

book of abstracts

Daniele Barbieri

Truth and experience in the aesthetical text: a thesis

Starting from a poetic text, it is possible to produce different levels of interpretation, depending on the elements that are put into play. At each level, the critical work can produce an interpretation of the text, which takes the form a statement (usually complex) on some aspects of the world. As such, and whatever it may be this interpretation, it will be discussed in terms of truth value: that is, if it is acceptable about the world, and if indeed the poetic text justifies it.

As good as a critical interpretation can be, however, no reader of poetry would never settle it as a substitute of the original text. At its best, the most acclaimed critical reduction would be taken as a good key for your own personal reading. A poem (or in general an aesthetic text) is therefore not reducible to a statement, however complex, with a truth value.

It seems to us rather than what characterizes an aesthetic text is the need of a substantial and irreplaceable *path of fruition*, which is configured as a *lived experience*. This experience has certain features in common with the path of a mundane experience, with the crucial difference that it has been designed by an intentional subject (the author) and takes place largely within the domain of meaning.

Giuditta Bassano

Blue Highways: how to build a journey inside America

Here we'd like to bring together some questions about the way images makes sense - well beyond visuals texts *strictu sensu*: we'll look at the rich field of images's values emerging by the creative power of literary texts - when integrating perspectives coming from both cognition and perception dimensions. Our interest does't privilege the semiotic practice, while the whole field of aesthetic thought is directly connected with such problems. As Mikel Dufrenne argues, indeed, "Aesthetics deals with every aspect of western thought, as we can say that it has always been central, long before Baumgarten and the german thinkers emphasised it as a key concept" (Dufrenne, 1969, p. 54). We'll start analysing the text of an american literary bestseller, *Blue Highways*, which interests the meaning of the journey and deals with some crucial problems about perception. Considering twentythree photos as appearing "in" the text splitting the verbal narration, we'll analyse the sense they plays, at first because of the relation they have with the verbal text of the book.

Francesco Bellucci

Sensible and intelligibile in C. S. Peirce

It is well known that Kant rejected Leibniz's "continuism": the difference between sensibility and understanding is not logical (difference of degree) but transcendental (difference in kind). In his anti-Cartesian essays Peirce gathers aesthetic and logic under a general semiotics: sensibility and understanding share the same inferential and semiotic form. Although this is true of the young Peirce's rejection of the Cartesian intuition,

yet the same cannot be said of Peirce's mature *Semeiotic*. From 1885 onwards, indeed, Peirce recovers Kant's *Anschauung*. The philosophy of mathematics contained in the *Methodenlehre* therefore becomes a theory of diagrammatic thinking in which Kant's notions of "intuition" and "conception" are changed into those of "symbol" and "icon", respectively.

Claudia Bianchi

Sulrs: an introduction

Slurs are derogatory terms targeting individuals and groups of people on the basis of race, nationality, religion, gender or sexual orientation. In my paper I distinguish the treatments of slurs in two perspectives: according to the semantic perspective, the derogatory content of slurs is part of their conventional meaning, while according to the pragmatic perspective, it is merely conveyed in context. I contrast both perspectives to Anderson and Lepore's deflationary proposal, according to which slurs are prohibited words not in virtue of any content they communicate, but rather because of relevant edicts surrounding their prohibition. I present a variety of proposals, and raise objections to the three perspectives: my aim is to characterize a set of distinctive features, acting as adequacy conditions for any account of slurs.

Eleonora Caramelli

Hegel: tragedy, language, memory

The paper focuses on the complex of sense, sensible and word confronting the first shape of the *Phenomenology of spirit*, the sense-certainty, where the language play a fundamental role, and the shape of the ethic subject of chapters VI and VII. In the connection between the effect product by the enunciation of the sense-certainty and the action of the ethic, tragic subject, that is the same of the sense-certainty but in the dimension of the Spirit, I wish to interpret the effect product by the enunciation as a transformation of a certain presence in a certain absence. The specificity of the movement of the word, which in the *Encyclopedia* is a movement without return, is in the *Phenomenology* fundamentally two-fold and transforms the sensible in the *exemplum* of the idea. This movement, that unifies the rise toward the concept with the descent toward the sensible, now spiritualized, realizes himself in the function of *Erinnerung*, in which the lost immediacy of the given is reassembled as mediated. The language gives mnemonic texture to the things and allows to translate the immediacy in the reversible order of the sense.

