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Лотмановский момент (воздействие) приращения учености

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ISSUE TOPIC
Lotmanian moment of advancement of learning

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HERITAGE OF JURI LOTMAN LOTMAN'S SEMINAR MARCH 13, 1981

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Suren Zolyan¹

Preface to the publication of Yuri Lotman's talk

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This text of Yuri Mikhailovich Lotman, published with the kind permission of the Estonian Semiotic Foundation, has a special character. It is a comprehensive research program far ahead of its time. None of the issues raised in it have lost their relevance; moreover, it contains clear methodological guidelines. Precisely because Lotman saw much farther than others, he developed this program, essentially, alone.

If we briefly characterize its main content, the talk gives, in summary form, not so much results but directions of research into the processes of meaning generation and textualization. Although it does not use the term “semiosphere,” which will appear a little later, it does schematically outline the main semiotic mechanisms for organizing semiotic systems (languages) and semiotic spaces, described as the interaction of “semiotic monads” (sometimes Lotman used other terms: “semiotic I,” “intelligent device,” etc.). In fact, this talk gives the main statements of a new semiotic theory: in it, the main unit is not elements, or even individual texts or isolated systems, but semiotic space, being a complex of meanings, languages and texts considered in their dynamic interaction. The works of Lotman in the 1980s and 1990s are usually regarded as a new word in the semiotics of culture. Retrospectively, looking at this talk from 1981, we can expand on this interpretation. They laid the foundations for a new semiotics that studies the space of interaction of heterogeneous sign systems and mechanisms as a single meaning-generating organism. That is why, although we can put Lotman's subsequent extensive articles into correspondence with one or another of the talk's aspects, the text still does not lose its novelty. The announced program turns out to be new, and a new generation of both semioticians and semiotics is destined to complete it.

The question arises: if we attribute such an important role to this talk, why is it so little known, being published only now? After all, since the 90s, a

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significant number of archival texts have been published, thanks to the excellent work of researchers from Tartu and Tallinn. One can only guess. Lotman himself constantly turned to the talk's issues, expanding and concretizing them. As for other scholars, I would venture to ascribe to them what I confess for myself: this is a misunderstanding of the breadth of Lotman's horizons. Only now are we attaining an understanding of the concept of the semiosphere, while this topic is but one of the concretizations of the issues that the talk raises.

Hence, it was not only unpublished, but even forgotten. As far as I know, it was first mentioned in (Salupere 2017, 88), which cites it as a link: *Talk on March 13 at the Institute of Evolutionary Physiology of the USSR Academy of Sciences. Tallinn University. Estonian Semiotic Heritage Foundation. F 1 (Yu. Lotman). Typescript*. Subsequently Kalevi Kull, having come across my last name in the talk, in personal correspondence asked me to clarify the details, since he had no other information.

In all likelihood, when deciphering the tape recording, they decided that the talk was given in Leningrad. In fact, it was the other way around. It was St. Petersburg (Leningrad) colleagues who came to Tartu. These are the circumstances. In February 1981, I received a letter from Yuri Mikhailovich Lotman with an invitation to take part in an informal seminar on the problem of brain asymmetry and the intrasystemic organization of semiotic systems. The letter came with the theses typed out on three pages (subsequently, their main ideas were published in Lotman 1981; 1982); the key metaphor of meaning and text as a "self-growing logos" also appeared there. Theses and questions for discussion opened up a new perspective for research focused on the problems of text and meaning.

I am trying to understand why I was among those invited. As far as I remember, I was the only non-local philologist (T.V. Chernigovskaya was among the "St. Petersburg crowd"). At this time (1976-1977), Mikhail Lotman and I were attempting to develop what we called the foundations of generative poetics, or a general theory of formal languages. The idea was to determine the minimum conditions for the organization of language, making it possible to distinguish three simplest cases: on the one hand, there is a finite chain, and its limiting case turned out to be a language of one character, which is why the text and the sign coincide (tentatively: "picture"), on the other hand, there are two infinite chains, in one of which the alphabet was limited to one character ("metric," an endless repetition of the same element), and vice versa, a language with an open alphabet, where any element could become a segment, with the condition that it had to be different from the previous one ("cinema"). It was assumed that all poetic systems (poetics) could be derived from these three basic languages as their "creolization." Yuri Mikhailovich was familiar with it and, although as usual, he referred to this idea ironically and skeptically, the very idea of a text as a result of generation by different languages underlay his methodology. In modern terms, this can be described as the interaction of the mechanisms of recursion, transformation and symmetry.

Unfortunately, Mikhail and I, having ended up in different cities and leaving behind free student life, did not bring this theory to completion. At the same time,

each of us, respecting one another's authorial rights, did not publish the idea itself; rather, we were already using our own developments of its consequences. However, at that time, since I did not know anything about brain mechanisms, I connected this invitation with my work on poetic semantics. This is why, and in agreement with Yuri Mikhailovich, I gave a talk on the topic "The Semantic Structure of Words in Poetic Speech" (Zolyan 1981). I tried to reveal the lexical mechanisms of the generation and structuring of ambiguity. Our Leningrad colleagues were interested in the operations, as they put it, of left hemispheric processing of results from right hemispheric activity. Perhaps (if memory does not throw up false clues), they meant that the semantics of a poetic text can be revealed less by the structural analysis of lexical units than by a method of associations. Yuri Mikhailovich responded to this discussion in a somewhat unusual way. He appealed to the fact that, in addition to associations that can be "read," there can also be unpredictable individual ones. For example, despite all supposed connections, the author or reader associates a given word with... chocolate. I remember exactly about the chocolate bar because I did not accept this argument. I then believed that nothing that could not be substantiated should be taken into account. We have linguistic data, fixed in texts and mediated by dictionaries, while one can only guess about individual perception. Apparently, I was much more of a structuralist than Yuri Mikhailovich, which is why I was somewhat surprised by the argument that Yuri Mikhailovich made when he "protected" me from the St. Petersburg people.

The transcript contains my question, which Yuri Mikhailovich answers for quite a long time. Indeed, then (and still today), referring to the mysterious mechanisms of the brain serves as a substitute for scientific explanation, especially when it comes to right-brain mechanisms, where logic does not work. This opened up the possibility for all sorts of fantasies. (I even allowed myself, then or later, to parody popular articles on this topic by calling them "from the fairy tale genre of 'there are miracles, there the goblin roams.'"¹) I think that is why Lotman paid such attention to this issue, the answer to which can already be seen in his publication of the same year (Lotman 1981).

Unfortunately, as far as I know, the only active seminar participants who are alive today, besides me, are Mikhail Lotman and Tatyana Chernigovskaya. We hope that other participants-listeners will also respond. We have tried to resume that dialogue after forty years. T.V. Chernigovskaya restores the very important context of that discussion and describes the development of the ideas that inspired Yuri Lotman. I tried to complete the unaddressed connection between semiosphere and biosphere—which arises precisely as a result of their activity—exploring in what way a developed semiotic system, and the semiosphere as a whole, act as "a subject and as its own object." It seems to me that Lotman's statement about heterogeneous language-mechanisms for the generation of meaning can be saliently manifested in the description of the processing of

¹ Zolyan here references a line by Pushkin, which has attained nearly proverbial status, being used in conversation to allude to legendary worlds.- JVB and EVP

genetic information. Grigory Tulchinsky, who did not participate in that seminar but worked on similar problems of interpretation and semiosis, was able to reveal new aspects of Lotman's concept of meaning formation.

It so happened that those who were then thirty year old, but who are now older than Yuri Mikhailovich was at that time, have responded directly to the publication. This is a special topic of continuity and development of scientific knowledge, especially if we bear in mind the ability of a text, as indicated by Lotman, to be filled with new meanings in a new context.

For a text, like a grain of wheat which contains within itself the programme of its future development, is not something given once and for all and never changing. The inner and as yet unfinalized determinacy of its structure provides a reservoir of dynamism when influenced by contacts with new contexts. (Lotman 1990, 18).

Yuri Mikhailovich's talk was aimed at the future. We will be glad if today's thirty-year-olds continue this discussion, so that there is someone to revive it after half a century.

We think this is what makes this publication relevant. We have limited ourselves to the most superficial comments given in the notes. In publishing this talk, the content of the typewritten text was preserved (with several purely technical digressions or stutters removed). We hope for further factual clarifications. The excellent work of colleagues from Tallinn and Tartu on the publication and systematization of the heritage of Yuri Mikhailovich Lotman and Zara Grigoryevna Mints will help to supplement this publication with missing data.

In conclusion, we would like to thank our colleagues from the Estonian Semiotic Foundation, who granted permission to publish this wonderful manuscript.

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Translated by Jason van Boom and Elizaveta Podkamennaya.

Yu. M. Lotman¹

Talk at Tartu State university

March 13, 1981

Abstract. Transcript of a seminar with Yuri Mikhailovich Lotman held on March 13, 1981, as published in the journal Slovo.

Keywords: asymmetry of semiotic systems, isomorphism of the brain and culture, transmitting and the receiving encoders, en abîme and the principle of nesting, self-reproduction, mother-infant language of gestures and smiles, bipolarity, self-description.

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Vadim Lvovich [Deglin]'s talk has made it much easier for me to speak; it covered much common ground, and in the end, even erected some bridges which I will now try to go along. I want to say that the assessment of the problem itself now seems to me non-debatable. At the least, I will refer to the recent publication of Roman Osipovich Jakobson's *The Brain and Language*, where a deservedly high assessment is given to the works of both Lev Yakovlevich [Balonov] and Vadim Lvovich, as well as to other colleagues from our group. It provides some directions as well as something that can be promisingly extracted for semiotics.

Studies on the asymmetry of semiotic systems coincided, in an interesting way, with cultural observations that, to a certain extent, were carried out independently and separately and, due to our (or at least my own) ignorance, were for a long time completely unknown to me; leading to those different opinions that were already discussed at our fourth school, when the question arose of how to explain the very high redundancy of semiotic systems. Why do we have more than one communication channel in working semiotic systems, which, according to classical, generally accepted and traditional semiotic models should be enough in most cases. Why can a system with a minimum of two alternative channels be considered an elementary model of culture, as was stated in the abstracts at

¹ © Tallinn University. Estonian Semiotic Heritage Foundation. F 1 (Y. Lotman).

the fourth school? This question, in fact, remained unanswered.

It was an observation of a real fact, associated with a number of other “whys?” which, in the traditional classical works coming from Saussure, remained unanswered. In fact, the question of why we observe a variety of individuals in a system of social communications remained unanswered. It would seem that the variety of individualities can be attributed only to the fact that we are dealing with, say, a variety of models made according to one drawing of a machine but with the technical impossibility of producing exactly the same specimens. Thus, the subject of attention turned out to be, so to speak, a drawing—that which is uniform—while that which belongs to the field of discord, to the field of the supersystem, in general turned out to be outside the theory. The theory considered systems...

Incidentally, the fact that, psychologically, semiotics has taken the path of overcoming this was very clearly stated at the second school by the same Roman Osipovich Jakobson. Let me recall his words from memory. He said that he was no longer interested in structures. He was interested in texts, and in general, it is interesting to reconsider Saussure from the point of view of texts. This psychological turn was common for us, because everything that could be obtained from the study of structures as such, in the field of semiotics, was already quite easily clarified, giving indisputable results.

But the question remains, firstly, why are there so many texts, why do such an abundance and such a redundancy of messages circulate, and in the end, why are we all different. Is this only an outlay made by nature as an insufficiently good engineer, or is it instead rather a benefit, a condition for the semiotic life of the Collective? It was assumed <drawing on the board> in some of our initial ideas, that the purpose of transmitting a certain message is to give an undistorted, unaltered and completely identical transmission from the transmitting to the receiving text; thus, if something changes, the channel only corrupts,—any change in the channel is noise, and in the ideal model we neglect it.

From this seemingly indisputable position, on which the foundations of communicative ideas are built, it is easy to come to such antinomies, in fact, to absurdity. Since, if the text is transmitted completely and without any changes, then we assume in advance that the encoder of the transmitter and the encoder of the receiver are completely identical. What does it mean that the transmitting encoder and the receiving encoder are completely identical? This means that in the semiotic sense they represent one person, and that then this circulation produced in the ideal case is absolutely unnecessary. This is the same as shifting something from the left pocket to the right. This does not increase any amount. So in fact, we come to some kind of contradiction; on the one hand, we really encounter a continuous process of communications, but we must assume that it is defective in principle, because in real life we do not find that the text arrives from the transmitter to the receiver without changes.

Moreover, we will come to the conclusion that the more complex the cultural codes, the more defective the system. As a matter of fact, the following question arises: what is the communicative ideal, say, a street alarm system or a

poem by Pushkin? Because Pushkin's poem obviously cannot be transmitted in an adequate way. Is this some kind of communications defect which should be somehow artificially brought to unambiguity? Or is it the most complex and most advantageous kind of mechanism? That is, we face a number of contradictions, but these lead us to the fact that the identity of the sender and receiver is only an extremely hypothetical case, or, most likely, an ideal model that is convenient only in certain scientific abstractions, while in real social communications we deal with a pronounced difference between them.

Moreover, we can say that the whole system of cultural—and even—before that—biological development does not strive to erase differences, but to increase them. This can be easily shown, bearing in mind that the more complex the social structure, the more complex the individual set, the combinations of coding devices. Thus we come to a contradiction, which very naturally leads us to the conclusion that the transmission of a certain message is an ideal or, I would say, a polar case. As a trend, it is always present—in its pure form, apparently, it is almost never found. But as a trend, it has a countertendency, consisting in the fact that this mechanism is not considered as a passive transmitter, but as a device that generates a new message, a device within which the message shifts and acquires new informational properties. And then we have transmitter and receiver as two poles of a single working mechanism, and they work not only because they are the same in a certain respect, i.e., one mechanism, and in this sense some mutual understanding is possible, but also by the fact that they are different in another respect and represent different mechanisms. And their difference works just as well as their similarity. In fact, neither one nor the other appears in their pure form, but rather we find a gamut of oscillations between the transmission of a message, a strictly communicative act, and the creative consciousness of developing a new message.

All types of possible communicative acts fluctuate between these two tendencies, which brings us to the fact that the elementary cell for creative consciousness is the minimal bipolar system, which is distinguished by such a unity of mutually exclusive qualities.

In a sense, they are one mechanism, and what is very important, they are not only one mechanism; since this is consciousness, then the question of self-consciousness immediately arises—here is one of those mechanisms that takes on the function of representing the mechanism as a whole and is aware of itself as one thing. For example, when we say, “Some natural language,” then it will be easy to show later that this is a heterogeneous system, being a mixture of several systems; but it is very important that, at the same time, it is aware of itself as one language, and that this complex system is aware of itself as one, which ensures its internal circulation.

By the way, with regard to the role of self-awareness, how it plays out in different hemispheres, this occurred to me in the course of your talk. For a good example of a voice shift, remember in Bulgakov's “Theatrical Novel”—“I said in a low sonorous voice:—Well, you had a voice,” said Bombardo, “thin, squeaky, angry.” It is quite natural that he really worked with one hemisphere,

one dominant system, and was conscious of himself with the other. Thus, this system is defined as unified, and at the same time, it not only includes various semiotic formations, but it also includes developing linguistic untranslatability. That is, up to a certain threshold, the difference and the difficulty of translation are the source of the creative shift of messages—the fact that we do not have a simple automatic transformation of a text according to unambiguous algorithms, but instead an unpredictable transformation into a new message.

This kind of elementary cell, whether we call it a text, or a separate human personality, or some sort of semiotic structure of a larger plan, leads to various kinds of consequences. First, our understanding of the text according to the classical Saussurian dichotomy changes. I don't, God forbid, of course I don't want to cast a shadow in any way on the classic works of Ferdinand de Saussure, which we all stand upon. As Pushkin said, you shouldn't bite the breast of your wetnurse just because your teeth have grown out. But at the same time, of course, the time comes to reconsider essential things. In particular, the relationship between text and language. The classical scheme presents the text as a kind of materialization of a system. And it conceives what is significant in it as already present in a language. The text was, therefore, some kind of packaging, some box that conveyed the system of values <drawing>. Here the box was opened, the message was removed, and the container was thrown away.

