conducted on the main Italian newspapers about the meanings of the words “silence” and “noise”. Textual analysis permitted to retrace inside Italian public opinion the birth of a new social subject called “silent minority” composed by common persons, intellectuals, journalists, writers, musicians, psychoanalysts, monks, etc., that give witness to the importance of silence in a society more and more overfilled by noise. This new social subject gets its identity by making two moves: on one hand, it builds its proper enemy, i.e. the “noisy majority” that is insensitive to this problem yet; on the other hand the minority creates its non religious silence tradition taking relevant texts and practices from the western culture symbolic sources. In the matter of this cultural process of making identity we can speak about a truly “silence invention”. As Gianfranco Marrone (2010) remembers us, the term “invention” has two meanings: according to the common sens it suggests the creation of something that did not exist before, while the old latin term *inventio* means the reutilization of pre-existent cognitive materials. In this way, the old meaning of *inventio* is congruent with the silence rediscovery made by the “silent minority”, while at the same time the modern meaning states the specific trait of originality which consists in the creation of a new social identity.

I represent. The transcendental subject in C.S. Peirce

Francesco Bellucci

In his *Trattato di semiotica generale*, Umberto Eco claimed that the subject of enunciation has to be thought

of not as Kant’s or Husserl’s “Transcendental I,” but as one of the elements of the content conveyed, and suggested that the subject of semiotics is therefore the *semiosis* itself. In this regard Eco quoted a famous passage from C.S. Peirce’s “Some Consequences of Four Incapacities” (1868), in which the American philosopher said that man is a sign, and that “my language is the sum total of myself; for the man is the thought.” This paper outlines Peirce’s theory of subjectivity and tries to show that, by rejecting Kant’s transcendental subject, Peirce actually regarded the subject as one of the elements of the content conveyed.

The construction of the Semiosferica Brand. The boundaries in the interaction between identity and subjectivity

Niccolò Bertè

The digital World has reached different borders and always more complex, on the identity and subjectivity definition on brand and market.

Consumers are more and more careful and critical concerning how a company proposes itself on the market and how its brand is communicated.

The semiosphere is an essential element to know the irregularities and the opportunities to learn more, concerning the borders of the market needs and of its brand.

In this paper you will find a wide space on analysis of in and out, considering both the brand and consumers, of semiosphere and digital World, using the approach called “semiospherical business circle” which wants to treat the semiospheric areas of company communication and the tension between different borders of communication and interaction, this helped by the Lotmanian theory of ‘structural isomorphism’.

My view is to propose ideas of analysis and dialogue in such a way as to be able to compare on contemporary topics and hope to open new path of semiotics research. Semiosphere, non-semiosphere, borders and filters will be the essential element of analysis into the whole paper, including the ways of identity and subjectivity research.

Ji Lee opens the road to a new way to communicate, closer to people, involving and offering them astonishment and enjoying moments.

Space of interaction, borders and the ‘thin line’ which separates identity to subjectivity, will be the most of fields, which I will tell about into this paper.

Subjects, gazes, screens. The different subjectivity of semiotics of cinema

Paolo Bertetti

The contribution is part of a wider research on the point of view in the audiovisual and aims to re-read certain pages of the classic semiotic theory of cinema,

to show how they call it in question, and often overlapping, conceptions of subjectivity sometimes very different. We refer in particular to some authors (such as Francesco Bettetini, Seymour Chatman, Francesco Casetti, Edward Branigan, François Jost, Marc Vernet and Jacques Fontanille) which, at the turn of the 80s and 90s, faced the subject of enunciation and “point of view” in the cinema.

Splits in *The Tempest* by William Shakespeare

Stefano Carlucci

The following paper will try to analyze a recent (1996) re-interpretation of *The Tempest* by William Shakespeare. The text is the last the 75 acts that make up a Graphic Novel *The Sandman* created by the English writer Neil Gaiman in the last decades of the last century.

This immaterial entity is nothing but the manifestation of the multifaced and changing dreams of all living beings and possesses many names: Lord of Dreams, Shaper, Morpheus etc.

Sandman recalls the Greek deity called Oneiros in the ancient Pantheon, but on the other hand has some of the main features of a European genie, whose principal duty was to facilitate the sleep of restless children by means of his magic sand.