Moira De Iaco

**Duchamp's ready-made
and Wittgenstein's seeing-as**

Duchamp with his ready-made gives us the opportunity to think about the status of the artwork. They lead us to put the question about what we call art. Due to the bringing into play of this operation of thought the ready-made have become part of what we call conceptual art. Before a ready-made we are called to see-as: but what means seeing-as objects that make the ready-made? The seeing-as of the ready-made is similar to what of Wittgenstein's examples?

Francesca Ervas, Elisabetta Gola

Lexicon and imagination in metaphors traduction

This paper aims at answering the question: "Is it possible metaphor translation?". To give an answer to such a question, we will first discuss some theoretic proposals (Lakoff & Johnson 1980, Davidson 1978) that give an account of metaphor specificity when compared to other linguistic phenomena, by connecting it with its power to evoke images. We will focus our attention, in particular, on a recent theoretic proposal (Carston 2010) that includes metaphor in a continuum of linguistic cases, as for instance polysemy, requiring a pragmatic modulation and not necessarily the creation of an image. We will then consider the main strategies for metaphors translation (semantic equivalence, substitution, paraphrase) in relation to their capacity to preserve in the target text the image evoked by the lexis used to create the metaphor in the source text. We will present some examples for each translation strategy, to show that both metaphor and polysemy present a continuum of translation possibilities requiring not only imagination but also a subtle knowledge of the lexis.

Riccardo Finocchi

**Seven clues on creativity: between Aesthetics,
Semiotics and Philosophy of Language**

This essay concerns the question of "creativity". This notion will be here analyzed from the points of view of Aesthetics, Semiotics and Philosophy of Language. This question will be developed through seven topics that are at the same time mutually dependent and autonomous. The essay will not provide a new idea of creativity, but it will collect different reflections about this subject in order to give a definition of creativity, showing its role in the disciplines mentioned above. Practical examples taken from everyday life will be made too.

Aim of this paper is also to show that the notion of creativity can be the very common ground among these three different disciplines.

Andrea Marino

Perception and Reference

In his 1966 ground-breaking paper Keith Donnellan considers some cases in which one could wonder whether a referential failure has occurred. A speaker asks "Is the man carrying a walking stick the professor of history?", but where he thought there was an object, there is actually nothing. Maybe, Donnellan writes, in this case reference fails. Maybe, he adds, it has been a "trick of light" that made the speaker believe there was something out there.

In 2004, discussing Donnellan's Theory of Blocks (1974) on referential failures, Joseph Almog presents some cases in which it also seems that reference fails. Ancient Scandinavian people observed the power of the lightning and used the name "Thor" to refer to the deity ruling and embodying it. But it is correct to state that reference to deity fails and it seems that one cannot just say that reference to the lightning occurred instead. Now, both Donnellan's and Almog's papers are explicitly non-satisfactory with respect to both proper names and descriptions, hence it is not the satisfaction of a predicate that ensures referential success. And yet in the just mentioned situations reference fails: how is that?

In both cases the speaker perceives something and intends to refer to an object strictly connected to her perception: the object is the cause of the perception. This strict relation between cause-perception-utterance – this is my main conclusion of the paper – is not sufficient to ensure reference.

In the last part of the paper I propose a sketch of a theory of referential acts which makes these and other kinds of hard cases clearer by unifying the explanation of referential success and referential failure.

Stefano Marino

**Hans-Georg Gadamer: idealism of language
or realism?**

Ontology and philosophy of language undoubtedly represent two important aspects of Hans-Georg Gadamer's thought. In particular, Gadamer addresses them in the third part of *Truth and Method*, which is dedicated to an analysis of the universal character of language in shaping our world-experience and finally ends in the well-known sentence: "Being that can be understood is language". Now, in the more than 50 years-long "history of effects" of *Truth and Method's* these aspects have led many scholars, especially in Italy, to interpret Gadamer's thought as a kind of "linguisticism". In my contribution I will try to show that such an interpretation is profoundly mistaken and rests on a misunderstanding and an interpretive error, namely that of reading Gadamer's philosophy in the light of such further developments of hermeneutics as Vattimo's "weak thought" or Rorty's neopragmatism (both of which actually incline to the derealization of the world and linguistic idealism). By doing this, I will also try to show that Gadamer was not involved in the so-called postmodern developments of hermeneutics and, above all, that his view on the being/language relationship can be interpreted as a variety of realism rather than as a kind of linguistic idealism.