And thus, the text was an active carrier of some existing structural content outside the text. This naturally follows from the idea that a text is a text in one language, that a text is a material expression of a language—a fixed expression of a language, a message limited in space and time, expressed in some units. But, probably, no one could ever see such a text, if you think about it. And we see other texts. We see texts that are material expressions, heterogeneous formations, decipherable in at least two languages. Most of our texts are deciphered in the system of visual, verbal and....there is no need to resort to cinema, but any text, even a simple verbal one, the most elementary, is therefore bilingual and represents <drawing> some kind of double bipolar generator.

The simplest example is a metaphor. And at the same time, there is no relationship of complete translatability between its different poles; they are put under mutual strain, and in this sense, we can say that it is not languages that create texts, but texts that create languages. First, some texts are given, which, as Titus Lucretius Carus believed, float about in space, like legs, arms, and heads, which then stick together. In general, of course, the question of which comes earlier and which comes later is, in general, an idle question, which shouldn't be raised. But if we formulate it in such a way that the text, apparently, is always richer than language, and it is at the level of the text that <drawing> we observe the elementary process of generation.

In a sense, the text knows more than the one who created it. Because it has a capacity for multiple interpretations. I mean now literary texts. But I believe that we can make such an extremely conscious, maximalist statement because I used to think that nonfiction texts are extreme expressions of some normal nonfiction texts, but now I think that nonfiction texts are a special case of fiction

texts. That is, that the productive, active, meaning-generating function of text communication is expressed most fully in literary texts, but is still inherent in all texts in general. In the same way as the function of passive transmission exists in literary texts, but it manifests itself to the extreme, probably in street alarm systems.

In addition, the system appears to us somewhat differently. It does not take on the form of a conjugated sum of separate, relatively autonomous, semiotic systems, such as different arts, different cultural formations, but rather is built; here <drawing> according to the principle of nesting dolls. Representing something whole and being at some level divisible into polar formations, it retains this principle, and as soon as we divide it according to some principle.... For example, according to the principle of prose/poetry, then each system will instantly be divided according to the same principle, etc. And it will depart, as in heraldic systems there is such an expression, *en abîme* (Fr.) “into the abyss” <drawing> imagine such a coat of arms, here, say, lilies, here is a hand with a sword, this is a tower, and here is this coat of arms, lilies, a hand with a sword, a tower, here is a coat of arms, lilies, a hand with a sword and a tower and so on—here is such a gap, which in fact is a given principle that already works through self-reproduction.¹

And we observe this in a number of extreme cultural cases, when, say, for example, the function of a word being a word can be attributed, on the one hand, to all texts ²and even the Universe, and on the other hand, it can be attributed not only to the phoneme, but also to the differential feature of the phoneme. And probably....as soon as we learn to distinguish something deeper in meaning, then the function can apply there as well. This, by the way, brings me very close to the idea, stated at the beginning, that in fact, it is not about such a rigid distinction between left-brain and right-brain thinking, but that thinking takes place here and there, and that these are in fact principles that we approximately designate, but it is very likely that they will also be capable of more subtle things, say, within each hemisphere. But here I do not dare to intrude into an area in which I absolutely do not understand anything.

And at least in the field of culture, apparently, this is so. A certain

¹ I remember this drawing: Yu. M. Lotman drew a shield divided into four quadrants; in the fourth (which Lotman calls a “gap”) the same shield was reproduced in a reduced form, and an even smaller copy of the previous one was placed in the fourth quadrant of this reduced shield. etc. Actually, Yu. M. Lotman speaks about the fractal self-organization of semiotic systems, predicting a phenomenon that was still completely unknown outside the narrow spheres of mathematics. We recall that the study of Francois Mandelbrot that gave him the name “The Fractal Geometry of Nature” was published in 1977. Compare this with his subsequent formulation of this idea: “Since all levels of the semiosphere—from the personality of a person or a separate text to global semiotic unities—represent, as it were, semiospheres nested into each other; each of them is both a participant in the dialogue (part of the semiosphere) and a dialogical space (the whole semiosphere)” (1984: 22).

² There is apparently an uncorrected typo in the typescript; printed: “*text*,” however, another reading is possible: the function of the word to be a word is attributed precisely to the text.

principle of difference has been set, a tendency has been set for the growth of these differences, for an increase in mutual untranslatability, and for the erasure of these differences, to work towards ultimate conductivity,¹ and both of these mechanisms, working in different directions, give all the diversity, both of different types of arts and different types of self-orientation, from the orientation of different cultures and personalities, well, roughly speaking, let's say, to left hemisphere and right hemisphere consciousness. In this regard, a very significant question arises, the question of contacts between these types of texts, consciousnesses, cultures or different things. Contact, which has always been thought of as something automatic.

Two personalities are given <figure>,² a language is given, and it is assumed that the contact after that is given, as it were. Let me draw a parallel. In her Ph.D. thesis, Elena Vladimirovna Dushechkina very interestingly showed how medieval literature does not raise the question that a word cannot be heard; if someone said it, then everyone must have heard it.³ If it is said somewhere, then everyone knows it. It is assumed that the contact itself is given almost automatically, or quite automatically. Apparently, in the light of these facts, ideas and all sorts of diverse scientific approximations, which in fact come from different directions, from very different scientific impulses, but in general converge on one thing; rather imagine the contact as something very dramatic, as Tyutchev said, "like a duel fatal," as something very dramatic and never completely satisfactory. Because the mechanism itself works according to its own definite tendency, and a fruitful tendency, one of two opposite fruitful tendencies, the difficulty of contacts. In this regard, for communications between these two systems, the concept of dialogue is more appropriate; again, I must say that the concept of dialogue also arises to a sufficient extent in different tendencies and from very different angles.

Let me remind you of the beginning of the 20s, even earlier, of the work of the philosopher [Martin] Buber, *I and Thou*.⁴ Now it largely gives the impression of philosophical journalism. But when we talk about the pioneering role of Bakhtin's works, then this is essentially international, such a context of very intense thought, the search for "THOU." Given that the concept of dialogue is conceived as...and again, it is very interesting that at certain cultural moments

¹ it is written in the typescript. Perhaps this is a typo, since it is more about "translatability." However, we can also understand *conductivity* as a newly introduced characteristic of a text. The situation is reminiscent of the idea, repeatedly used by Yu. M. Lotman, of extra-systemic elements of the text (noise, deformation, errors, typos) serving as a mechanism for the formation of new meanings.

² As far as I remember, a common communication scheme was drawn from linguistics textbooks: two heads exchanging clouds

³ This refers to the Ph.D. thesis of E.V. Dushechkina done at the Department of Russian Literature of the University of Tartu under the guidance of distinguished professor D. C. Likhachev. "The artistic function of the speech of another in the Kiev chronicle." The dissertation was defended in 1972, written in 1966-1969. As we see, this idea interested Yu. M. Lotman long before his interest in the mechanisms of the brain.

⁴ In the typescript: "'Apology of Thou' (question) Buber."

a model of the monologue as communication is put forward, and the image of culture and the type of personality and everything else are built accordingly; and in others, a model of dialogue is put forward.

So, without talking about different approaches to this, and different questions, I would like to draw your attention to the fact that dialogue—in the sense in which it is a dialogue, is almost always a conversation in different languages. But at the same time, oddly enough, this is a conversation in different languages with a presumption of interested mutual understanding and with a consistent orientation towards transmission and reception with interruptions.

Here, we have the question of pauses, and this is very important, at least for cultural researchers, because it brings us to another unexplained question. Starting with the creators of the philosophy of history, from Voltaire and his followers up to and including Hegel, we assume that history is a certain process of stages <drawing>, within which....or baroque, or something else, it is painted in some unified structural tones, then there is a breakdown....and some other <arises—S.Z.>. In fact, one has only to digress from this familiar model, since we can see that what we call a word is diffused over time. It does not coincide with different directions of human text formations; it sets out different overlapping sinusoids. For example, as a rule the development of a certain type of text formation in some types of activity does not coincide with the development of a similar type in other types of activity.

As a matter of fact, the mechanism works; not only the mechanism of unification, but also the mechanism of diversity inside it, which we can't always explain. And it is all the more inexplicable why at certain periods, say, culture identifies itself with cinema or with poetry, with the search for a homunculus or with alchemy, with the Crusades or something else. Such a self-building model chooses one trend and gives it the meaning of a general language. This question hangs in the air—why is this so. This, apparently, is due to the need for internal dialogues and the fact that these dialogues are accompanied by discrepancies and transitions to reception.

I will allow myself to refer to a very interesting work.... <blank; end of tape. Second side of the cassette>.... close to the old position of Rousseau.¹ The position that there is a language, a special language of communication between an infant and its mother. And Rousseau, a man who does not require measurement of his genius, and in particular, his significance for semiotics, Rousseau here very presciently pointed out a very interesting thing, that by the way, Lusson (?)² does not take into account that, not only does the child switch to the language of the mother, but also the mother switches to the language of the child, that the child

¹ Yu. M. Lotman highly appreciated Rousseau's ideas about the origin of language; see his review of them in (Lotman 1989).

² There is probably an error in typing. In an article published a year later (1983, 20), Lotman cites John Newson's research from *Dialogue and Development: Action, Gesture and Symbol: The Emergence of Language*. Ed. by A. Lock, London-New-York-San-Francisco, 1978, pp. 32-40.

masters the systems presented to it in dialogue, Luson (?) refers to very interesting works carried out in America—photographing the gestures of infants—which, in slow motion, turn out to be copies of the gestures of adults, which is not visible because of the speed of infant gestures and their immersion in chaotic, purely physiological movements; but at the same time, starting from four months, it already represents the acceptance of the mother's gestures. Moreover, he sees the matter as follows: any, as he believes, physiological activity of mammals is built like this <drawing on the board> with pauses, some peaks and pauses. This creates a material basis for the possibility, during this pause, to focus on the transmitting personality.

Here, so to speak, transmission takes place <drawing>, and here reception is possible. And this creates a mechanical basis for dialogue. Further, as he believes, the mother, talking with the child and all the time smiling and playing, and in every possible way contacting him <sic—S.Z.>, offers him meanings for his movements. And he accepts this language and begins to use his movements as having meaning.

But Rousseau rightly pointed out that, in this case, the mother gives up verbal human language. The scheme of communication is set, there is already a presumption of language. Here, by the way, here is something.... something that.... what we once talked about with Boris Andreevich <Uspensky> in connection with the controversy at the fifth school around the problems of Freudianism, that very often in the act of social communication there is someone, a language-giver, say, an adult who brings a huge language apparatus to a child who does not even have a need for it yet, who receives the apparatus before he can use it ¹.

This <occurs – S.Z.> in culture repeatedly. European culture received the antique apparatus about, well, 700 years before it could use this culture. Yes, probably, we still haven't used what we got somewhere, it's not clear from whom. But at least there is such a strong invasion, an invasion. And thus, such a strong dominant language is introduced with its own empty cells in concepts that are filled with something later, a ready-made scheme of communication.

But, apparently, in order for dialogue to take place /<drawing on the board> the opposite is also necessary, for example, the mother's refusal to communicate with the baby in verbal language and the transition to the language of exclamations. As Rousseau said, the language of gestures and smiles, which creates a generally different type of communication. Thus, we tend to diverge, and the mechanisms of dialogic connection, which are of exceptionally great importance, and in fact, each text is, I would say, a frozen dialogue, merely a grain that ought to sprout. As soon as it enters a communicative situation, it yields a dialogic structure.

From all that has been said, one more question, and I'm done. The question is related to this. Indeed, in the presence of bipolar, I repeat, it is not at all necessary that bipolar is minimal. I'm not talking about real physiology, but about an abstract possibility. And probably systems have.... i.e., in reality, they have in culture.... a tendency to rapidly increase, but most likely, according to a

¹ This refers to the article (Lotman 1974).

binary principle.... they can probably be ultimately reduced to binary oppositions, although perhaps this is a matter of our description.... perhaps, I don't know. But here's what's important; in this system, as I have already said, in the very nature of dialogue, some hypothetical dominance is implied.

So, if <drawing> a personality is formed.... a cultural personality.... maybe this cultural personality is called—the Italian Renaissance—is made up of such a system, then it determines itself by this <drawing>, and this, <drawing> it kind of gets rid of, as far as it's concerned, although in a real mechanism it is still active. But this creates very great difficulties in research, especially for us, who work not on living experimental material, but on texts.

We receive texts passed through this prism and deformed in accordance with the language of one system. Therefore, it is very easy for us to assume that only this is real and exists. It is no coincidence that as soon as we take some kind of cultural material, we are immediately faced with the fact that a huge number of <texts—S.Z.> are, as it were, not considered a text. What is not translated into this language, canonical for a given era, system, culture, genre, personality—all the same—these are different steps—it is, as it were, discarded. Although in a real process, it works.

But here's what's even more difficult. When we, already armed with distrust of the picture that self-description gives us.... we get an era, a personality, not a personality of a patient, which you can work on.... but, well, let's say, the personality of a writer as a system of his self-assessments, as the system of his self-expression, as the sum of the texts he creates, which includes his model of himself. We no longer trust this, we know that this is only a deformed and shifted truth, or a part of the truth, and we need to penetrate here <drawing on the board> and here we find ourselves in a completely hopeless situation, from which I still see no way out. We do not have the apparatus for this. We can only describe this <drawing> in terms of this <drawing>, which inevitably leads to a re-transformation and a shift. So, when we say that one or another <system—S.Z. >, here we say that the alchemical system is irrational. What does it mean? This means that it is not described in terms of rational philosophy. But this does not mean that it is not described in its own terms. But we can describe it only by those means by which it is not described, and as a result we obtain the squaring of the circle.

And now, a huge class of non-discrete, or semantically smeared (or I don't know what word <to use > here, because we can hardly study this material), these texts escape our attention, and so far, we have no apparatus. Naturally, when we use methods that are acceptable for discrete texts, we get the fact that everything is systemic. And I think that one of the most important tasks, what science can be about now.... Maybe all of us present will somehow think about it—this is an apparatus for describing what can hypothetically be called the right hemisphere consciousness, or the consciousness of some semantic spots. And this is the question that, I think, should now be one of the most urgent for us.

Thank you for your attention.

Balonov – Yuri Mikhailovich, this is ... and the language of psychoanalysis?

Lotman – Hmm, the language of psychoanalysis? You see, I cannot consider myself an expert in this field. But I believe that this is an example of how the material that is presented to us as the most diffuse, in fact, is the product of superstructuring. Here, let me explain.... A broadly working cultural model consists of, so to speak, structures of the organized.... (drawing on the blackboard), well, organized means, where is our left?

Balonov – Well, come on, the one on the left.

Lotman – Well....so to speak, from space and chaos. What is considered primary? It is natural to assume that chaos is primary, and space is secondary. But in the realm of culture, this is not the case. Culture creates its own chaos. It needs a reserve because, as a dynamic system, it needs a reserve of dynamics. And how does cultural chaos arise, say, for Tacitus? These are the Germans. What are the Germans? This is the anti-Roman myth. Who the Romans are, he knows very well. He knows them both in their manifestations, so to speak, and in their text, and in their language. And he creates such a mirror opposite, which he calls primitive, disorganized and elemental.

Twentieth century.... Yes, it's like this all the time <drawing>, first they are Europeans, and then Asia or Africa, then we are on Earth <drawing on the board>, and this will be outside the Earth. Or we are in the area of consciousness, but there <drawing> will be the subconscious. We construct our....at least, I am deeply convinced that in the form of the subconscious, created by Freud, to a large extent—the construction of the twentieth century. Excuse me—this is very risky and, perhaps, just wildly sounding for psychiatrists.... but, you see, because you read texts, you see experimental material, and I read these texts—I see a coincidence with philosophers, poets and numerous trends in culture that amount to the same thing. I'm not convinced that everything here is from experimental, scientific penetration into the right hemisphere, and not much of a culture's myth of non-culture. Let me make such an almost roguish statement.