Cases semiotic analysis of the intangible value of luxury

Dimitrios Charitatos, Anastassia Christodoulou

Our communication is based on an ongoing university funded research on the commercialization of “attainable luxury” and on the issues of “immaterial value” and the “fetishism of the commodity” in periods of crisis. Through various examples from the market of the “gourmet” the “traditional” or the “design”, we explore the concepts of symbolic capital and the fetishism of the object in a semiotic perspective. This text represents the main arguments of our analysis, which focuses on the commoditization of the dialectics of goods, through the increasing volatility and abstractness of contemporary capitalism. The main corpus of our data is obtained by the dialectics of the market, in which more and more low and middle sized enterprises have to participate, as a reaction to recession, widening therefore, both the above mentioned volatility and abstractness.

Dressing up like mothers to be mothers. Notes on the semiotics of maternity wedding dresses

Eleonora Chiais

Expectant mothers are a boundary semiotic subject, but also a popular and beloved target for contemporary clothing industries. For those who wish to conceal their pregnancy and those who on the contrary are eager to manifest it, fashion industry has expressly created su-

itable items. They can in fact definitely be placed in the four corners of the famous square of veridiction developed by Greimas and Courtés. Those women who would like to dress in order to “be without appearing” and those, conversely, who would like to “appear without being” will achieve their desires in this emblematic universe of maternity wedding dresses. These fashion items allowed, over time, a reinterpretation of the marriage itself that, through the dress has changed the natural role of the mother figure, socializing it.

Subjectivity and politics. Three discursive readings of the political subject

Mariano Dagatti

This paper aims to conduct a review of discourse research around the issue of political subjectivity. The goal is to help designing a theoretical framework for studying the formation of identity in political discourse. It proposes, therefore, a journey through the contributions of social discourse theory of Eliseo Verón, hegemony theory of Ernesto Laclau and the work of Dominique Maingueneau on the notion of *ethos*. Dissimilar perspectives arising in the context of the discursive turn, these studies are based on a review of the subject as a source of meaning and of the determination as a central feature of communication. The state of the art serves to underline the importance of these developments to investigate the credibility and identification processes spanning the political game: breakdown of linearity, dissimilarity of the operation logic, semiotics circulation and hegemonic articulation, self-images and social imaginary, institutions, styles and collective are some of the categories involved in this paper. In conclusion, we mention the decisive weight of leadership at the interface between individual and institutional logics. This statement is contrary to the idea from those who glimpsed in the presence of a strong leader an attempt to true democracy.

Think about the limits of the Subject with the philosophy of language of Wittgenstein

Maira De Iaco

The idea of an omnipotent and all-placing Subject, possessor of a world that would set against himself such an object, a world that has been completely interiorised by him, dispossessed of its own properties, subjugated of his reasoning, it goes with the idea of an instrumental language that would post up names as if they were labels. Rethinking this kind of idea of language, that is rethinking the denominative conception of the language like absolute conception, in the light of the multiplicity and diversity of the *language games* of our speech, also means rethinking the subjectivity. We can reach, through this step, to the idea of a concrete subject, replaced, involved into the word and into the

world that only through the language is given to him. Speaking is always be-spoken as playing is always be-played.

The Abramovic method. The silence exposition.

Vincenza Del Marco

The Abramovic Method is the name of a performance realized for the first time at the PAC in Milan, from which the title of an exhibition held in 2012. The users, even before entering the rooms dedicated, are divided into direct participants and observers. The enunciates of the first type are involved by Marina Abramovic by entering into a contract in which they undertake to have an active part and stay for the entire duration of the process, two hours. At the end, as a positive sanction is issued them a certificate of fulfillment, with autograph signature. For observers, as well as being offered the chance to move into a space beneath a lumen that divides them from the direct participants, on a balcony are designed binoculars and telescopes that allow a view of detail on the people involved. The intervention aims to reflect on silence in the exhibition, both in terms of verbal silence that gives voice to other forms of expression, both in terms of silence that correlates to introspective forms and of relationship.