Gianfranco Marrone

Food meaning: from tasty to flavourful

Considering as a starting point the Greimas's latest work (*De l'imperfection*), taken into very little consideration by later semiotic research, I would like to see whether it would be possible to make, in the field of taste, what Greimas did in the visual field: a distinction between a 'figurative' taste (that I should call *tasty*) and a 'plastic' taste (that I should call *flavourful*). Much has been discussed about the synesthetic nature of gustatory sensoriality. But very little has been said about links and differences between an intellectualistic taste perception (i.e. recognition of figures of food through semantic grids) and a taste perception of a pure aesthetic nature, supported by the former one and producing further significations that cannot be reproduced through language words. How does *aesthetic grasp* of taste work, if it works at all? In order to answer this question I will briefly analyze different kinds of texts.

Michele Palmira e Delia Belleri

What is aesthetic disagreement?

In this paper we explore the notion of aesthetic disagreement and we offer a definition of it.

A typical situation of aesthetic disagreement obtains when one party says for instance "The Mona Lisa is beautiful" while another party says "The Mona Lisa is not beautiful".

We will distinguish between two varieties of disagreement: practical and doxastic disagreement. We will argue that one had better conceive of aesthetic disagreement in doxastic rather than practical terms. We will then characterise a viable notion of doxastic disagreement which relies on a coordination relation between the fulfilment of the accuracy conditions of doxastic attitudes such as acceptances, rejections and the like. This notion, which we'll dub the *Accuracy View*, encapsulates the truth-conditional, compositional semantics developed in David Kaplan's seminal paper *Demonstratives*.

In the second part of the paper we will address the contention to the effect that only a relativisation of the truth predicate to contexts of assessment can make sense of aesthetic disagreement. We will reject this thesis by arguing that the Accuracy View of disagreement holds independently of this Truth Relativism. Finally, we will refine the Accuracy View and argue for what we take to be a unified notion of doxastic disagreement; the main virtue of what we will call the *Unified Accuracy View* is that it is neutral with respect to any semantic account, whether relativistic or non-relativistic, of aesthetic discourse.

Roberta Paoletti

Classifying, feeling and translating: poetry and origin of language in the young Herder

This article gives an account of the theme of language in the philosophy by Johann Gottfried Herder. It focuses on the particular relationship that the German philosopher defines between the linguistic reflection and the esthetic reflection. The esthetic aspect is in fact necessary to fully understand and explain Herder's ideas. The article is organized in paragraphs that present

different important concepts that, tied all together, allow to better clarify the human origin of language by Herder.

The first one concern the operation of classification which, according to Herder, is tightly connected to the element of sensation. Recovering Baumgarten's intuitions and criticizing Wolff, Herder thinks to "classifying" (*einteilen*) as a way to understand the meaning of things inside the "primitive poetry".

The second paragraph investigates the operation of "feeling" (*fühlen*) as a complex element composed of internal and external feeling which gives the chance to define the herderian relation between *aisthesis* and *logos*. The *aisthesis* as element of bare perception is valued whereas the element of *logos* stops to be the only source of knowledge.

The third paragraph, on the element of "translating" (*übersetzen*), describes the re-discovery of the origin not as mere repetition, but as re-discover of the meaning expressed in the original poetical language.

After the discussion of these three elements is then possible to analyse better the concept of *Besonnenheit* as the original human language faculty.

Rita Paonessa

To describe or not to describe? Language and perception/recognition of a face

In eyewitness testimony, describing the face of the perpetrator can affect the subsequent recognition, either negatively (verbal overshadowing effect) or positively (verbal facilitation). This effect is moderated by many variables (description accuracy, eyewitness' characteristics, perpetrator's characteristics, encoding-based factors, retention interval, methods to obtain description, differences between verbal and perceptual expertise, post-description delay, individual differences, time to describe).

We will consider this case in the theoretical horizon of the so-called Sapir-Whorf hypothesis. This hypothesis has been interpreted as linguistic determinism. According to us, instead, it claims that language plays a central role since it provides a set of "choices of interpretation" (but this is not just linguistic determinism) and that there is a complex relationship between linguistic patterns, environment, social needs, cultural norms, habitual thought and historical implications.

So, both eyewitness testimony and Sapir-Whorf hypothesis involve language selecting different set of relevant elements and a complex interaction between linguistic and non linguistic variables.

Elisabetta Sacchi

Particularities, content and phenomenology: the representationalism dilemma

The aim of this paper is to present a criticism to a very influential position on the nature of the phenomenological dimension of experiential states to the effect that it does not satisfy some requirements of explanatory adequacy and should therefore be rejected. The paper's main target is *representationalism* which can preliminarily be characterized as the position which aims at explaining the phenomenological dimension of experiential

states in terms of the notions of mental representation and representational content. What we claim is that even though this position looks very appealing in so far as it does not postulate intrinsic and irreducible experiential properties, the attempt it pursues of accounting for the phenomenology of experience in terms of representational content runs the risk of providing either an inadequate phenomenological account or an inadequate account of the content of the experience. This constitutes in our view the dilemma of representationalism.