Zolyan – Isn't the notion of non-discrete languages somehow a negative projection of what we know about semiotics.... just as Tacitus projected onto the Germans what he knew about the Romans....

Lotman – No, I would not like to agree with this; I think that perhaps this is an attempt to construct a semiotics of a contrasting type, which...well, for example.... Let me give you a small example: in connection with the first talk today, a very interesting question arises about the nature of such things as rhythm.

And in this regard, there are some things here that directly echo the material of the first talk, I will allow myself to give a very interesting example, with Tyutchev. Tyutchev was a poet and wit, a well-known wit. His wit was according to the principle of French wit, consisting in finding a play on words and concepts. At the same time, he was a poet and mastered metric systems, although he did not master them immediately, but with great difficulty; this can be seen from his children's poems. And in the course of his poetic activity, he allowed strange violations, about which we still cannot say whether they are arbitrary or involuntary. But when he had a paralysis, which was right-sided, since he did not lose his speech, he did not lose the ability to be interested in politics—his last

words were a question—after taking Holy Communion—a question about the success of the expedition in Khiva. He retained the ability to joke, but completely lost his sense of meter, and his poems show that he did not hear the meter, which is non-trivial, because, say, the crazy Batyushkov lost everything except the sense of meter....; Well, for Tyutchev, this directly repulsed him along with his right hemisphere, which in itself leads to some conclusions so simple that they cannot be commented on.

But what is interesting is that this variety of elementary cuts <drawing on the board> apparently do not always play the role of segments, and do not always generate discreteness, and sometimes, oddly enough, generate the opposite, generate some idea of the isomorphism <drawing> and the sameness of these pieces. This is how, let's say, in archaic thinking, the notion that every day, noon, morning, evening, midnight, week, month, year, life, century is one and the same. They are, *so to speak*, completely isomorphic, and precisely because they are divided, time is divided not according to meaning, not according to such syntactic formations, but according to an automatically working counter, such a *metronome* forms its syntagmatics according to the phrase system, but according to....<inaudible>, with the full conviction that the year and the day are one and the same, and this is reflected in all languages in such metaphors as “the morning of days,” “my stormy days at a cloudy sunset.”

We do not even bother explaining these metaphors, it is so natural for us to assume that an hour, a day, a year, a life.... we also say, “the evening of the world” or “the twilight of the gods,” and it is natural for us to consider that these are one and the same. Thus, such discreteness gives rise not to articulation at all, but to isomorphism. I think that it is completely wrong, it would be naive to assume that scientific thinking is possible only here <drawing> like if linear constructions push to cause – and – effect: before – after, then such constructions <drawing> pull towards the equally important scientific idea of isomorphism, which in the history of science is by no means a lesser engine. But meanwhile, in fact, between the ideas of isomorphism and the ideas of cause and effect there is a certain profound semiotic difference. I think that just as it is possible to construct a science-mythology, like ancient thinkers did, which is by no means less a science than post-Cartesian science, so it is possible to construct such a science.

Deglin. –_The isomorphism of the brain and science, this does not apply, or the isomorphism of the brain and culture as a whole, this does not apply to this mode of thinking, Yuri Mikhailovich?

Lotman: Here I can only.... you see, here we are entering such an area.... Naturally, with each construction of some scientific theory, the question always arises to what extent it belongs to the metalanguage of the creator. One can only say that as long as I believe in this, then what I say. I can't say anything else right now¹.

Translated by Jason van Boom and Elizaveta Podkamennaya.

¹ Because of the importance of this idea. we note that, in our opinion, Yu. M. Lotman very soon gives a positive answer to the question of V. L. Deglin about the isomorphism of the brain

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and culture, highlighting precisely the isomorphism of information processing mechanisms: "We can distinguish at least three classes of intellectual objects: the natural consciousness of a person (a separate human unit), the text (in the second sense), and culture as a collective intelligence. Structural and functional similarity can be established between all these objects. Structurally, all of them will be characterized by semiotic heterogeneity. The right and left hemispheres of the human brain, multilingual subtexts of the text, the fundamental polyglotism of culture (with bilingualism is the minimum model) form a single invariant model: an intellectual device consists of two (or more) integrated structures that model the outside reality in a fundamentally different way....But precisely because these images are not rationally translatable and their integration requires effort, they represent an important stage on the way to the emergence of the asymmetry of the cerebral hemispheres. The structure of other systems of sense formation is similar. The invariant of all these systems will be a bipolar structure, on one pole of which a generator of non-discrete texts is placed, and on the other pole of discrete ones. At the exit of the system, these texts are mixed, forming a single multi-layered text with diverse internal interweaving of mutually non-translatable codes. Passing any text through this system, we get an avalanche-like self-expansion of meanings. If we connect to such a device a block of new messages, which, in accordance with some rules, will be recognized as 'appropriate,' and 'a storage device designed to store such messages, we will get an invariant frame'" (Lotman 1981c, 16). Something else seems incomprehensible. Lotman came up with the idea of isomorphism between the brain and culture as early as 1977, directly pointing to a popular science article by Deglin: "We observe a striking isomorphism between culture, the mechanism of collective consciousness, and individual consciousness. We mean the fact of the fundamental asymmetry of the human brain—semiotic specification in the work of the left and right hemispheres," and the sources are given in the footnote: "Deglin V. 'Functional asymmetry is a unique feature of the human brain.' *Science and Life*. 1975, no. 1; Ivanov Vyach. V. 'On the prehistory of sign systems.' *Proceedings of the All-Union Symposium on Secondary Modeling Systems*. 1:5. Tartu, 1975; Ibid. *Essays on the history of semiotics in the USSR*. M., 1976. pp. 22–23; Milner P. *Physiological psychology*. Moscow, 1973; Jackson N. 'On the nature of the duality of the brain,' *Selected Writings*, Vol. II, London, 1932," (Lotman 1977), cit. by (Lotman 2000). Probably, both Deglin's question and Lotman's evasive answer are due to the fact that both of them considered the problem not clarified enough to bring up for public discussion.

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Essential quotes from Juri Lotman

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Universe of the mind

“The very fact that one and the same poem can be translated by different translators in many ways testifies to the fact that in place of a precise correspondence to text T, in this case there is a certain space. <...> Instead of a precise correspondence there is one of the possible interpretations, instead of a symmetrical transformation there is an asymmetrical one, instead of identity between the elements which compose T1, and T2, there is a conventional equivalence between them.” [p. 14]

“The text is not only the generator of new meanings, but also a condenser of cultural memory. A text has the capacity to preserve the memory of its previous contexts. Without this function, there could be no science of history, since the culture of preceding ages (and more broadly speaking, its picture of life) inevitably comes down to us in fragments.” [p. 18]

“Functionally speaking, a text is used as code and not message when it does not add to the information we already have, but when it transforms the self-understanding of the person who has engendered the text and when it transfers already existing messages into a new system of meanings.” [p. 30]

“The laws of construction of the artistic text are very largely the laws of the construction of culture as a whole. Hence culture itself can be treated both as the sum of the messages circulated by various addressers (for each of them the addressee is ‘another’, ‘s/he’), and as one message transmitted by the collective ‘I’ of humanity to itself.” [p. 33]

“Cultures, oriented to the message, are more mobile and dynamic. They have a tendency to increase the number of texts ad infinitum and they encourage a rapid increase in knowledge. <...> The reverse side of this type of culture

is the sharp division of society into transmitters and receivers, the rise of a psychological tendency to acquire truth in the form of pre-packaged information about other people's mental efforts, an increase in the social passivity of those who find themselves in the position of receivers of information." [p. 35]

"The trend towards mental consumerism is a dangerous aspect of the culture which is lopsidedly oriented towards the acquisition of information from outside." [p. 35]

"A pair of mutually non-juxtaposable signifying elements, between which, thanks to the context they share, a relationship of adequacy is established, form a semantic trope. Tropes are not, therefore, external ornaments, something applied to a thought from the outside — they constitute the essence of creative thinking, and their function extends beyond art. They are inherent in all creativity." [p.37]

"The transformation of the world of objects into the world of signs is founded on the ontological presupposition that it is possible to make replicas: the reflected image of a thing is cut off from its natural practical associations (space, context, intention, and so on), and can therefore be easily included in the modelling associations of the human consciousness." [p. 54]

"Communication with another person is only possible if there is some degree of common memory. However, a text addressed 'to everyone', i.e. to any addressee, is in principle different from a text which is addressed to one particular person known personally to the speaker." [p. 63]

"For the period of the reading, an author can make a reader as close as he or she wants. At the same time the reader does not stop being a person with a real relationship to the text, and the play between the reader's real pragmatics and that imposed by the author is what constitutes the special experience of the literary work." [p. 67]

"For a simple message-transmission to become a creative process a condition is that the semiotic structure of the text-receiver be more complex and be a *personality*." [p. 69]

"Text and readership as it were seek mutual understanding. They 'adapt' to each other. A text behaves like a partner in dialogue: it re-orders itself (as far as its supply of structural indeterminacy allows) in the image of the readership. And the reader responds likewise, using his or her informational flexibility for the restructuring which will draw him or her closer to the world of the text." [p. 80]

"A symbol is a profound coding mechanism, a special kind of 'textual gene'. But the fact that one and the same primary symbol can be developed into

different plots, and the actual process of this development is irreversible and unpredictable, proves that the creative process is asymmetrical.” [p. 101]

“...a symbol both in expression level and in content level is always a text, i.e. it has a single, self-contained meaning value and a clearly demarcated boundary which makes it possible to isolate it from the surrounding semiotic context.” [p. 103]

“The stable sets of symbols which recur diachronically throughout culture serve very largely as unifying mechanisms: by activating a culture’s memory of itself they prevent the culture from disintegrating into isolated chronological layers.” [p. 104]

“A symbol, then, is a kind of condenser of all the principles of sign-ness and at the same time goes beyond sign-ness. It is a mediator between different spheres of semiosis, and also between semiotic and non-semiotic reality. In equal measure it is a mediator between the synchrony of the text and the culture’s memory.” [p. 111]

“All participants in the communicative act must have some experience of communication, be familiar with semiosis. So, paradoxically, semiotic experience precedes the semiotic act.” [p. 123]

“The unit of semiosis, the smallest functioning mechanism, is not the separate language but the whole semiotic space of the culture in question. This is the space we term the *semiosphere*.” [p. 125]

“Translation is a primary mechanism of consciousness. To express something in another language is a way of understanding it.” [p. 127]

“Every culture begins by dividing the world into ‘its own’ internal space and ‘their’ external space. How this binary division is interpreted depends on the typology of the culture. But the actual division is one of the human cultural universals.” [p. 131]

“The asymmetry of the human body is the anthropological basis for its semioticization: the semiotics of right and /left are found just as universally in all human cultures as the opposition top and bottom. And the fundamental asymmetries of male and female, living and dead, are just as widespread.” [p. 133]

“The outside world, in which a human being is immersed in order to become culturally significant, is subject to semioticization, i.e. it is divided into the domain of objects which signify, symbolize, indicate something (have meaning), and objects which simply are themselves.” [p. 133]

“The notion of boundary is an ambivalent one: it both separates and unites. It is always the boundary of something and so belongs to both frontier cultures, <...> it is a filtering membrane which so transforms foreign texts that they become part of the semiosphere’s internal semiotics while still retaining their own characteristics.” [p. 136-137]

“Because the semiotic space is transected by numerous boundaries, each message that moves across it must be many times translated and transformed, and the process of generating new information thereby snowballs.” [p. 140]

“Since in reality no semiosphere is immersed in an amorphous, ‘wild’ space, but is in contact with other semiospheres which have their own organization (though from the point of view of the former they may seem unorganized) there is a constant exchange, a search for a common language, a koine, and of creolized semiotic systems come into being.” [p. 142]

“Discreteness, or the ability to issue information in portions, is the law of all dialogic systems. But on the structural level discreteness may be apparent when there are different degrees of intensity in the material realization of a continuity.” [p. 144]

“The function of myth as a central text-forming mechanism is to create a picture of the world, to establish identity between distant spheres.” [p. 152]

“The text stands between the event ‘as it happened’ and the historian, so that the scientific situation is radically altered. <...> The historian then has to act as decoder, and the fact is not a point of departure but the end-result of many labours. The historian creates facts by extracting non-textual reality from the text, and an event from a story about it.” [p. 217-218]

“The event itself may seem to the viewer (or participant) to be disorganized (chaotic) or to have an organization which is beyond the field of interpretation, or indeed to be an accumulation of several discrete structures. But when an event is retold by means of a language then it inevitably acquires a structural unity.” [p. 221-222]

“The history of a language is a typical mass and anonymous phenomenon, a process of *longue durée*. But the history of a literary language is a history of creativity, a process which is bound up with individual activity and which is highly unpredictable.” [p. 225]

“By definition every text has limits. But not all of these limits have a similar modelling weight. Some cultures and texts are oriented towards the beginning and give it semiotic significance, others are oriented towards the end.” [p. 237]

“Writing is a form of memorizing. Just as the individual mind has its own memorizing mechanisms, so the collective mind, which has to record what is held in common, creates its own mechanisms.” [p. 246]

“A literate culture tends to regard the world created by God or Nature as a text, and strives to read the message contained in it. Meaning then which is to be found in the written text, whether sacred or scientific, is extrapolated from the text onto the landscape.” [p. 252]

“Modern science from nuclear physics to linguistics sees the scientist as inside the world being described and as a part of that world. But the object and the observer are as a rule described in different languages, and consequently the *problem of translation* is a universal scientific task.” [p. 269]

“Just as different prognoses of the future make up an inevitable part of the universum of culture, so culture cannot do without ‘prognoses of the past’.” [p. 272]

Culture and Explosion

“The fundamental questions relating to the description of any semiotic system are, firstly, its relation to the extra-system, to the world which lies beyond its borders and, secondly, its static and dynamic relations. The latter question could be formulated thus: how can a system develop and yet remain true to itself? Well, both these questions are of the most radical and the most complex type.” [p.1]

“The idea of the possibility for a single ideal language to serve as an optimal mechanism for the representation of reality is an illusion. A minimally functional structure requires the presence of at least two languages and their incapacity, each independently of the other, to embrace the world external to each of them. This incapacity is not a deficiency, but rather a condition of existence, as it dictates the necessity of the other (another person, another language, another culture).” [p. 2]

“The relationship between multiplicity and unity is a fundamental characteristic of culture. It is here that logical and historical reality diverges: logical reality constructs a conventional model of an abstraction, introducing a unique situation, which must reproduce an ideal unit.” [p. 3]

“Different forms of contact – where normal lingual communication is situated in one of the poles and artistic language in the other – represent displacements from a neutral central point both towards the facilitation of

understanding and towards its opposite. But the absolute victory of any of these poles is theoretically impossible and, in practical terms, fatal.” [p. 6]

“Gradual processes represent a powerful force of progress. <...> The greatest scientific ideas have, in a certain sense, an affinity with art: insofar as their origins are like an explosion. However, the technical realization of new ideas develops according to the laws of gradual dynamics. Therefore, scientific ideas may be ill-timed.” [p. 7]

“Culture, whilst it is a complex whole, is created from elements which develop at different rates, so that any one of its synchronic sections reveals the simultaneous presence of these different stages. Explosions in some layers may be combined with gradual development in others. This, however, does not preclude the interdependence of these layers.” [p.12]

“Both gradual and explosive processes play equally important roles in a structure which operates synchronically: some ensure innovation, others succession. In the self-appraisal of contemporaries, these tendencies are regarded as hostile and the battle between them is construed as a battle to the death. In reality, these represent two parts of a unified, integrated mechanism and its synchronic structure, and the aggression of one does not subdue but, rather, stimulates the development of the opposite tendency.” [p.12]

“Facing the future, the audience is immersed in an array of possibilities, which have not yet met with potential selection. The uncertainty of the future allows significance to be assigned to everything.” [p.13]