Butts and synecdoche: self-representation of male homosexuality in the Arcigay advertising campaigns

Daniele Dodaro

Advertising is often accused to represent man and woman as bodies to be sold or sold to sell something else. But what happens if the same representation appears in social communication? What happens if the diminishing representation of a gender is flanked by a diminishing auto-representation of a gender? Indeed, what happens if this process is driven by an association that should spread “gender culture”, such as Arcigay? The essay takes into consideration both the bodies without head of HIV social campaigns and the emblematic 2012 Gay pride logo – in which a 90° reversal turns a heart into an ass – highlighting the synecdochic representation of homosexual masculine subject, which from being a full subject is firstly turned into a mere body and then into pieces.

The ‘I’ in the theory and practice of the two fields of Karl Bühler. Enunciation and intersubjectivity

Mariacristina Falco

In *Die Krise der Psychologie* (1927) and *Sprachtheorie* (1934) the philosopher and psychologist Karl Bühler dealt with the role of the subject and practice in the interpretation

of meaning. In his *sematologia*, subject and practice are connected to the *Organonmodell* and to a theory involving two fields of communication, translated into Italian as: *campo simbolico* and *campo indicale*. In the *Organonmodell* we find three functions of language (expression, appeal and representation), later used by Roman Jakobson. They characterize the reality of speech and imply the role of the speaking subject in relation to the use of linguistic signs defined by Bühler *empratico*. Through the three functions of language we can determine the contribution of the subject in the construction of meaning and the enrichment of it thanks to what Bühler defines *sfumatura individuale* (Italian translation). *Campo simbolico* e *campo indicale* are crucial for the description of semiotic devices active in the construction of sense. Karl Bühler’s contribution to the theory of enunciation could constitute another piece for semiotic reflection on subjectivity. The renewed interest in this author leads, in fact, to study his opera enriching the semiotic and linguistic debate about language.

The place of the other in the discursive construction of the collective subjects

Norma Fatala

This paper proposes a sociosemiotic approach to the function of *otherness* in the construction of collective identities and subjects in Argentinean political discourse, as it arises from the statements reproduced by the printed press of Córdoba between December 2001 and May 2003.

The analysis of mediated discourses has allowed me to observe the recurrence of three basic figures. The most evident, inherent to the agonistic mode proper of political discourse, is that of the adversary, the *negative other* (Verón 1987), underlying argumentation as a prevision of antagonistic reception and, therefore, as an object of symbolic annihilation, in opposition to which, party or ideological identifications crystallize.

On the other hand, the instauration of a first person plural related to the national community requires -in spite of or, maybe, owing to its pretension of totality- a different device to produce *otherness*. The figure of the *scapegoat* (Deleuze y Guattari 1980) or, in terms of Slavoj Žižek (1989), the *symptom (sinthome)* contributes to collective identification, since it strengthens the effect of congruence, homogeneity, *sense*, by charging the failures, the “abnormalities”, and the crises, into the account of the subjects excluded from the “normal and healthy” social body.

Nevertheless, besides these negative others, it is necessary to consider a positive figure: the *great Other of symbolic identification* (Žižek 1989) which as a “social e ideological function” designates the place from which we are observed, the (point of) view we want to please (God, the Nation, the Class, the global Markets...).

Inside and outside the text, and back. Construction, deconstruction and reconstruction of the cine-autobiographical marks in the first production by Nanni Moretti. A hypothesis

Martina Federico

In *Caro Diario* by Nanni Moretti, where the diary experiment is explicit, it is easier to single out the projection of Nanni Moretti's simulacre identity, the willing to establish a correspondence between the inner and the outer, between film and reality, which debates the very concept of textual representation limit. Anyway, it will be more interesting to ask the film preceding *Caro Diario* and that is further from an openly autobiographical intention. There is, in fact, a certain trend to identify the character of Nanni Moretti (Michele Apicella) with the film director even in films as *Io sono un autarchico* or *Ecce Bombo*. Which are the film and narrative factors responsible of this (eventual) autobiographical effect? Surely the directing-formal techniques and a certain body use/representation and its related *défaillances* are very good starting points. Anyway, they do not seem to be, at the same time, sufficient. To speak about autobiography it will be necessary to reverse the point of view.