Claudia Stancati

Language, creativity and ontology: Bachelard between science and poetry

Among the thinkers of last century, that is marked by the linguistic turn, in our opinion, Gaston Bachelard was the one that was able to go through both philosophical ways. Showing all the complexity of a philosophy of object in relation to the development of contemporary science, he has criticized along that way the common sense concerning perception and function of language, and, through the poetics of elements and of reverie, he has been able to explore the deepest dimensions of our relationship with the dimension of sensible. Bachelard, who is the man of the theorem and of the poem, shows that imagination and reason, although opposed, interacting each other, produce creative processes from which rise science and art both, poetry in particular. In this framework, the theme of language plays a central and transversal role. On one side, applied rationalism, on the other side the active imagination, make use of language in order to define an approach to reality by means of different metaphorical slips. In the first case of the language of science, the creativity works breaking the frameworks of scientific knowledge and destroying the epistemological obstacles nestled in ordinary language and in common sense; in the second case, that of poetics of elements, linguistic creativity shows numerous and unpredictable senses. In both cases, we are dealing with a state of «révolution sémantique permanente» (Gaston Bachelard, *Le matérialisme rationnel*, Paris, PUF, 1953, p.215.).

Alessia Tomaino

Understanding a body that speaks. The aesthetic attention of psychoanalytic word.

If we deal with the problem of the connection between the sensible dimension of language and its signification from the point of view of the so-called talking cure (psychoanalysis), we can clarify some aspects of communication that are directly linked with problems of aesthetic field (Gagnebin 1984, 1994) that normally escape to other types of linguistic investigations.

In this paper I propose to show how psychoanalytic theory can help us to study the phenomenon of human comprehension through an investigation on perception of linguistic sounds in the words of the patient and on the analyst's listening described by Freud in the terms of a suspended attention (Freud 1912).

Putting the emphasis on the aesthetic dimension (like reflection on sensible and on art) and on its importan-

ce in the universe of psychoanalysis (Green 2011, De M'Uzan 1977, Lacan 1953), we can consider the related problem of interpretation (and comprehension) that in this particular field assumes the charge of mental care (Danon-Boileau 2007).

Our hypothesis is that taking into serious consideration the sensory dimension of the word in the psychoanalytical session we can clarify various aspects of this practice: from those directly linked to the clinic to those of aesthetic nature (Ogden 2012).

Psychoanalysis also shows us how the talking-body of patient resonates in the psychoanalytic session and marks the rhythm of the semantic construction of thought passing through the vocalic-body of the analyst. This can be used like epistemological model to understand how the meaning of speech acts must necessarily pass through the senses.

Silvia Viti

Moving images move us. Aesthesis, apprenticeship and new regimes of meaning in the model of in presence interaction by Eric Landowski

The topic of this essay is a in-depth analysis on how generative semiotics has meditated on aesthesis; we will focus on Eric Landowski's sociosemiotics model that has dealt with aesthesis issue in the last ten years introducing new categories of analysis in greimasian perspective. Although similar ideas are not new for philosophical debate, Landowski brings on the phenomenological origins of the disciplines in contemporary semiotics reflexion, which horizons are nowadays closer to perception and passions analysis. With the help of a video art work by Fiona Tan named *Provenance*, exhibited on the 53° Biennale di Venezia, we are going to analyse the apport of Landowski theories to underline the role that aesthesis play in an audiovisual text.

Roberta Martina Zagarella

Meanings and common sense. Synesthesia as the basic structure of consensus

Aristotle defines *synaesthesia* as the ability to directly understand the actions and passions of another man. It is formed through shared experience and the exchange of conversations and thoughts (*Nicomachean Ethics*, 1170b 10-14); thus we will investigate the epistemological status of the rhetorical consent and its philosophical roots. Analyzing *synaesthesia* we will work from an anthropological point of view rather than a neuropsychological one. We will prove *synaesthesia* is one of the basic starting points of consent. This Aristotelian notion is the cornerstone of the original inter-subjectivity. It creates space for certainty (according to Vico and Wittgenstein not Descartes). It is also a key concept to analyze in depth how social relations and the public sphere constitute one of the main conditions of consent and language. To further our approach we will also work on available studies on philosophical anthropology, embodied simulations and pre-linguistic empathy.