“The historical process can be compared to an experiment. However, this is not the kind of experiment that the physics teacher demonstrates to his audience, where he knows the exact results in advance. This is the kind of experiment where the scientist puts himself to the test so as to discover those laws which are, as yet, completely unknown to him” [p.14]

“Semiotic space appears before us as the multi-layered intersection of various texts, which are woven together in a specific layer actualized by complex internal relationships and variable degrees of translatability and spaces of untranslatability. The layer of “reality” is located underneath this textual layer – the kind of reality that is actualized by a multiplicity of languages and has a hierarchical relationship with them. Together, both these layers constitute the semiotics of culture. That reality which is external to the boundaries of language lies beyond the limits of the semiotics of culture” [p.23-24]

“Cyclical reiteration is a law of biological existence; the animal world (and the world of man as part of this world) is subordinate to it. However, man is not

fully submerged in this world: as a “thinking reed” – he constantly finds himself at odds with the basic laws of his surroundings.” [p.28]

“Perhaps the sharpest manifestation of human nature is in the use of proper names and, linked to this, the isolation of individuality, the uniqueness of the individual personality as foundational values for “other” and “others”; “I” and “other” represent two sides of the unified act of self-consciousness and one is impossible without the other.” [p.31]

“The history of the culture of any population may be examined from two points of view: firstly, as an immanent development; secondly, as the result of a variety of external influences. Both these processes are closely intertwined and their separation is only possible in the modality of scientific abstraction. <...> any intersection of systems sharply increases the unpredictability of future movements.” [p. 65]

“The semiotic nature of the artistic text is fundamentally dualistic: on the one hand, the text simulates reality, suggesting it has an existence independent of its author, to be a thing amongst the things of the real world. On the other, it constantly reminds us that it is someone’s creation and that it means something.” [p. 73]

“Culture as a whole may be considered as a text. However, it is exceptionally important to emphasise that this is a complex text, which consists of a hierarchy of “texts within the texts” and which, moreover, generates a complex network of texts.” [p. 77]

“Many systems encounter others and in the midst of flight change their appearance and their orbits. Semiological space is filled with the freely moving fragments of a variety of structures which, however, store stably within themselves a memory of the whole which, falling into a strange environment, can suddenly and vigorously restore themselves.” [p. 114]

“[The artistic text] forces us to experience any space as the space of proper nouns. We oscillate between the subjective world, which is personally familiar to us, and its antithesis. In the artistic world, the “alien” is always our “own” but at the same time our “own” is also always “alien.” [p. 118]

“The moment of explosion is the moment of unpredictability. Unpredictability should not, however, be understood as constituting a series of unlimited or undefined possibilities for movement from one state to another. Each moment of explosion has its own collection of equally probable possibilities of movement into a sequential state beyond the limits of which lie only those changes which are flagrantly impossible.” [p. 123]

“When we look into the past, reality acquires the status of fact and we are inclined to see it as the only possible actualization. Unrealized possibilities are transformed into possibilities which could not be actualized. They acquire an ephemeral character.” [p.125-126]

“Thus, an “external” culture in order to enter into our world must cease to be “external” to it. It must find for itself a name and a place in the language of the culture into which it seeks to insert itself. <...> The process of renaming does not take place without leaving a trace of that content which has received the new name.” [p. 133]

“The randomness of individual human fates and the interlacing of historical events, which occur on many different levels, populate the world of culture with unpredictable collisions. The harmonious picture sketched out by the researcher of a single genre or an individual closed historical system is an illusion.” [p. 134]

“The space of proper names is the space of explosion. It is no accident that historically explosive epochs push “great people” to the surface, i.e., they actualize the world of proper names.” [p. 136]

“The structure of the “I” is one of the basic indices of culture. “I” as a pronoun is much simpler in structure than “I” as a proper name. The latter is not a welldefined linguistic sign.” [p. 147]

“The genius of art, in general, is a mental experimentation, which allows us to test inviolability of the various structures of the world.” [p. 151]

“In ternary social structures even the most powerful and deep explosions are not sufficient to encompass the entirety of the complex richness of social layers. The core structure can survive an explosion so powerful and catastrophic that its echo can be heard through all the levels of culture.” [p. 166]

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JURI LOTMAN CENTENARY DEBATES

In METHOD January 2022 started with debates on the content, main approaches and principal outlooks of Juri Lotman jubilee volume of our Yearbook. Fairly pragmatic discussions on editorial priorities immediately turned into a far more essential consideration of what may be called *Lotmanean momentum* – the driving force that motivated Lotman’s work, that now maintains present traditions of fellow semioticians and opens up prospects to future efforts of new generations of scholars.

We publish excerpts from those debates and hope they may serve as a kind of introduction to the current issue of METHOD.

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Mikhail Ilyin. I have invited you to discuss editorial priorities of our Yearbook and its quarterlies. It is already agreed that this year we add Juri Lotman’s name to our traditional pattern of the Yearbook’s title “In the footsteps of ...”. After consulting some of colleagues I suggest the following title “In the footsteps of *“In the footsteps of Juri Lotman: searching for meanings”*”.

I also suggest focusing our first electronic quarterly on *Lotmanean momentum* or on the drive that led to creation of the Tartu – Moscow comprehensive school and subsequent developments.

The second quarterly may target or aim at semiotic universals relevant to the entire semiosphere. The idea was introduced by Lotman, but neither he, nor his followers ever tried to develop systematic nomenclature either of the semiosphere, or of a relevant all-encompassing semiotics. Personally, I would advocate for prioritizing logonomy or more specifically logonomic systems and signs.

The third quarterly may pursue emergence of meanings. Lotman always stressed respective effects in his analysis of texts and contexts but never had a chance to properly develop a corresponding theory. To my mind the current research of languaging very successfully fills the gap.

As for the last quarterly I would advocate for exploring two interrelated topics – semiotics of evolution and evolution of semiotics. They would link Lotmanean problematique with our own priorities.

Bob Hodge: I have a basic question. The Centenary is a fact but what meanings are important for this circle to project around that fact? What do you want to do? What opportunity do you see arising from the Centenary?

Suren Zolyan: To answer this question you have to bear in mind that we are just one and fairly small circle. Much broader range of people and for quite a while is already exploring the centenary. At the end of February, we had a great congress in Tartu and Tallinn. Its programme was very vast and huge with a lot of different subjects. So, I think we should concentrate on ideas which remain uncovered. To my mind it may be social semiotics. I suggest we concentrate on that domain but particularly on its methodology. I can recall study of mimics. It was one of the greatest ideas of Yuri Lotman. He developed it in his last works. But till now we have not got the proper understanding of it.

I also have a practical proposal. There are very important and valuable documents and materials that are not published yet. I intend to publish in my journal "Slovo.ru" a transcript of Lotman's seminar of 1981. Probably we in METHOD can find a way to draw attention to this publication of a broader circle of readers.

At the seminar Lotman gave me a very elaborate answer to a very straightforward question. The question was on the possibility of correlating symbolic and iconic, discrete, and holistic research. For Lotman there were two types of semiotics. The first one was discrete and linear, but at the seminar he spoke it was mainly about the other type of semiotics. The topic was left and right hemispheres of the brain. Our linguistics and semiotics at that time was fixated on left hemisphere mechanism. But Lotman mainly centered on another type of semiotics based on the right hemisphere inferring. I asked him about the idea to construct a kind of anti-semiotics. It was a short question, but Lotman gave quite a detailed answer. In fact, his answer was addressing a far more fundamental issue of interaction of heterogenous codes. Each text is a production of two, at least two or more codes. They should be heterogenous, e.g. one should be based on discrete and the second on spatial modalism of semiotic space. I would like to discuss this idea with my colleagues, but at this moment I don't see this idea as the focus of the congress. I suggest we concentrate on his last works, in some respect his unfinished works.

Bob Hodge: I find this very interesting and very productive. But I hope you are not saying that you don't want to include this because I think this is an important theme connected with Lotman's contributions to a problem in semiotics, developing a coherent set of signs, and pivoting around icons and analog signs, versus digital. There is an unresolved battle going on outside semiotics, while semioticians have no rationale for saying what the topology of signs should be. I see Lotman's contribution to typology of signs to be the very necessary connection to engage with contemporary debates on the analogue - digital division.

The last point is something I want to have in mind when we look at topics. How can a given topic connect with big important debates, attracting people from a whole spectrum, to give them a potential interest in, what we say, is Lotman. To me this topic meets all the criteria I think we need to have in mind. If I could just ask – what is this for? Who is it for? Does Lotman need to be sold for Russian audience as a great semiotician? I see that question as a safe choice: he is a great thinker.

I see why the purpose. There is a very large outside world which had some ideas about Lotman which exists at a center of ready connections and I want to see why and how he might be important. What are the big questions on the international scene? Each proposal seems to be connecting analyses of Lotman, discussing the values of Lotman. Probably most of the time our analyses of Lotman will have to acknowledge that he hadn't worked it all out. Rather, he provides a basis for exploring issues. Not a kind of a Nostradamus who wrote it all down in 1600. A living Lotman has got to be drawing on the ideas from his time but also connecting in surprising and important ways to current issues. To sum up, great work Suren, and I hope you will put together a text on this theme.

Ivan Fomin: I believe that there are two main ways, how we can relate to Lotman. One interesting thing to do is to relay the Lotmanian production of semiotics in particular the social semiotics. Another possibility is to consider some topics that were of the margins of Lotman's own interest and were not properly developed by him. In retrospect how Bob put it to make this kind of a living and develop. I think we should keep in mind that Lotman's role was important. He used semiotics to connect people with different interests.

We should focus on this role of Lotman and use it as a platform to speak about other issues that are directly connected with this focal interest of Lotman himself. Take, though, a broader view of this on semiotics and not just on Lotman himself. I think we should keep in mind the question of what is better to say in English and what is better to say in Russian. It is important because the demands for Lotman of the Russian-speaking audience and of the English-speaking one are different. We don't have to sell Lotman to Russian-speaking audience but there is an issue of Lotman that is stable and fixed and people will just prefer Lotman but it may be a less dynamic way to develop an introduction.

The other thing is what we can say and should say about Lotman in English and I think maybe some things are better said in English if we want to build the bridges in the many editions about Lotman. We may have to use some other language too.

Valery Demiankov: I suggest considering the role of Lotman as a commenter on Pushkin other Russian classics. He started working on theory problems in order to better understand how to comment these works and what flaws may be seen in any systems existing so far when we try to explain why these empirical data conform or do not conform to these theories. That is why his role in Russian culture in propagating is big. I would like to stress that his theoretical views do not always conform with the theoretical climate in Russia or the Soviet Union or anywhere in the world. And also with his efforts to explain why the Soviet scholarship was properly or poorly understood under certain circumstances. Like every pathology this point may bring us insights into the theoretical theme itself.

Suren Zolyan: Thank you, Valery. That was a very interesting prospective of Lotman as a scientist. As a historian of Russian science his comment sees all the true interpretation. In his theoretical work he insists on correct interpretation

and on the dynamics and value of non-understanding. And that non-understanding provides new interpretation. So, it was very interesting how it's possible to combine Lotman as a historian and Lotman as a theoretician.

Mikhail Ilyin: Let me again discuss the form of our work and how we are going to present it. Once again, what interests me first of all is the entire METHOD – not just the Yearbook but also its four quarterly editions. Of course, they are interconnected. I am interested in the form, how we shape it, make it interesting, attractive, and functional. There are already some interesting ideas being expressed here and I think they are valid and fresh. Of course, it is promising to concentrate on the semiosphere and text studies. It is clearly Lotmanian turn. But we should not overlook social semiotics, logonomic systems, multimodality etc. We also have evolution and languaging there. So, it all looks very well framed already so what I suggest doing is a very simple thing. We will have a series of discussions and we will see how all our bright ideas could be fit in this frame. Just to give an example. Valery has introduced the educational role, or functionality of Juri Lotman. He interpreted classical text as part of a bigger entity, endless entity of semiosphere of national and world cultures. There is a lot we can play around. This whole idea of text and culture could be linked to series of writings by Juri Lotman on Pushkin poetry of the 19th century in this regard and other things.

Social semiotics with multimodality and logonomics easily fit into this design. How to use different modes and different quote-unquote “texts”? Typical of those modes to the whole to the integral result, that's a big issue. And would logonomic systems play any role in this integration? I suggest that we try to use some former things related to the form of our presentation to interrelate our ideas. I don't think we have to plan everything in detail at this stage particularly content wise but I suggest we concentrate on how we should organize it. I suggest we have a couple of discussions on each of the quarterly editions of METHOD. At least to start with those two, on centenary and logonomic systems. I do not think we need to compete with all those people making big conferences. We will not be able to have a panoramic view and full fledged evaluation of what we have done and, particularly, to research into his actual heritage.

It looks like we already have quite a vast agenda. It is the agenda not only for the entire year 2022 but also for our debates now, on the eve of the actual centenary on February 28th 2022. METHOD is to commemorate Juri Lotman during the whole year. We have four quarterlies and the Yearbook itself. So, there are at least 5 publication events that can be coupled with some network events. This alone makes it about a dozen options through the year. So, it's a continuous thing. But I suggest that we quickly go through the agenda in a series of 2-3 debates before the end of February. Let us have our next debate at the very beginning of February.

Bob Hodge: As semioticians shouldn't we focus only on the meanings we can construct on this date, the 28th? I am just channeling Lotman now, he speaks through me and he's saying to me, “Hey guys, you are just dispersing me over the year, aren't I meant to be the centre of this?”. Initially I thought we were trying to make this unreasonable deadline. So, I was cautious about that but also

excited. I would like to put a case for thinking how this group could be a part of a commemoration. If it can't that is another matter, but the idea is that it takes place in time and space. It is possible that we think that this is not going to attract anyone. That we are having a celebration of Lotman on our own. I also think he is an important figure, but that importance only becomes a source of living force if people make it come alive by having a debate, which people know about and participate in, at very short notice.... That presentation will flare into life at the designated moment. Obviously, the written format will take longer to get out.

Anyway, the question in my role as the incarnation of Lotman is: "What are you guys doing with me?"

Ivan Fomin: Well, I guess we should do something on the 28th. I agree with Bob that the 28th should be celebrated and focused on but we don't have to make this the only topic of our debates. We have to cover a number of other essential issues.

Mikhail Ilyin: I'd like to support what Ivan has said. By the February 28th we should be more or less clear about what we are doing throughout the entire year. Another important consideration is a very practical one. On February 28th there will be celebrations in Tartu.

Suren Zolyan: Yes, on February 28th in Tartu, we shall have a small meeting at the cemetery. On the previous days there are conferences in Tallinn and Tartu. I'll sent you the program of all those events. Please, take it into consideration.

Mikhail Ilyin: What is important is that the end of February is not the right time for organising a debate, we should do it slightly earlier and publish it, this is possible. Because there will be events and we could publish it. And we could publish it later in the printed form in our additions. Also mentioning that this was somehow related to the date. No problem.

We still need some time that is why I suggested the beginning of February for the first discussion. Probably we will need the second one, say, in the middle of February. Just as an example, we have a first discussion on the 1st or 4th of February then we decide whether we need a continuation, so we have a continuation, say, in 2 weeks' time on the 18th of February and then we have a transcript, we edit it with my support then publish it on the 28th. We may not be able to publish it on the 28th of February. So, we would publish it in a week, two weeks or three weeks after. No big harm.

Bob Hodge: I am not thinking of risking doing a bad job by rushing for this day. What I am talking about is a plan which is of more than one level, with more than one target, so that we can realistically do one more rapid thing and do it properly while planning for something which may take, like, a year. My understanding of the rhythm of written work is that we couldn't realistically have an issue on Lotman from this minute now until we publish the first issue. That is going to take these exhausting 6 months.

Mikhail Ilyin: Yes sure, the whole issue is a later thing, what I was thinking about when I mentioned publishing, I did not mean the issue, I meant the transcript of the debate. So not to publish the transcript of the debate in its raw form but in an edited form.