The government of self and others, a case study: Power and Self-Control of the Market

Luca Frattura

This short paper gives a report a survey started soon after what we refer to as the "Italian regime change", i.e. the political crisis which took place in Italy in November 2011. Markets, especially financial markets, have played an important role in setting the background conditions for the regime change. Many kinds of texts, collected from different Italian media, have been examined. What the analysis of such texts has shown is that markets have been mostly represented as a singular entity being affected by complex emotions (feelings) such as the ones triggered by a widespread epistemic atmosphere of uncertainty about the future of Euro. According to the analysed narratives, Market had to be seen as an agent whose actions were aimed at regaining "self-control". Media narratives follow a general strategy of utterance/enunciation, one that allows anyone talking about markets to make a *subject* (the "Market" with capital "m") out of an "object", i.e. an uninterrupted flow of semi automated trading interactions, that is what markets actually consists of.

Social Housing and schizophrenia. The narrative of patients Social Housing e schizofrenia

Francesco Galafaro

The autobiographic stories of a group of patients involved in an experience of social housing reveal two

different syntagmatic structures, which produce the omologation between narrative and discursive structures, as much as their chaining. The two dispositives, corresponding to the modal opposition between duty and power, constitute the frontier between a collective subjectivity and an individual one, in relation to the articulation of the spaces of the patient's life, produced by the house. This weak notion of subjectivity can be fruitful in view of a cooperation with clinical psychology, in order to project the recovery of the patients and to grant them their empowerment and their right of citizenship.

The silence of metaphor

Laura Gherlone

Saying metaphorically the unspeakable, giving voice to what had to remain silent. This was the discursive strategy adopted by that particular collective subjectivity called Moscow-Tartu Semiotic School, birthplace of the so-called "semiotics of culture". This paper retraces firstly the concept of cultural "subjectivity", as dealt with by the School founder, Jurij M. Lotman, in his thirty years of theoretical reflections; and then it explains the relationship between this cultural subjectivity and the "silence", as metaphorical-textual figure and scientific discursive stratagem used by the School in order to erode noiselessly the soviet epistemology.

Enunciative articulations: between gender equality and processuality of subjectivity

Gabriele Giampieri

The aim of this paper is to investigate the relation that links the textual articulations of points of view and the construction of the reader during audiovisual fruition, as exposed by the gender studies inside film criticism. The Feminist Film Theory notify how the constant dependence of women from men point of view represents an imposition in classic cinema and this connection involves a "setting of the reader" throughout the movie experience. This link entails – considering diachronic dimension of interpretations – a deep relation between formal strategies stabilizations and the construction of our subjectivities. The same process is reinforced from the opposite new syntagmatic form of point of views developed in modern cinema, where the female subject enjoys a higher "freedom" in comparison to the objective status the men look had condemned to.

These particular cases - in a particular semiotics history – lead us on broader and most theoretical problems. The expression-contents dichotomy turn out to be inadequate to explain interdependences inside the whole field of textual strategies. I will discuss the opportunities developed by a dynamic conception of textual relations. In the end, I will investigate how some points of view can build interpretative habits that rule subjectivi-

ties construction, in cooperation with particular syntax and strict narrative structures.

The delirious spectator. Subjectivity and responsibility in *Train de vie* by Radu Mihaileanu

Sebastiano Giuntini

The paper focuses on a particular form of subjectivity: the recognition of responsibility. With reference to Paul Ricœur's hermeneutics of the self, it explores some aspects of the discursive apparatus thanks to which the subject can recognize himself as a responsible subject. For this purpose, the article describes how the film *Train de vie* by Radu Mihaileanu tries to configure some discursive strategies to bring those who are in the position of the distant spectator to acknowledge their own implication in the horror of the Nazi death camps.

Subjectivity, intentionality and lies in St. Augustine

Remo Gramigna

The object of this paper is the semiotic analysis of lying with particular reference to St. Augustine's writings. The essay will attempt to shed light on the issue of the definition of the lie, taking into account two main elements that characterize the *mendacium*: the duplicity and the intention to deceive. It will become clear that in the semiotic and philosophical discussion of what constitutes a lie, two key factors come into play: the intent of a person who willingly employs signs in order to deceive, and the duplicity that has its roots in the mismatch between what is thought (the mind) and what is expressed by means of signs (the word). The study envisages a classification of different types of falsehood based on the criterion of double intentionality: the intention of the assertion and the intention to deceive. The result is a fourfold typology of falsity that encompasses the following phenomena: lies, errors, jokes and pretences.

The fragmented subject, the silence and the implicit. A reading of *Garduno, en temps de paix*

Cristina Greco

This essay concerns the tension between the construction of subjectivity and the forms of narrative silence in the graphic novel. In *Garduno, en temps de paix*, realized by Philippe Squarzoni, the silence acquires the quality of the noise, in the emergence of an interior and a passive resistance of the subject. At the same time, an analysis focused on the stratification of meanings in this specific form of narrative-self, reveals a silence used as a method of disarticulation, disfiguration and fragmentation of the subject. For instance, it happens through the figure of the narrator and the transformation of the body, which coincides with a development of the

emotional content. Therefore, an hostile silence becomes a meditative and revealing silence and, defining the subject, it asks the reader to play an important role in this process.

The body-sign in André Gide

Diana Lefter

All along André Gide's literary work, the interest for the representation of the body is obvious. The body is observed through its evolution, frequently in interaction with the body of "other". Our paper focuses an auto-fictional work of André Gide, the novel "Si le grain ne meurt...", where the subjective observation of own body is well represented. In this work, the body is treated like a sign and it is observed in state of pleasure and in state of illness. The observation is not only subjective, it is also "a posteriori", and it defines the difference between the real body and an ideal one.

The television historical discourse: which subjectivities?

Anna Maria Lorusso

The tv historical discourse seems today increasingly subjectivized, in line with several other modes of presenting the past that are commonly defined as cases of "presentification of history". Through the analysis of two television texts linked to two anniversary celebrations (the 20th anniversary of the fall of the Berlin Wall and the 10th anniversary of September 11), the essay highlights how this presentification and subjectivization is mainly due to a focus on the perceptual level and it questions about what kind of subjectivity and sense of community this treatment of history produces.

Impossible communication: the logical-semantical structure and communicative perspective of hymn

Mihhail Lotman

The paper will proceed from the model of semiosphere and communication in Tartu-Moscow Semiotic school. An important component of communication is auto-communication.

In the paper the problems related to communication beyond our semiosphere will be approached. These are, first of all, the attempts of human beings to communicate with gods (both with polytheistic gods and transcendent God). I will distinguish three types of communication, according to what the logical-communicative structure of a message is: a) prayer, b) psalm, c) hymn. The most paradoxical is the structure of hymn. Proceeding from the logic of speech acts, it has a completely senseless message. The analysis of it has important consequences from the perspective of semiotics of culture and speech act theory.

Musichaosmos. Intersubjectivity, play and construction of sense in the conducted improvisation

Gabriele Marino

The contribution proposes an enlarged definition of *improvvisazione eterodiretta*, i.e. “conducted improvisation”, including all the forms of organized improvisation wherein the figure of a “conductor”, who delivers instructions to the performers, is established. By considering the cases of Butch Morris’ *conduction* and of John Zorn’s *Cobra game piece*, the model of a practice set as the “complex term” within the opposition “composition vs. improvisation” is outlined; the interactions between the performers and how this practice deconstructs the habitual contexts of music playing (with their organizational models and underlying values) are discussed, with particular reference to the concepts of intermediality, performance, identity, community. By explicitly showing, through its hybrid nature, the existence of rules and the asymmetry of relationships, this practice stages the “behind the scenes” of improvisation (and of music playing in general), stressing the intersubjective and contractual character of signification.

Effect of subjectivity: between competence and thematic role

Michele Martini

Bologna, May 1st. Forty activists of the Saint Insolvency Movement gather in front of the PAM Supermarket in order to protest against its corporate policy. Thirty riot policemen face the demonstrators surrounding the entrance. The consumers enter the Supermarket through the policemen line-up without any problem. The activists, claiming the 1st of May as the celebration day of all the workers of the world, try to convince the consumers to postpone the shopping. “Riot Police surround the PAM, we surround the Riot Police and the supermarket remains empty.”, says one post on Twitter.