Bob Hodge: I personally would like to plan what I would like to say within this framework, bearing in mind what has been said. I think it would be more efficient if I weren't mediated through you or through anyone. For myself, the idea that most excites me is "extensions of a semiosphere". I know it's a big idea and I have been debating with myself, whether we should avoid big ideas because they are so obvious. But I sort of think that if we can't say new and interesting things about the big ideas then we have failed Lotman.

Mikhail Ilyin: Okay, good, good and then I wonder if anybody has second thoughts to suggest something additional to what has already been put on the table. Just send it to me or discuss within this group or whatever method you would prefer.

Ivan Fomin: One thing I want to add now is that there is another topic that is the discussion of logonomic system. Actually, it's a not a separate topic. It can be a part of the same discussion. But it can be a separate discussion as well.

Mikhail Ilyin: We can make a linkage and launch an additional debate and, thus, logonomic system would also be related. There will be one common thing which is semiosphere. But with logonomic systems we all could concentrate on social semiotics and particularly multi-modality which could be a good option as we would have too many topics in one meeting. This could be a bit confusing for the debaters so let us be open for the possibility of two tracks.

Bob Hodge: What are your thoughts on the overall nature of the debate? For instance, how long would you like each person to speak?

Mikhail Ilyin: I don't think we should make a full fledged presentation which are equivalent to an article, something like an extended summary of what you are going to be talking about or you could explore. You have a topic; you have an idea, and you can make an extended summary of your ideas because it's an initial decision.

Valery Demyankov: A couple of raw ideas will do too?

Mikhail Ilyin: Yes, a couple of bright raw ideas, a couple of bright silly questions [laughter]. Personally, I am going to ask silly questions, no doubt. Only one limitation. As Bob suggested, we should not fail Lotman.

The Second Centenary Debate of February 2nd.

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Mikhail Ilyin: We start now our second centenary debate. The first to speak is Valery Demyankov. The floor is yours.

Valery Demyankov: Thank you. What I am going to present here is not quite a paper but rather an annotation or a sketch of a future project.

Juri Lotman, for an average reader of Russian literature was, first and foremost, a serious author of interesting and insightful comment on Pushkin's texts. His hermeneutic talent made it possible both for schoolchildren and for adult teachers to understand actual, sometimes unexpected, senses of classical Russian literary texts which otherwise seemed hermetic. Lotman's comment is especially useful since there is no other way to see how the everyday life of the 'classical Russian world' looked like.

As it's usual in philology, Lotman's literary-semiotic theorizing roots in this philologically founded applied hermeneutics, stimulated Lotman himself and his disciples to look for explanations and generalizations concerning discourse production and interpretation.

Such interpretive practice does not only presuppose semiotics of verbal signs, but it also presupposes a broader anthropocentric attitude: it does not suffice to explore properties of sign systems in themselves, in vacuum, but one should also look at this system and its parts on behalf of humans using them. This means giving up the strictly structuralist point of view on language, the structuralism to any price proclaimed in the 1970s evolves and transforms into an anthropocentric approach.

This, not purely structuralist, 'human' perspective consists in finding out what and how verbal and non-verbal signs direct human interpretation of discourse and human behavior as a whole. Reconstructing the cultural climate of the bygone days, scholars also take into consideration accessible cultural phenomena. Arguing for this or that solution in their cultural reconstruction, they rely both on universal and on culture-specific postulates, previously discovered in their cultural research, in their cultural archaeology. Such widening of philological empirical horizons makes it necessary to look at non-linguistic

elements as no less relevant and pertinent parameters of communication. That is, visual arts, everyday-life rites, even hair color may play a crucial role in phenomena explanation, especially when discourse contains non-literary figures of speech, such as metaphors, empathy, and direct and indirect perspective in writings by Boris Uspensky, Vladimir Toporov, Vyacheslav Ivanov. Taking into account these and other non-linguistic cultural regularities in the discourse, interpretation converts these cultural objects into linguistic ones: interpreters assign them significance in the framework of a cultural discourse interpretation. Citing and ‘intertextuality’ in general are instances of signs of practically infinite length constructed of discourses.

That is, explaining figurative sense is another important task of culturally-based discourse interpretations. Metaphors in discourse may grow obsolete and incomprehensible for new generations of native speakers, let alone for non-native speakers. A corpus-statistical investigation of some English and Russian lexical items such as ‘prejudice’, ‘possibility’, ‘probability’, etc. is an important heuristic means for describing variable relevance of different parts of the frame of interpretation in the ways people talk about sociologically relevant features of cognitive and emotional involvement. Such involvement aiming at epistemic solidarity resembles epidemic spread. The bulk of prejudices ever observed in the epistemic history supplies cultural and cognitive archaeologists with additional empirical materials for studying epistemic evolution in the cultural context of the mankind.

Explaining the ways contemporaries of Pushkin and later generations understood his writings, we observe people interpreting signs. This perspective may be termed meta-human interpretation. Observing Lotman himself making guesses as to how meta-human interpretation functions, we have to do with meta-meta-human interpretation, and so on.

Thank you.

Mikhail Ilyin: Thank you, Valery.

Ivan Fomin, could you continue?

Ivan Fomin: Thank you. What I want to focus on, is the idea behind Lotman’s project of “cultural semiotics”, and relate it to the project of social semiotics. So, usually, when we discuss the Lotmanean tradition of semiotics, it is labeled as “cultural semiotics” (or “semiotics of culture”). But what does it mean? And what is the meaning of the distinction between “social” semiotics and “cultural” semiotics? Is there a way to use this distinction productively?

I guess that there can be different approaches to how we deal with this issue. The first possible solution will probably be to say that the “cultural” and the “social” are the same thing, so these are merely two different labels for the same subject and the same discipline. As far as I understand, this is how M.A.K. Halliday saw it, we often see Halliday talking about “socio-cultural” phenomena, not distinguishing the “social” and the “cultural” in them. So, this is the first possible way to deal with this social-cultural dichotomy.

The second way to perceive this idea of cultural semiotics is to say that there is a distinct semiotics perspective that is inherent in cultural semiotics and it is not

identical to other semiotic traditions. I guess what can be useful here is to contrast the focus on the ideology that is more inherent in social semiotics and the focus on culture which is inherent in Lotman's semiotics. If we explore how ideology is seen in social semiotics and how culture is seen in the semiotics of culture, we can notice some similarities, as both concepts capture some stable semiotic structure, some rules of communication, some socially devised constants.

However, culture is not identical to ideology in the Lotmanean tradition. Lotman does not reduce culture to ideological constructs and does not focus his "cultural semiotic" studies on the analysis of ideological systems and relations of power. What he often focuses on are the processes of translation and understanding. So, I would say that the Lotmanean tradition explores the enabling function of stable semiotic structures instead of criticizing the relations of power behind them (as a Social Semiotics often does). So, this is the second way to see this cultural-social divide.

Finally, we can also say that social semiotics is a part of cultural semiotics. As Suren Zolyan (who unfortunately was unable to join us today) has shown, Lotman himself seems to refer to "social semiotic" this way, as an aspect of semiotics of culture.

So, if we develop this approach what is the meaning of this sociosemiotic aspect of cultural semiotics? I suppose that one of the ways to think about it is to say that "social semiotics" can be seen as something similar to interpersonal (in Halliday's sense) function of semiosis. Alternatively, we can use the label "social semiotics" in order to refer to the semiotics of logonomic systems (i.e. systems of constraints of a special kind, the ones that work on intersubjective level and thus make *social* semiosis possible).

Certainly, there can be more ways to approach this distinction of cultural semiotics and social semiotics, but I believe these three can serve as a good starting point to begin the conversation about how Lotman's heritage of "cultural semiotics" fits into a broader field of different kinds of semiotics or aspects of semiosis.

Mikhail Ilyin: Thank you, Ivan.

I apologize for the misuse of my role of a chairman and give the floor to myself.

And I would like to start with confession. When I first read the book on culture and explosion a while ago (probably in 1992 or 1993 at the latest), I overlooked two fundamental ideas that are resonant with my current research interests. Lotmanean notion of explosion is often interpreted as a revolutionary development or something like Schumpeter's 'gale of creative destruction' (Schumpeter, 1942, p. 81ff). True. Even lexically the notions are similar, but still different. While Lotman uses the word *explosion* ("взрыв", [vzryv]), Schumpeter prefers gale. It is a natural meteorological phenomenon. According to the Beaufort scale, the gale refers to the grade 8. So, it is the strongest wind with dangerous gusts, but not reaching the storm gradation of 9 or more.

Schumpeter contrasts the gale of creative destruction with a lull, "It (organic process of industrial mutation – cf. p. 83) must be seen in its role in the

perennial gale of creative destruction; it cannot be understood irrespective of it or, in fact, on the hypothesis that there is a perennial lull” (Schumpeter, 1942, p. 84). Lotman use no similar organic contrasts explicitly but for an early post-Soviet reader this contrast was easily associated with stagnation (“застой”, [zastoy]).

Anyway, my interpretation of both Lotman and Schumpeter (I read both books about the same time in early 1990s) was quite narrow and inhibited by instantaneous associations, mainly political, like stagnation and breakthrough to new thinking. Probably, Lotman was also motivated by similar kinds of connotations at the time of writing his book. So, I overlooked far more substantial Lotmanian stance in the first couple of sentences of the book. Lotman formulates two key problems in that couple of sentences. I shall read it out in Russian first and then translate it: «Коренными вопросами всякой семиотической системы являются, во-первых, отношение к вне-системе, к миру, лежащему за ее пределами, и, во-вторых, отношение статики к динамике. Последний вопрос можно было бы сформулировать так: каким образом система, оставаясь собой, может развиваться. Оба эти вопроса принадлежат к наиболее коренным и одновременно наиболее сложным» (Лотман, Культура и взрыв, 1992, с. 7).

Here is my translation: “The fundamental questions of any semiotic system are, firstly, the relation of the system to its outside or out-of-the-system (“вне-системе”, literally “out-system”), to the world lying outside it, and, secondly, the relation of statics to dynamics. The last question could be formulated as follows: how the system can develop, remaining itself. Both questions belong to the most fundamental and at the same time the most complex ones”. It differs slightly from the one published in 2009 (Lotman, 2009, p.1).

This is a citation from the book on page 7 in the publication of 1992, but it is the first page of the text. And these are the very first three sentences of the entire book. They are very important.

And those three sentences are important not just for this specific book on culture and explosion and not only for Lotman’s work. I think they are central to scientific investigation as such. They are, as Lotman puts it, “Most fundamental and at the same time the most complex ones for all of us”. So, I would like to address those problems in my later communications. Probably I shall speak on each separately and very briefly to show that they are semiotically and methodologically essential.

At this juncture I stop and pass the floor to Bob Hodge.

Bob Hodge: Thank you, I feel very much like continuing your case, Misha. Unfortunately, not in Russian words, but you read them beautifully and I assume that the English translation is accurate.

I wanted to enter a difficult relationship with or raise the possibility of a different relationship with Lotman. The idea of intervention as an explosion in his terms. That means, as I understand, it’s an intervention that may leave lots of cherished bits of Lotman’s idea scattered under the rubble of the roof that is being blown off. However, I think that is what he asks from us, so I suggest that the shading of the explosion is a strong word shown in Russian and in English.

It is inevitably destructive and connects with revolutions so extreme that the whole infrastructure of ideas is toned down and the hope is something new will be out in its place. As I read the book, I see a much more peaceful program. I can't remember any reference to the guns on the street or stringing up rival semioticians or something like that, he is a cool intellectual. We are trying to be uncool by going into exactly the point of intersection that isn't.

My proposal is through multi-scalar analysis, something I explained in my account of "social semiotics complex world". What I am proposing in the talk is that multi-scalar theory is as important and [inaudible] in both semiotics and writing fields as in physical fields. And there is a great deal being understood recently about this topic in both fields, which I think semiotics can draw on. I see the connection of his theme with semiotics withstanding traditions of interesting species with hypothetic structures and they are multi-scalar structures. Theories of level and legal index, that have to do with multi-scalar forms from the world of physics especially interested in the fractal. Fractal is a device that produces infinite scaled structures, microscopically small beyond the reach of human senses. In science, there is a scene of heuristic device that is understood the following way: when you apply fractal analysis, say, to the common one, they follow a fractal series up to a certain point when you reach a leaf or part of a leaf you finally find things to further develop. These structures reach the limits of reality. However, until they reach those limits, they have been marvelously heuristic, a beautiful instrument of discovery.

What I want to do with Lotman is to say that exactly that prohibition is fundamental to Lotman, fundamental to semiotics as well, and I think the idea of an absolute boundary between internal, or inside-the-system and external as he puts it, the same discovery has a lone history. In western thought that is well known as Cartesian Split. I think Saussure is a powerful entry point of his idea.

In a way, there is too many semiotics, and, in this respect, I will say that Lotman simply saw some diminish and retransmit this extreme damage. I am going to explore the extent to which it's possible to look at key statements by Lotman and instead of the taken for granted assumption there are these boundaries to try out heuristically the possibility of semiotics that those boundaries did not exist.

So, one point I found interesting, was his definition in the English book "The Universe of the Mind". In the earlier version he defines the semiosphere in strictly limited semiotic terms (whether "as ...", or "in ... terms"). First of all, what I want to do with that definition is to say: "Do we need, or why will we need to distinguish the semiosphere, as described in that way, from the biosphere, and the biosphere from the semiosphere, and the structures of spheres, regarded by scientist as an illuminating way of saying more complex interconnection between everything possible with that notion?"

So, I put the question: "Why do we need to assume that semiosphere is constituted in any different way. In the cartesian split, we will not include that side, that is a metaphysical principle that needs to be asserted outside the side. So, if within science which includes semiotics, social semiotics is radically interconnected to all other processes in the universe, why not to explore how well

Lotman's initial description of a semiosphere fits and whether there is anything in that description which can equally learn from the formulation of scientists as against a comparison going both ways.

I recognize, Ivan, that I am doing something quite opposite of yours. You are putting everything together and I am putting them apart. I see there is a good place in semiotics for both of those things to happen. This radical lamping that I am doing and precisely the one I want to propose as one of the laws which emerge to the discoveries of all these spheres, there is endless differentiation and endless crossovers. And if you have a phenomenal, I suppose to be different, you will find the same principles applying to them. When you discover a more powerful and general form of a very fundamental principle, indeed that is what I am proposing.

I could not find the quotation, but it is Lotman on heterogeneity, and he proposes that a semiosphere is full of discontinuities. And his description of the semiosphere's state constitutes an equally valid inscription of a microstructure of a biosphere level as it applies to any individual consciousness like his. So, this is remarkable [inaudible] across very great scales between the semiosphere within a particular mind and a semiosphere at the grand scale of a multi-scalar theory will see many different levels.

The heterogeneity of synchronic. Let us say, if the Russians' sphere of thought is concerned, we need to use multi-scalar approach to come up with empirical knowledge about how big any sphere, you are looking at, can be. And for me, the genius of Lotman is so regularly apparent that I find the deposit of radical boundaries between Russians thinking and my thinking just pointless. I feel that this disposition defies certain effects; the commonalities between Lotman and myself and many other figures in the West are so great and so important. I think it is an intellectual offense and academic offense to properly say "he's Russian from early 20th century", "I am Anglo-American, living 50 years later". There is a huge gulf between us. I think gulfs and connections are empirical facts that need to be demonstrated. That is what I will hope to do when juxtaposing Lotman's interestingly contradictory heterogeneous ideas on the semiosphere with the materials that come from the multi-scalar analysis that I commonly work with. I'm interested to exercise the above-mentioned in my articles or papers or presentation for these papers.

Mikhail Ilyin: Thank you.

Now it is your turn, Sergey Viktorovich. You suggested two topics, one on translation, another on organism and biocenoses as text-like phenomena. Which would you like to start with? The first or the second?