This paper aims to define the foundation’s process of different subjectivities in relation with different modal systems. Using this case study as a starting point I will investigate how this peculiar dynamic structure of positions and relations can redefine the various subjectivities. In fact in this specific context, the “protest”, the various actors enact their role in order to renegotiate their own identity and social position.

The Actantial Game in the Construction of Subjectivity in Machado de Assis

Luiz Carlos Migliozi Ferreira de Mello

From an analysis of the literary text “Conto de Escola” by Machado de Assis, undoubtedly one of the greatest writers of Brazilian Literature, this article tries to explain how the subjectivity of the relationship between

enunciator and enunciatee, narrator and narratee, and between the characters the short story is constructed of. The story takes place in 1840, during the Brazilian monarchy. On the text manifestation level, the short story shows the trajectory of a student who goes to school and gets beaten by the teacher for having taught a lesson to another student and charged him for it. As a matter of fact, this short story promotes, in its essence, a great debate on the two political trends dominating society in the social-historical context in which the story was written: Monarchy and Republic. The enunciator, who projects himself discursively as the narrator/protagonist of the story, is truly Republican in opposition to the teacher, who is an imperialist. To make this actantial game even more complex, the protagonist, who is the narrator during his childhood, is a split subject: part of him (reason) is moved by his freedom ideals and moralization, whereas the other part (emotion) is seduced by money in an imperialist world, a typically Machadian paradox. At the end of the narrative, emotion overcomes reason, giving rise to delation and corruption. Thus, the enunciator makes a realistic psychological analysis of the human being, highlighting his volitions, virtues and defects. As it can be realized, the actantial game is fundamental to explain subjectivity in this short story.

Clean and dirty: visualizing the metaphor

Mara Persello

Some important theoretical contributions developed by the CCCS have been set aside by the following research. Nowadays a new interest for those studies is growing, and an attempt to reevaluate those theories may come from the unveiling of their semiotic roots. In this paper, we redefine the concept of homology in the subculture with the help of the work of Floch on the Chanel style. An apolitical and semiotic contribution to the subcultural analysis is offered, as the focus is centered on the subcultural creativity, beyond historical relativism.

The role of the ideology in the definition of the subject: the Italians according to Indro Montanelli

Jenny Ponzio

An interview of the journalist Indro Montanelli by Alain Elkann is the starting-point of a reflection on such a complex collective subject as a nation. Montanelli’s discourse represents some of the typical elements of the discourse about nation and in particular of the discourse about Italian nation. These elements are on the one hand the importance of the collective history as a fundamental component of the collective subject identity, and on the other hand the withdrawal from a past and an institutional system whose (dis-)values are rejected. The approach adopted in this essay derives

from a definition Greimas gave of the subject, which is integrated with the semiotic theories on ideology, but also with the recent elaborations of the concept of *forme de vie* and with Fontanille's distinction between *moi-chair*, *se-idem* and *se-ipsam*. Those concepts are important resources for semiotic analysis and they can be efficaciously integrated to the previous theories on ideology.

A silence in art: a work by Kazimir Malevič

Paolo Ricci

The avant-garde painting stands out in part by the figurative. With Kandinskij painting becomes abstract and enters the spiritual expression and content of painting, it was 1910. A few years later, in 1915, Malevič Suprematism launches: the total absence of figures, visible reality, of references to the outside world. This is "limited" in monochrome geometric shapes, often black or white. We are faced with the absence of color, communicative power of painting until then conceived as such. But since that time, with the total (or almost) absence of figuration, of color, of representation, of verisimilitude, it produces a "visual silence" that is much stronger and more penetrating than any other work of the time. A case in point is the Black Square on a white background, a void, a nothing, a visual and spiritual darkness that becomes no icon image. The paint dissolves and seems to vanish leaving room for the spiritual dimension in producing non-figurative, minimalist and silently conscious of its explosive force. The silence in the paintings of Malevič is a visual silence but not spiritual, that does not seem to say instead communicates, it does not seem to present but instead it evokes.

The background semiotic treats the image as a visual text whose shape lends itself to a draft interpretation on the part of the viewer. In this case, with the work of Malevič, we are seeing a total disappearance of the image, the figurative, of those elements that distinguish an object in the world. So the represented object represents nothing but represents himself and the void created color of only two colors (or colors), white and black, evokes a figurative despoliation of making pure form. From a plastic level then you will come to a communicative level in which the subject spectator witnesses the empty figurative to which it belongs.

Body-graphs and choreographies: contradictions and body counter visions in the configuration of serial subjectivity

Fernando Alfredo Rivera Bernal

This article explores divergent discursivity, narrativity and descriptive that wrote, talked and represented the body in the middle of XIX century in Colombia, pointing parameters of visibility, legibility and sayability from which deposits the serial *subjectivity*.

Plural individuality. From consumer to individual

Laura Rolle

The topic is the subjectivity in the context of semiotics applied to the study of consumption. The subjectivity we are talking about is that of the consumer, construed as "model consumer", assumed and created by brand messages and consumer practices.

The project intends to open a debate on the construction of the consumer's subjectivity intended as a complex individual, capable of entering and exiting universes of meaning and isotopic configurations which are the result of a subjective *bricolage*, rather than of a direct and specific relation with the product/brand. That is a consumer-individual capable of activating multiple narrative programs, moving within *transversal consumption practices* and different, or even opposed or contradictory valorisations. We have defined this subject by the term *plural individuality*, identifying three paradigms which are relevant to the following hypothesis: the *I philosophy*, the *model of continuity and the reticular structure*.

This scenario raises a methodological question as to the semiotics: whether it is appropriate – or however methodologically advantageous – to analyse the practices of consumption by privileging the analysis of the retail spaces and whether, more generally, there are exhaustive and consolidated analysis instruments in the consumer-product relation, such as Floch's Semiotic Square, or if there is the need for a different approach.

Meta-family: how the home-movies construct the family subjectivity

Giuseppina Sapio

The paper aims at giving an overview of the connections between family subjectivity and the practice of shooting and watching home movies. In order to highlight the role of home movies in the symbolic process of family evolution, we will draw attention to two specific moments of family life. The first one is linked to the cyclic dimension of family celebrations : the practice of shooting home movies emphasizes the importance of meetings as birthdays, anniversaries, Christmas holidays, etc., by creating in everyone the euphoric feeling of belonging to the family.

The second one is linked to the private screenings where the family is assembled and watch its home movies, talking about its memories and thinking about the physical and behavioral resemblances shown by the images. Further to that, we would like to introduce a new concept that we named "meta-family" in order to describe the role of images in the accomplishment of family-awareness. We uphold that images (home movies and photos) have operated as a "Looking-glass Phase" for families, by allowing them to understand their own their own structure and laws.

Silence fragments

Franciscu Sedda

The essay explores the paradoxes and forms of silence, the way in which it makes sense for different subjects or takes meaning in different situations, through the analysis of examples taken from philosophical, journalistic, artistic or everyday life discourse.

Effects of *rapprochement* between the arts of cinema and literature: the narration transformed by the invention of the multiple perspective. Examples from the works of William Faulkner and David Lynch

Marcos Simeon

Through the Modernist writing of William Faulkner and the Post-modern cinema of David Lynch, we can see that the configuration of space and time can have a strong meaning for the constitution of a subjective point of view. In these works, we can study whether subjectivity can be multiple and how a multiple point of view can work. The perspective which underlies these plots and thus determines their narrative structure does show how the subject is reflecting the surrounding world. The elasticity of their narrative structures has allowed them to create a new approach to display the perception of time and space. But it does also imply an important theoretical challenge when we try to explain the links which connect the different elements of these complex structures. Therefore, we should try and establish new models for their representation, on the path shown by Greimas and Merleau-Ponty.

In disguise. The ambiguity of communication in the official discourse of the brand-Barcelona

Elsa Soro

The condition of urban resort is an interesting vantage point positioned in the different forms of subjectivity involved in the relational field of the city. In particular, the tourism discourse, remedied by the digital space of the web, fluidly moves the boundary between host and guest and generates an unstable position in the complex of interests that make up the urban fabric.