Sergey Chebanov: In my opinion on the legacy of Lotman, there are two important ideas; the idea about permanent translation of the untranslatable and the idea of the cultural monument as an object created using many languages. These two ideas are related to Lotman's idea of many languages, functioning in any culture simultaneously. Any pair of these languages is mutually untranslatable. However, there are permanent translation processes from language to language and such translations are obviously inadequate, but this inadequacy is precisely what is the source of novelty.

Both of his ideas are directly applicable to biology and can be used in the biosemiotics. Into a living body there are many languages: the language of genome, the language of neurotransmitters, the language of hormones, and so on. Organisms interact with each other through touches, chemicals (pheromones, telergons), colors, sound signals, body postures, etc. All of these make organisms a kind of text, created by many languages and other semiotic means, i.e. organisms appear as some kind of pasigraphy or supertext.

Such supertext is very reminiscent of what culturologists call a cultural monument.

Therefore, organisms should be studied in semiotics context which is exactly what Juri Lotman did. Thus, one can study the life of bacteria or the life of higher animals. In this case it turns out that the culture of higher animals is in many respects indistinguishable from the culture of humans. In my opinion this constitutes the significance of Lotman's ideas for the development of biology in semiotic and especially biosemiotic contexts. Thank you for your attention!

Mikhail: Thank you, Sergey Viktorovich. You were very concise and stressed a very clear point for the discussion. Just a small remark. The problem of coexisting, but still not fully translatable languages may be now reconsidered in the context of languaging.

We continue our discussion. Let me take the floor for just a couple of minutes and comment on the second problem which was formulated by Lotman. It is a problem of statics and dynamics and even better as a question: "How can the system develop and change but still remain essentially the same?". And I've said I did not notice this question when reading the book. It was only later that I came to realize the problem, two decades after first reading the book.

While re-reading Lotman's "Culture and explosion", I was shocked to notice that his core question exactly coincided with a question, I formulated myself in 2008. I will tell you a story, a very personal story. In summer 2008 I discussed my approaching 60th anniversary with Yuri Povovarov in his study in INION. He asked me a question, "Look, Misha, can you formulate some guiding ideas that somehow move you throughout your life". I quickly responded, saying that I cannot, since never thought about it. Yuri insisted I should think about it. Then I tried and the next day came to tell him that now I know. My question was (and still is) how it was (and would be) possible to change and remain oneself. This question how I can remain the same and still develop motivated me from my adolescent days and throughout my life when I started to study literature, switched then to study politics and discourses, concepts and regional developments. Now in my studies of cognitive abilities and scientific methodologies I am equally concerned with change and development, emergence and evolution.

Shakespeare's style and manner changed a lot. His plays are often very different, but and still remain distinctly Shakespearean. The English language change all the time and still remain English – with all its remarkable changes from Chaucerian times till present times. How can a political movement develop and retain its core principles? How can a nation, that constant plebiscite, remain the same?

I am very fond of giving this example to my students. Look! You are discussing France, but consider a very short period from the revolution till now. There are five republics, two empires and a couple of kingdoms to say nothing of regimes and other minor crisis development stages. They are all different, but France is the same.

Take our own Russia – Muscovite Russia, Russian Empire, the Soviet Union, the present-day Russia. The country is the same, but changing dramatically. How is this possible?

I told all that to my good old friend and concluded, “I am very thankful that you compelled me to think of the fundamental research question of my life. Now I better understand myself and my research motives”. Yuri immediately responded, “I suggest now that we create a center where you will be trying to answer this question in our institute”. So that is how our center for advanced methods has been created. Thus, our present debate comes about as a continuation of the same story.

Ideas developed by Yuri Mikhailovich in his milieu remain Lotmanean, whatever new refinements or developments have been introduced by the followers or opponents. They are the core of our enterprise. I implore you to continue, be it translation or logonomic systems, textual analysis, or Russian cultural heritage.

Bob Hodge: Can I respond?

Mikhail Ilyin: Yes, sure.

Bob Hodge: I agree with you, Misha. It was my focus too, but the idea of heterogeneity to me is a kind of explosion which means we need to recognize that it was the same at different times, it was always different at any given time. So that if you recognize you will likely squeeze him into a box, making him homogenous.

Each stage hopes to morph it into another, which can be generally different because it was always to itself as you were. I’m sure even before and after your birthday. I think you understand how much variety there was in you as a 16-year-old or whatever you were. You were always a contradiction, I am sure, Misha. You still are, and the contradiction stays the same but what it generates is change, which I think can be real and I would like to hold out the idea that change can also be real.

I like a theory of continuity because there is so much truth in it, but difference is, change is not just fear of change, so we don’t fool ourselves into thinking that we come up with new ideas that are still the same old ones. I like to think that everyone contributing to this will be able to say something not new but interesting for them, as well as, of course, continuity itself that has been producing ideas for so many years. Agreeing and disagreeing with you [laughter].

Mikhail Ilyin: Great, I like this trick of yours to agree to disagree. That is a good tweak [laughter]. Who will be the next? Sergey, please.

Sergey Chebanov: Unfortunately, I kind of disagree with Mikhail. There are two levels of my disagreement.

On the theoretical level we are inclined to use notions of stability and dynamics, but they are connected. We must distinguish four points: geometry,

kinematics, statics and dynamics. And if we speak about what is a unit, we have to distinguish these four types of categories.

On the practical level of my disagreement, we have to remember Aristotle. He believed that animals and human beings change souls. Since we have different souls throughout life, we are not responsible at the present moment for the actions that we did when we had another soul in us. So, if someone, being a child of 1-2 years old, accidentally had killed someone, then he couldn't be in responsibility for this when he is 25 years old. Aristotle would say that these people had different souls. And if it had been done (killing someone) by a person at the age of 17, then would he be responsible for this at the age of 25? Or at 45? Or at 65? Does he have the same soul in these ages, or different souls?

This is an actual problem for me and there are special views of the subject in biology too. For example, Willi Hennig in the middle of the 20th century created a special notion "semophoront" [Hennig, 1950; Hennig, 1966]. This is the state of a living being at the current moment, which differs from the state at another moment by means of a given set of features. After changing the set of features inherent in the organism, it will fall into another semophoront.

Mikhail Ilyin: I find that your disagreement is a kind of agreement. It is just like what Bob did. It is what I was trying to do. I was trying to demonstrate the problematic nature of relations. Probably, when doing this, I somehow – that strictly opposing thing I was – try to demonstrate that there is no opposition, which is wrong because there is an opposition. But I was trying to say that despite all the differences there is a kind of link and not a contingent but a kind of fundamentally essential link between all those differences. So, there is no essential disagreement between us. The thing is how we try to resolve the problem. Whether the problem will be resolved – well of course it's not going to be resolved thematically. To say that either this solution or that is correct would be premature. The problem may be resolved when we find some way of transition or interrelating between the two contrasting aspects of our existence or existence of an organism, or existence of a text or utterances or whatever, speaking semiotically. Our talk, as it started an hour ago and as it is now, is two different things. Five minutes ago, it was one talk, and when we finish it will be another talk. And in 30 or 40 minutes, probably, it will be another thing. But it's one talk. Interrelated talk, speaking semiotically. How do we deal with this problem?

Sergey Chebanov: Maybe we will talk about the unity of the dialogue, the unity of a separate participant in the dialogue, the unity of a separate part of the unity of a participant, a separate remark, etc. and consider each such unity as belonging to its semophoront?

Mikhail Ilyin: And there is also a very, I would say, important but very troubling thing that we all die.

Sergey Chebanov: No-no, our soul does not die completely without a trace.

Mikhail Ilyin: Everything finishes. Even our talk will finish sometime.

Sergey Chebanov: I think our talk will develop, for example, many millennia.

Mikhail Ilyin: Yes, but only if we make efforts to extend it, and METHOD works properly and proves effective. Let us try (laughs). But there is another trick. We can travel in time. We can think of the past or future. We are very free. We are not that free. Now, to go see Bob, I will have to pass great distance, to spend a lot of time in airplanes. But I could easily open his book or just remember him and start to debate. All those miles away to Australia would not stop me. I can even debate with Aristotle just like Sergey suggested on different souls of a person. Good idea; we can further debate this – Sergey, Aristotle and myself. Others are invited to join, of course.

Sergey Chebanov: In fact, we can communicate using physical, acoustic sounds too. Actually, we can speak about some acoustic phenomena in the inter-planet space too.

Mikhail Ilyin: Interesting. Further comments?

Ivan Fomin: I think I can add a couple of words here. I think that if we ask what makes Lotman relevant for this discussion, it would be his ideas on “staying the same”. I think in this respect, his semiotic account of memory, his ideas on the semiotic mechanisms that enable the preservation of culture are important. These ideas are important for social semiotics and for semiotic theory in general.

For example, let us consider the concept of semiotic work that, as far as I remember, was introduced by Gunther Kress. This concept assumes that communication has happened whenever some semiotic work has been done, i.e. whenever a new meaning has been produced by an individual. So, this concept emphasizes that semiosis is always an ongoing process in which meanings change and new meanings are produced all the time. But I guess it can be insightful if we consider that there are in fact two different kinds of semiotic work.

One of them is the semiotic work that is aimed at producing new meanings. And another one is the semiotic work that is aimed at preserving the existing meanings, keeping them the same. A theory that can account for these two kinds of semiotic work seems more accurate.

Change doesn't always require any effort, any work. In particular, when the change is regenerative. But what requires effort is staying the same. Staying the same is what we will have to do some work for. We see this in the most fundamental models of life, of living selves. What is life? Minimally, life is staying the same, it's about preserving oneself. But on the other side, to preserve oneself one has to change all the time. So, both aspects of semiotic work are essential.

Lotman's account of the mechanisms of culture preservation and reproduction can be quite insightful in this context. He formulated many important ideas that are related to the “preserving” kind of semiotic work that is aimed at retention, reproduction, keeping the same.

Mikhail Ilyin: Valery said that a good way to preserve Pushkin's heritage is to interpret it.

Valery Demyankov: I think one of the issues connected to your primary problem is the notion of self-identity. Your starting point is that it is allowed for me to talk about myself as about changing no less than other things in this world.

One of the rules of the game in logic is giving up concepts that bring you to a paradox. And here, we have several questionable axioms to be reinterpreted. One of them has to do with the concept of self-identity. A different one is the axiom of the ever-changing world. The third axiom is that 'I' is logically equivalent to other speaking subjects, i.e., the axiom that 'I' and 'you' and 'she' belong to the same semantic field. These are but three points. If we follow these three different lines of logical reasoning, we find different solutions to this paradox, several additional lines of thoughts. One of the main causes of the paradox is the axiom that I am the same all the time since. Thus, I talk about the same 'myself' at any age, be it the age of 5 or 20. This is one of the several points to be tackled if you want to draw a conclusion from the root point. And how do we know that we are we? The fact that 'my' judgment P is true now doesn't mean 'my' judgment P remains true in the next moment and that it belongs to the same 'me'. This view may be termed 'logical-I' schizophrenia. Such 'I' has the right to doubt that I am/is 'I'. A copy of mine does not always coincide with 'myself'. Remember Wittgenstein's advice "Whereof one cannot speak, thereof one must be silent", which becomes self-evident because of the ever-changing 'I'. Now everything changes, and 'I', as a logical subject, changes too, just like other things in this world.

Sergey Chebanov: Valery, do you have one «I» or several «I»s?

Bob Hodge: There is quite a lot of logical issues that come out of this. Each of us could come up with different articles. There will be something similar to them but there will be real differences. And emphasizing difference and originality. I could be instructed by the group I belong to, to cut down on any potential difference, to make no claims that this group has got anything to say. We are all safely boring, and if you think, you are about to say something, shut up and delete it. We, as a collective, in our very fragile boat, and we don't want it to rock us, and we, as a collective, can discuss what variation of instructions we will give ourselves. There are other things that we will say. Do we want to emphasize the ranges of things in making a strong contribution to the discussion on Lotman which, I think, is necessarily different from what people thought? Because if we say it's the same as everyone thought, it doesn't excite people. I'm sure, we can emphasize the most striking or the more conservative among the claims we can make. It's useful to discuss among us what is the outcome. Could and would it be more heterogenous in these terms? Some people will be less pushy than others. And the ones who do not push may well provide a must well solidity. It is not that one or the other is the way to go. I just like to hear the other people's discussion of whether we say. It's something that we'd like to be a high-profile contribution to the basics of Lotman to Russia or do we say it's better to emphasize a kind of middle of the roadblock and it's more or less the same as people think. The trouble with pushing both apps is that both might finish up anyway, whereas if we aim to produce some very solid useful propositions about Lotman's inspiration, then we might write a different article. What do people think?

Mikhail Ilyin: I would like to refer to what Valery has said before. He produced several axioms and I think each axiom can be developed as a different kind of discourse or speech act. For example, I can say "I am I" or "I am Mikhail",

and these are different statements. One thing is when we are using personal pronouns, these are indicators of a pragmatic function, but when we are using a name, it's an indication of an object, so it's different worlds. From this point of view, the question you asked could be formulated in different ways. It could be formulated "Who is Lotman?" and "What is Lotman?", just to use this famous distinction in the English Language which I thought about in my first year of studies in the University. Even behind those "Who are Lotman?" and "What is Lotman?", there is a variety of other ways of reformulating Grammar. And here we have transformative grammar and all those exercises we can transform in so many ways to dozens of alternatives. And I think that's really what makes it fruitful and Juristic, and let's try to exercise this.

Valery Demyankov: In a mental hospital we may have a patient who says "I am Lotman", but yesterday "I was the Pope".

Mikhail Ilyin: "I am Lotman", yeah, in a way I am Lotman. I opened the book, I read his questions, and felt that I think like Lotman. I discovered that I'm Lotman while reading this question.

Valery Demyankov: Paradoxes originate from empirical discourses and counterevidence every now and then.

Sergey Chebanov: In this connection I sometimes say that there is no philosophy by Hegel, but there is a philosophy of the Absolute Spirit, transmitted through the body of Hegel.

Mikhail: OK, guys, we already have an hour and a half of the bass, and I think that we are on a good track, seems that there is some kind of substance, and we can find it for transforming in the future, and it will be called method. I suggest that we shouldn't stop but probably have a quick round of some second thoughts. Some additional things pop in our minds, but we don't express them. Let's do it in the same order. Valery, could you? Have you got any second thoughts?

Valery: Not quite so many different things. I think we should concentrate on the topic which is censored to this jam and try to write on it. Two or three topics will do. Better is better than good which means that we have a choice. As to myself (or 'myself', once more?), I think the collection of writings which grows out of this discussion may be stimulating for further research.

Mikhail: My idea when I was speaking about second thoughts was not just to change the topic of our contributions but of course to find some points of resonance where each of us has their subject matter. It could be different. It could be Pushkin's heritage, economic systems, it could be a multicolor approach or anything, but we can somehow stress sensitive points which resonate with the same sensitive points in the contributions of our counterparts. I think that will make our giant production or publication very interesting. Ivan, would you like to add something?

Ivan Fomin: I guess I can notice the general principle behind today's discussion. Our work with Lotman's heritage kind of follows the principle of the de-contextualization and re-contextualization. New meanings start to appear as we contextualize Lotman in new ways. For example, we can contextualize Lotman in contemporary biosemiotics, and we start to see one side of Lotman's

thoughts and some new meanings of his work. Or we can see Lotman's heritage in the context of social semiotics, and then we have a different "projection" of Lotman, we start to notice some new things about both Lotman's cultural semiotics and social semiotics.

Mikhail Ilyin: Thanks. Ivan, I like that you spoke about de-contextualization and re-contextualization. I would be even happier if you spoke about de-contextualizing and re-contextualizing as ongoing processes. I would claim, there are no separate 'things' like texts and contexts. There are phenomena of ongoing communication in space-time with their chronotopes as the mirror copies of the respective space-time. Printed messages are just material residues of processual phenomena. Just another example from Tartu academic tradition. If you take Uexküll's idea of organism and Umwelt, then organism is nothing like just a material object. It is a living being. Mind the way we speak – living and being. There are no three 'things' – body, Umwelt and Innenwelt – but one integral phenomenon. Coming back to texts. They have horizontal and vertical contexts of their chronotopes within the texts, reflecting and grasping their ongoing extension (or evolution?) in phenomenal space-time.

Bob Hodge: I found all the presentations interesting. All the time I was thinking how these presentations are consciously using the differences, magnifying those differences around something which will give a unity of purpose, not a semantic view but a unity of purpose for the totality. And that is just the generic question I was asking. I thought, they were very useful puts of context between what I have seen in people into Lotman and what you will do, and we both have a key phrase for Lotman at a safer point. Having heard what you say, I wouldn't particularly change my picks to agree with you or to prioritize position. But I think any difference between the two papers must be pointing to something more profound. So, I think that point of context, conscious with you, I would like to bring that out. I wonder if there is an order. I wonder if it would be useful if you also thought of us as the opening that will make it feel more like the maker that it's actually is. It will enrich the book. If it was there, it would be a positive thing. And there are different things I found interesting and will need more time to think about them; it will include interaction between different points of view. Will that be okay?

Mikhail Ilyin: Bob, you shouldn't ask me, you should ask yourself. Whatever we think. We are in a kind of resonance with each other. Let us react to each other's comments. We can take some tension or harmonious similarity as kind of an incentive to make our own text. In this way to make a footnote or write an additional paragraph or to dramatically change the whole structure of your talk, it's your choice. You decide.

Valery Demyankov: Nonetheless it's quite evident that the talk has left visible traces in our minds. And from this point of view of yours I could formulate the proposal of yours in the following words. Your inner voice must ask either itself or you. You are free to choose.

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Mikhail Ilyin: Hi, Gabriela! [Laughter]

Bob (on the screen inscription Gabriella Coronado): Hi

Valery Demyankov: Hi

Ivan Fomin: Hi

Mikhail: Okay, so it's time already. I suggest we wait a few more minutes. As I informed you yesterday, Suren confirmed that he is better and ready to join us.

Valery: What happened to him?

Mikhail: Covid, but he is recovering. We shall wait for Suren and Sergey, I think.

Bob: Sergey said he had a problem, didn't he? With this time.

Mikhail: Sergey is available. He just mailed his small notes for today's talk. Have you seen it?

Bob: Yes.

Mikhail: Since he did it a few minutes ago that means that he is awake and thrilled to join us. Probably it is just a technical obstacle of some kind. Anyway, I hope that Sergey and Suren are about to join us any minute.

Before they join and we start, I'd like to briefly sum up the main points of the previous debate. I have been very much impressed with it. When I read the transcript done by Eugenia, I really enjoyed it. There are lots of interesting things. If we continue like this, we will get some significant results.

Valery: Our revelations are in progress.

Bob: I was wondering whether we can discuss issues like this without the others being present. Would that be okay? Because I am looking at the transcript and I can see how that could be polished into something quite interesting, but then I wonder what your expectations are of this meeting now.

Is there going to be another transcript and how does it relate to the other transcripts?

Mikhail: Well, I expect that if we continue like we have already started it makes a very good base for producing METHOD quarterly. My pragmatic intention is to prepare ourselves for publishing the first quarterly of 2022 and to do it very

quickly. This is the pragmatic reason of launching this round table. But, content-wise, I think that it is up to you to choose where to concentrate and what to highlight.

Since Suren is with us, let us start. First, I would like to wish Suren good health and to say that I am very happy that he is with us.

Suren, we have been missing you greatly last time. The thing is that in our last discussion, there were several points of disagreement, and at the same time some agreements, and sometimes very ambivalent debates on points of agreements and disagreements.

But before giving you the floor, I shall go quickly through the list of the major points we raised.

Valery started the last time with the idea of explanation of classics by Lotman which is actually an interpretation of classical heritage and which could also be interpreted as translation and transformation of the heritage. And he gave us a very good lead which, I believe, influenced many of our contributions. This line of thought was developed, and it's a pity that Suren was missing last time, because again and again we were coming to the problem of translation and the translatable, and Sergey singled out this as one of the key points with Yuri Lotman, and I think he did it very well, and I would like to thank him for that.

Ivan continued with the idea of transformation and translation as well, discussing the issue of overcoming social and cultural divide. And he demonstrated that Logonomic interpretation and explanation could be a very good way out and would also correspond with the logic of Lotman's discussion of cultural semiotics. This also introduces the idea of multi-modality, then I also tried to contribute to this discussion and problematized the in-and-out divide that is this system and out of the system and all this important Lotmanian distinction.

Then *Bob* also jumped on and contributed with his famous and well-advised multiscale analysis and multiscale approach, and he gave us somewhat different but continued in the same vein. And again, *Sergey* which I mentioned already, came with translating, and translatable. But he also added one more thing which is the idea of many languages in Lotman. This is extremely fruitful, I think, it's not just multi-modality, it somehow develops it further. It's the idea of many languages, and again the idea of translation, and the idea of mutual interpretation and transformation.

I was very fascinated particularly by this idea because it corresponds with my current interest, and I am going to speak about this today. It is languaging. Thank you, Sergey, for drawing attention to it.

Then I was trying to somehow problematize those overcoming devices in many different aspects that co-exist by introducing temporal and evolutionary dimensions. You remember this talk about my *idée fixe* how it is possible that people, languages, cultures, politics, economies remain the same but become different while they change so on.

There were rebuttals and disagreements which I find, in a way, agreements, then *Bob* mentioned the idea of permanent contradictions and heterogeneity as something which is endemic and cannot be got rid of, which is very natural and there is nothing unnatural about it.

And *Sergey* also reminded us of Aristotle's idea of many souls, very nice contributions which I liked very much, and he mentioned the idea of semaphorontes which is also extremely constructive.

Valery also continued with the idea of self-identity, and I would rather say self-identities, and there again in his discussion, as well as further along with the debate, we in a way returned to Lotman, since Lotman was a constant reference. But if you turn to Aristotle again with his idea of many souls, self-identities, and here I think *Valery* discussed it in this very vein the problem of "I" – the first person in our speech –, or self. How many "I"s or selves are there, and what are facets of this first-person agent in our speech? It is an extremely valuable approach. It helps to better grasp the problem of being the same and being different at the same time.

The problem was conceptualized by *Ivan* in the logic of memory, and I think that is extremely fruitful. Not just memory but also thinking in time, because we should not only consider the past but also the future, alternative state, and other things. I would like to thank *Ivan* for producing this idea.

He also reminded me of the idea of semiotic work by Gunther Kress which is very resonant with some ideas of Lotman, but I would like to mention one thing; that it is a very resonant work by Terrence Deacon. His works are extremely charged with central concept which is also very valuable for the idea of development, be it logical, human, development of body, or development of mind, or both; everywhere this idea works, and in Deaconian sense it's very important. Of course, there were other things worth mentioning, but I couldn't mention them all. I highlighted some points to facilitate further debates, so that we'll continue the same way in touching sensitive points which were already fixed.

And I would like to use this opportunity to thank *Sergey* for providing us with a small summary of his would-be contributions for today, which is very valuable. Unfortunately, I was not able to read it carefully due to time constraints, but I think that the idea resonates with my thinking and idea of a fractal; the multiplying similarity is extremely important. His rebuttal to Lotman is also worth discussing, and I think, in my understanding, when Lotman discusses explosions, he is not as mechanistic as it may sound. He tries to avoid the limitations.

Sergey Chebanov: This is my idea and opinion of personal communication.

Mikhail: Okay, then you will discuss this later, but now I would like to say that I am particularly happy that *Suren* is here with us. *Suren*, as you can see from the minutes and my summary, your idea of translation was very central to our previous debate, and I think it is going to continue that way. Therefore, if you are ready, then, probably, we will ask you to contribute before others begin.

Suren Zolyan: Misha, I'll begin my small comment on Lotman's idea by suggesting that maybe it would be more correct to call it untranslatability. Lotman insists on constant changes in the translation process rather than on the preservation of meanings. But it is another question that is very interesting. What can synthesize in some aspect and reconcile those two concepts: transferability and non-transferability? This requires using the concept of metaphor. It is important to see the connection between the three aspects of Lotman's concept –

translatability, untranslatability, and the possibility of their synthesis which he associated with the mechanisms of metaphor. It is not enough to insist exclusively on untranslatability. It is necessary, according to Lotman, to find mechanisms of correlation between translation, which preserves the content of the text and its semantic extensions and transformations. Let us recall the original connection between such concepts as translation, transfer and metaphor. At the beginning, since the times of Cicero, it was understood as the same complex of text transformation. The untranslatable is translated in a certain way, but through a holistic metaphorical representation. The notion of transfer is the new thing. Imagine, now we can combine translation with the transfer. Of course, they are united and working. Lotman provides an opportunity to deliberate on it. This is my small initial comment.

Mikhail: Okay thanks, that was a short remark, but do you want to make kind of a more substantive presentation at this stage or later?

Suren: Later maybe. I am not sure that I can go to Tartu, but I hope to do so because I feel better now. But I am not sure how it will be in a week. However, I have some plans on going to the congress, and it will be interesting to discuss results with colleagues.

Bob: I will just react to the summary, and the summary is one version that goes alongside with the others, but I ~~will~~ like some mentioning of the explosion as something relevant to our reactions and to Lotman in general that will mark a stage in his thinking. How important is that concept, where it has come from Lotman, and where does it go? Just to have it in the agenda, not as the proposition of matters.

Mikhail: I think that is quite reasonable, and if you noticed, Sergey begins his paper which he contributed to this meeting exactly with this explanation and debate of the concept. So, probably, I will suggest that we all take into consideration that particular suggestion by Bob, and, particularly, I would like to ask Sergey, since we have got your new text. You start and elaborate more on explosions and other points that you raised in your paper.

Sergey: Okay, for the beginning I want to make one remark. This is very funny, but I do not understand what philology means. Philology is a subject, absolutely beyond understanding for me because, from my point of view, philologist uses many metaphors, but after that we say: "We do not have to use metaphors".

We, philologists, use notions, not metaphors, but metaphors are productive for producing new knowledge. But I cannot understand the difference between notions and metaphors in a philological sense. That is utterly beyond the understanding of my own.

Mikhail: That is a big issue.

Sergey: This is reason, why, for instance, only structural techniques are of interest in philology for me. Technique is something interesting to me, something that I can understand and discuss, not images, emotional or any other images that cannot be discussed discursively, but at the same time there are no notions that could be discussed. But this is just a preface.

I want to say several words about Lotman's concepts of explosion. Yuri Lotman in his work «Culture and explosion» talks about two important ideas. The first of them is the idea that the binary structure of Russian culture leads to the fact that explosions occur in it from time to time, during which it is proposed to «destroy everything to the ground and then build a new world.» The second one is that in order to get out of the vicious circle of such repeated explosions, Lotman proposes to switch to a ternary culture.

In my opinion, this concept raises a number of objections, and the process of development of post-Soviet Russia has taken a different path.

In my opinion, a significant limitation of Lotman's concept is that, from Lotman's point of view, culture is a mechanistic system. Therefore, the focus of the discussion is the functioning of culture. But functioning is a fundamental limitation of freedom. Therefore, explosions *do* occur from time to time.

I see that Lotman changes his opinion about culture many times by using different kinds of metaphors. This gives Lotman the opportunity to consider very interesting empirical material and discuss it in a variety of directions. But this variety of metaphors imitates the integrity of culture, and each metaphor individually represents culture as a mechanism. Therefore, I insist that Lotman's conception of culture is mechanistic.

If we talk about culture as an organism, then its fundamental characteristic is life. But life is a chronic miracle. Therefore, a living culture does not explode, but is transformed. Sometimes these transformations are very significant and then they resemble an explosion.

Mikhail: Sergey, are you not mechanistic yourself in making this statement about systems and no freedoms?

Sergey: I am mechanistic?

Mikhail: Well, if you support this interpretation.

Sergey: I do not support it.

Mikhail: Then I am waiting for your challenge [laughter].

Sergey: But I think Lotman's state vs limitation is very significant for culture, and this is the point I disagree with because culture is some sort of organism.

The second point of my objections is related to the fact that Lotman acts as a representative of classical culture or, at best, as culture of modernity. But we live in a postmodern culture. Therefore, in my opinion, not a third position is being formed in order to move from a binary position to a ternary one, but the denial of both positions in order to bet on chaos, on what is called «controlled chaos». At the same time, it is possible to induce the population every day either to tolerance, or to xenophobia, or to universal values, or to nationalism, or to modernization, or to conservatism. A very interesting fractal mosaic appears.

It is noteworthy that this fractal mosaic refers to both the geographical space of the territory and the phase space of culture. Then it turns out that most of the boundaries of the internal and external do not refer to the enclosing boundaries of geographic space, but to the enclosing thickness of the phase space of culture.

Systems are not designed that way. That's how organisms are. The boundaries of the internal and external in the thickness of the phase space, contoured by geographical space, cannot be attributes of the system. However, such boundaries are similar to the cell membranes of a living organism. At the same time, such membranes as media interfaces have the ability to transform from external to internal and vice versa.

Thus, during phagocytosis, which is comparable to external borrowing, the plasmolemma - the outer cell membrane - turns into the inner membrane of the phagocytic vacuole, which, merging with the lysosome (= mechanisms of cultural reception), turns into a digestive vacuole. After the digestion process, the digestive vacuole with undigested residues approach the plasmolemma, integrate into it (now the inner membranes of the vacuole have become part of the outer membrane) and the undigested residues are released, in our case, the rejection of unattached material or intellectual artifacts.

In the body something similar happens not only at the level of individual cells, but also at the level of tissues and organs, for example, the intestinal epithelium.

It is important that the membranes, the places where vacuoles are formed in them or waste is released, are not fixed morphological structures, but like vortices in a very slowly flowing liquid, more precisely in a gel, which turns into a sol and vice versa.

Such fluidity of the phase boundaries of a culture determines the viability of a culture. The collapse of these boundaries means the collapse of culture, and the loss of plastic boundaries, the hardening of boundaries, makes the organism inhospitable to life and turns culture from an organism into a system in which an explosion can occur. Thank you.

Mikhail: Okay, thank you, and that was a very valuable contribution. Who would like to continue? Bob, I think that some points were actually very resonant with your logic and way of reasoning, with this multi-scalar approach – about this space with different phases, – so what is your reaction?

Valery: May I have a remark, please? I think we should distinguish two things, the explanation and the explication. What Sergey has been talking about was an attempt to criticize several explications of phenomena. The explication is mechanistic in a way, it must be syntactically structured. Logic may be the first attempt within a syntactic approach in the explication of phenomena in the world. The techniques of explication may be different, among other things it may consist of introducing new notions, of distinguishing additional details in the emerging picture of the explication, etc. In this sense, the explication looks like a mechanistic procedure. Whereas explanation, by definition, may be vague, something desired and never arrived at.

Mikhail: Valera, am I right to suggest another parallel which is analysis and interpretation? Doing discourse analysis, I face two polar options. One is a strict analysis. It is really very rare in discourse analysis. Not many people are consistently doing this despite the claim of discourse analysis. Another option is interpretation. It is more widespread but also limited. The majority are doing

neither analysis nor interpretation. Typically, they just make impressionistic claims of all kind.

Valery: That's true. Preliminary explanations are vague in the everyday scientific discourse, but explications have to be more definite and tangible, that is, mechanistic. Anyway, I would like to point out this distinction between the explanation and the explication, which involve concomitant ideals and standards of explicitness as well as readiness to see the world in a certain light.

Mikhail: Thank you.

Yes, Sergey, please go ahead.

Sergey: In my opinion, that explanation is a very long explication, proceeding until one participant in the discussion is in such a state to eventually agree with another.

Valery: Yeah, that is another important aspect; the 'schizophrenic subject' is at play here.

Bob: Can I comment? So, these distinctions, explication and explanation analysis, and the whole set of words should include synthesizing, catalysis, and range of others. From the point of view of method, presumably, we would want to develop these ideas in their own terms and maybe apply them to Lotman.

Or should we just be trying to say, where Lotman is dealing with similar issues of this nature. What would you like us to be doing?