The city of Barcelona has lived for twenty years a tourist condition deeply structuring, which must be constantly stimulated with new attractors and generates feelings of impatience and disaffection in the community of residents. The article proposes an analysis of the semantic and expressive elements of a meaningful e-marketing campaign, in which the city, in his official robes, operates discursively hybridization of roles between the figures of the guest and the host, stipulating a single contract of loyalty, which serves an uplifting story of civic passions “for all”.

The brand discourse of the city, in the articulation of

a model uplifting and approval of the collective self, in fact produces an ambiguity of communication that restores the membership system locally and exclusions.

Denied subjectivity. Semiotics of Labour, Silence and Fiction

Paolo Sorrentino

In our contribution we have tried to show the dual role of Silence in the articulation narrative on the theme of Labour. At a superficial level the Silence is a figure of interdiction. On a deeper level reveals negation of the state in the horizon of meaning of the Market.

***De gustibus non disputandum est...* Deconstruction of the subjectivity and “role plays” in the ethnic food experience**

Simona Stano

“The taste is activated [...] in a subjective but also, immediately, inter-subjective dimension, as it seeks legitimacy through comparison and sharing” (Perullo 2008, auth. transl.).

Focusing on ethnic repasts, this statement becomes even more relevant: in the encounter and intersection among different food semiospheres, there are complex dynamics of “translation” which mediate between the taste of those preparing food and that of people who eat it, intervening on the signs, texts and practices involved in such an experience.

Through the analysis of two case studies – that have been selected for their significance among many Japanese restaurants in Turin – this article aims at analyzing the relationship between *subjectivity* and *roles*, as well as the dynamics of *interpellation* and the ritual forms which are typical of such translation processes. To what extent the subjectivity of the individual is subjected to processes of deconstruction that redefine it according to the roles presupposed by the ethnic experience? On the contrary, how can the subjectivity emerge – deconstructing those same roles – without undermining the possibility of existence of such a translation?

Metaphor, silence and babbling as care of the other in María Zambrano

Elena Trapanese

The Spanish philosopher María Zambrano writes that the greatness of a culture “appears in the metaphors that it invented”. Metaphor, far from being seen as a simple instrument of embellishment, is configured for Zambrano as a privileged way of expression of “poetic reason”, which is the core of her philosophical proposal. Metaphorical language admits and gives a voice to a referent that is literally untranslatable; to an *other* that, just because it is not immediately visible, it becomes a condition of the same visibility. In this context,

the metaphorical language of Zambrano's philosophy appears to be the practice of an attitude of caring for the *otherness*, which is understood not as a stranger that is situated outside the dynamics of subjectivity, but as a constitutive part of it. If, as noted by Umberto Eco, "the best metaphors are those that show the culture in action, the same dynamisms of semiosis", which dynamism of speech and listening is Zambrano referring to when she speaks of silence and stammering? And why does she relate them to the caring for the *otherness*? I will try to answer these questions in this paper, highlighting Zambrano's concept of *poiesis*, understood as a composition of silence, and of stammer as a "chiaroscuro" way of speaking, which invites to listening and at the same time reveals the existence of an *other* outside and inside of us.

Boundary subjects: roles, Europeanness and visual culture

Federica Turco

In several works of contemporary artists the topic of migration from Europe and towards Europe is the starting point for reasonings and suggestions about the construction of subjectivity as a kind of superimposition of different identities (everyone may be considered as a migrant, as a man/woman, as an artist, as a European citizen, as a non-EU, etc.), as post-colonial thinking suggests. These works of art – video installations – do not simply represent reality, but they activate processes of cultural creativity that may change the possibilities of movement and transformation of subjects and their meaning in society. Starting from Ursula Biemann's installation named "Europlex", the article will propose some considerations about notions as "subjectivity" and "identity".

Preliminary notes on some forms of the subjectivity in programming languages

Andrea Valle, Alessandro Mazzei

Programming languages are a class of semiotics of great interest, although little investigated by current semiotic literature. Their explicit linguistic nature, together with their artificiality, make them an interesting test bed for a theory of enunciation. In our contribution we discuss some introductory elements for an analysis of the categories of persona, space and time in programming languages, demonstrating the "ethnographic" variability that results from the presence of various linguistic paradigms.