Suren: I would like to react to some ideas expressed here. First, it's a very difficult task to systemize Lotman's ideas because we can see quite different approaches. When he wants to find a solution, he goes to the concrete details; for instance, he offers some theoretical explanations and explications. But he does this explication not through some model but through some cases from Russian History or other semiotic systems. He also goes to some exemplification method of explication or explanation. He starts with theoretical concepts and then explains his vision through some instances and other times. I think exemplification is important to him because it provides opportunity for holistic and comprehensive representation. Some theoretical distinctions were not important to him. Sergey discussed, if Lotman's approach is mechanistic or organic. Lotman used these notions as synonyms – he wrote – Culture is a mechanism (if not an organism) instead of going into the difference between organisms and mechanistic. He supposed that a correct description of facts would lead to correct methodological results, whereas a focus on the theory could be inconclusive or erroneous.

For instance, he persuaded me not to go into theoretical details of the theory of culture and concentrate myself on Russian culture of the 18th century, because that way I could find out ideas that are impossible to reveal through theoretical studies on semiotic of culture. What is needed, is not expansion but deepening – he used the metaphor of descent to the foremothers, referring to Franz Grillparzer's drama «Die Ahnfrau» (1817). So, he has a very interesting type of mentality. He underlined his anti-post-modernist stands. For him the ideal situation was French classicism and French rationalism. He insisted that a rational explanation should be first. He explains this not in his article but in his letters, and we can find there very strong objections and criticism towards

his post-structuralist colleagues. He doesn't take them seriously as a scientist because he evaluates them from the 18th century which may be the most favorite time for him. The only exception was Foucault - but not as the most post-modern person, but quite for the opposite reason – for Lotman he was a descendant of the 18-century French sharp wit.

All of this must be considered, if you want to give some rigid classification of Lotman's conception, but I think that it is impossible because we cannot find the ultimate conclusions in his works. I agree that Lotman was very interested in the issues of binary and ternary oppositions, it was a crucial point for him. But when he describes the development of the semiosphere, he uses binary oppositions.

He speaks about the insufficiency of binary oppositions in Russian culture, but when he wrote the types of development of semiotic, he insisted on binary systems. Binary oppositions were complicated by mirror asymmetry, so in the process of explication one receives non-symmetric structures. Therefore, it was their change from binary semiotics to non-semiotic structures, which provides a transfiguration, based on the difference from the initial position. How does he reconcile this problem? He describes it as an interaction of different heterogeneous systems, at least two. and both of them may work on binary oppositions, but their synthesis becomes nonbinary.

And besides, he provided the other additional mechanism (or organism) of this. In spite of the fact that he did not use the word "fractal", he used fractal techniques and provided a lot of examples about fractalization technique from medieval arts. He finds this technique as another important direction of his studies and texts when one introduces the same picture in different segments. How we can see pictures within pictures, text within text, message within messages – all those instances of fractalization were of great interest for him.

So, as you can see, he used very different techniques and methodologies, but he did not have any overwhelming and comprehensive picture. I tried to find the definition of structure; he used some quotations from Benveniste but not his own. In his last work, he wrote ironically: of course, it is interesting to give a general definition of structure but it's beyond my abilities. So, we must see comprehend the very paradoxical range to systemization and theoretical in Lotman's work.

Mikhail: Thank you, any further comments?

Suren: May I give some comments on Valery's arguments? Of course, it is very interesting and very important because Lotman did not speak about some human subjects. His point of view is very interesting, he notions semiotic "I" because in his text he sees some subjects created by semiotic systems and semiotic self-organization, which sometimes have different names, like Monads, and you can see the reference to it in different centuries, and the semiotic "I" isn't the personal "I" but the semiotic "I". It belongs to the system and text.

Valery: Thank you, Suren, it is tremendously important what you have said.

Mikhail: Yes, Sergey, go ahead.

Sergey: One important technical remark, I absolutely agree with Suren about **Lotman's** fractal modules, but fractal is the very special structure described by numbers, constant numbers. But there are more general structures - automodel

symmetries. Automodel symmetry describes not quantity invariant, but semantic invariant in a Roman Jakobson's sense. And in this situation, you have different outwardly visible figures for the presentation of the same form, and this is very important for organisms, but Lotman disagrees with such presentation of culture. It was very surprising for him that the organism we must describe in this way.

Mikhail: Okay, thank you.

Ivan and Bob to follow.

Ivan: Well, I guess I can relate to this discussion of mechanistic imagery in semiotics. If we consider the fact that semiosis is fundamentally based on Thirdness, i.e. on necessity, regularity, and law, then, in fact, we end up with having the mechanistic model of semiotic systems. Those systems appear as systems of rules that necessarily produce particular signs. So if we only look at this aspect of semiosis, it is difficult to account for how *new* meanings can emerge in such system of fixed rules.

It is metaphors that in this respect seem especially important, or, more generally, semiotic systems in which multiple instances of regularities work together. The interplays of instances of regularities make possible the emergence of life, emergence of living organisms, emergence of agency, emergence of selves (cf. Deacon's ideas on how teleodynamic selves emerge from interplays of morphodynamic regularities).

One of the examples of how multiple systems of semiotic regularities can work together is metaphor. In metaphors, as well as in lotmanian "representational verbal signs" (*symvols, obraszes, "images"*) and in Barthes's *myths*, verbal semiosis of linguistic signs is built into the second-level iconic semiosis. Another important case is the category of *multimodality*, which also grasps the principle of interplay of multiple semiotic systems.

Mikhail: Thank you.

Bob, please continue.

Bob: As I listen to these discussions, I keep on bringing to bear the category you brought in diplomacy in the outer. As I apply these categories to Lotman, my methodological problem is the way he writes and thinks that makes it so easy to dive into the rabbit hole, connecting ideas with ideas, and explication never becomes expedition because probably that is not what Lotman wanted to do.

What he wants to do is, in effect, to create a personal semiosphere that is equivalent to a culture that is mostly inside his head, and methodologically this leaves a problem. How can you leave this endlessly ramifying suggestion of a theory, which is never going to be satisfied, and constantly while I do this, I build up a compulsion to leave out the world of Lotman into [inaudible]? So methodologically I find that the example of Lotman's thought is a case in point for a world that ultimately is so optimistic, without declaring that as its real nature. Therefore, taking on the side, in a way, motivated me to generate from a Lotman a theory of the essential presence of the actor for any effective semiotic thought. This then becomes something I propose methodologically as indispensable to study some of his theories, seem to deny the possibility of the outer. Anyway, that is a response to the problem of Lotman.

Mikhail: Thank you. I think you have done a very good job by making this prevacation. I would say there is a whole set of prevacation. Personally, I have been particularly provoked by the image which you used. This is an image of diving into a rabbit hole. And I was thinking about what is going to happen at the other side. What about diving out of the rabbit hole? Because if you dive into then you somehow dive out at some juncture.

Valery: It depends on the whole and on the hole.

Mikhail: Is it symmetrical, or asymmetrical? Is it whole or just a hole within hole? Probably Sergey will say that something like multiplying fractal structures will emerge out of this dual move, I don't know. It's up for further discussion. Valera, you wanted to say something?

Valery: Some (w)holes are so attractive that you don't want to leave them.

Mikhail (laughs): Probably, the holes of rabbits?

Valery: Yes.

Ivan: If Bob jumps into the rabbit hole in Australia and we jump into another one in the northern hemisphere, we eventually will meet somewhere in the middle.

Bob: This is the material embedding the metaphor into a material context, leading to ask questions like what it about real rabbit holes is. Do I really think that if I go into any random rabbit hole, I won't ever reach Russia? And I don't think so.

Mikhail: Well, I don't know, from Sydney – probably, if you go straight in a rabbit hole, I'm not sure where you will dive out. Surely not Russia, some other place maybe. It's quite possible.

Yes, Valera, you wanted to say something?

Valery: Anyway, it's the shortest way from Australia to Moscow.

Mikhail: I guess it does not go through the centre of the earth, but definitely close to it.

Valery: Unless you meet a rabbit on your way.

Mikhail: You have to dive in, very deep to reach us, and we too, if we choose to pay a return visit.

Bob: I think the next morale of rabbit holes is actually not inviting it to think of going anywhere. The reptile is a metaphor for not wanting to go anywhere else. Because you believe the rabbit hole is a total universe, and I just say no, no, no its never a total universe.

Mikhail: Cosmologically speaking, (it's a very interesting theme) black holes. According to some theories, black holes are just the beginning of another universe somewhere out there, out of our observable Universe. And there is some kind of fractal multiplication of universes linked by black holes.

Bob: It might be more science fiction than science.

Mikhail: Anyway guys, I have been very much impressed by the last discussion of ours. But the present discussion impresses me even more, and now I would like to make a small comment as an editor of METHOD. I think that now I have gotten the idea of the form. Because it's the most important thing when you are making a journal, and you are collecting things from different sources,

different people, sometimes miles apart. Probably a greater distance than Russia and Australia. The thing is how to make this – all those different views come together. And I must say that it's important to think of a form that could bring them all together. And now I think I have a kind of a guess, because when I was thinking about it before our meeting, I was thinking of a set of short articles. Relatively short articles. Very concise.

Our own table talks, extractions from our own table. This seems to be quite reasonable but still, something was missing. And now, when I was listening to you today, I think am getting a better idea of a possible form, and this form is going to be – I am going to suggest, it's up to you, we will have to debate – but I would suggest, these are the same 5 or 6 or how many pieces, fairly concise, with the debate. So, we split this into that debate. But at the same time, I think it will be inevitable that we have correspondences and exact kind of debate between the text and within the comments.

So, we will have multiple junctures. Junctures between the text and the comments. Junctures between the text themselves. And junctures between the entire semiosphere of comments, where you could go in different directions: through the center, on the surface, getting out into space and returning. This could be very provocative and give an additional impetus to the ideas we are going to share.

One more thing, since nobody is inclined to react immediately. I want to comment on multimodality, no, sorry, languaging. Of course, in its present form, this whole debate on languaging is very much linguistically biased. People are speaking about different languages that overlap and interact, particularly things like colorization of languages, or study of foreign languages, or, say, languages of small children and how they (inaudible). But what I think could be and would be even more interesting is the idea of a base for multimodal communication and languaging. It is logonomy or logonomic systems. Vanya is constantly speaking about it, and I occasionally try to support him.

I would say that in actual communication and interactions with each other we get some acceptable results not because of abstract logonomics systems, but our hectic efforts, not only by using languages, or grammar rules, or some semiotic devices – probably they matter too, – but there are more fundamental and immediate activities of ours. Probably there is something, or just as well – some things, if you may call them “things” – that happen to our bodies and with our bodies despite or above our communication. You feel hungry and it's a factor in your communication. You feel increased blood pressure and it's a factor in your communication. You get irritated, or something like that, or you see the bad weather around and you react to it, and it is a factor of communication. Logonomic systems in the broader sense of the word should include, in a way, everything that happens to us.

Now I was giving you examples related to our bodies, but there are many things which are happening to our souls as well. They are happening sometimes due to communication, but sometimes parallel to communication. I would suggest that semiotically, it is very promising to look at it through the pattern

of languaging. That is the holistic system that we discussed here. The problem with Lotman's definitions of system. Mechanistic or non-mechanistic as the case might be. Whatever!

Suren quite clearly indicated that Lotman was very skeptical about giving a clear final definition. As Sergey mentioned last time and repeated it again, it's also actual languages (or languaging?) within the capital letter Language of theoretical linguistics. Actual culture languages within the Culture. So, from this point of view, we are redefining our languages and the Language of theoretical linguistics by what we are doing, what we are living through. We are recreating our languages all the time, be they classical, lingual languages or be they body languages, or be they languages of political actions, or be they languages of economic transactions.

Well, am really shocked by the fact that our economists are calculating all kinds of things about economic processes, but they never consider the problem of signification in economic processes. My Russian colleagues use the term *denezhnye znaki* (денежные знаки) or monetary signs for currency, coins and banknotes, but they never interpret dollars or rubbles as signs at all. Or they probably say "ok, they are kind of signs, but important things are behind those signs". They are just some nice pieces of paper with some inscriptions there. But they don't take them seriously as signs. They calculate them as items of matter or energy, but even that is not typical. The same is true about political science. When I start speaking about semiotics in politics they say "oh, gosh, stop this linguistic talk". But that's not linguistics. That is political science, but my colleagues fail to recognize it, although really bright minds like Charles Merriam and Harold Lasswell did a century ago. Sorry for this very personal comment.

Sergey wanted to comment.

Sergey: In the early 1990s, when I was not making money at the Institute of Evolutionary Physiology, I made money by advising new economic institutions such as banks, joint-stock companies, stock exchanges on the semiotics of money.

Mikhail: Good idea.

Bob: Just getting back to the concept of languaging. That is a word coined by Michael Halliday. It didn't exist in English. It existed because Halliday used rules to generate it himself. It was comprehensive but it isn't and wasn't actually a word in English. Therefore, no one can really say what it really means because Halliday invented it. He could try saying what it means. He didn't in fact bother to do that. So, no one knows what languaging means in English. So, I ask you what does it mean in Russian? How do you capture the aberrance of this term? Language is boringly familiar, you know. I don't know how many times the word language has been used by turning it into a verb with the present participle. Whatever it is in English, it must be computed averagely in Russian, and therefore the unique leave the semiosphere of Russian to inter- idio semi-sphere in English thus created by Michael Halliday, and if so, how are you going to make sense to anyone either Russian or English?

Mikhail: Ok, very extremely interesting question. And, by the way, if you can give me citations of the first instances of the use of languaging by M.A.K. Halliday, I will be really thankful, because all I managed to find out was about

the origins of the notion, it was reference to Umberto Maturana who was using the term *el lenguajare*. A very strange word in his writings, well back in the late 70s or 80s, something like that. In Russia, we discussed this with Valery a few years ago. When I told him, I couldn't find the equivalent, he said – you are fully read in linguistics because it is an already established term *oiazykovlenie* (оязыковление). You can translate it into English as something like “turning or transforming something into a language”. Of course, I'm not discussing the inner form because the inner form will be a bit more complicated. And a very interesting thing is that also in Russian language there was and equivalent for trans-linguaging. It is even better. Absolutely perfect. It is *pereiazykovelanie* (перезыкаование) – reinventing or reshaping something into another language.

Valery: Or just re-linguaging.

Mikhail: Re-linguaging? Yes, possible. It's extremely interesting. By the way, Bob, probably, you could write about it, or we could write about it, or we could find somebody to write about it for the Linguistic Frontiers special issue on linguaging. I am commissioned to put the special issue together.

Bob: As a native speaker, reflecting on the differences on linguaging, I see linguaging as something that is invented and has never caught on because it's a possible form in English. You can turn any verb into a noun. You can do it, but whereas if you have the prefixes, those come from a separate set of morphemes, in a way, they normalize, clearly not as a word in English but as a technical word. English speakers respond to relinguaging familiarized by reading and trends. In fact, those are normalized as new concepts, so anyone hearing them doesn't expect them to be normal because they are signaled as unfamiliar. Probably, there might be a negative attitude to it. They might be seen as comprehensible but special. That is my reaction to linguaging.

Mikhail: Ok, thanks. Now my question goes to Valera. I am not well read in German linguistic literature, but he must be, as a long-term Trier professor. Do they use the English term *linguaging* or do they use their own German term?

Valery: Yes, there is a German term – die *Versprachlichun* that is the action of verbalizing thoughts which previously existed without linguaging (Handlung, etwas Gedachtes sprachlich auszudrücken).

Mikhail: Oh, *Versprachlichung*. It is very interesting.

Valery: But this term is ambiguous. 'Versprachlichung' like other words with the prefix 'ver-' may also have a negative connotation 'doing something wrong with the language'. Just like the verb 'verbauen' derivative of 'bauen' "constructing". 'Bauen' means "to construct something". But 'verbauen' means "constructing in a wrong way". So 'Versprachlichung' may, in principle, mean both 'linguaging' and 'mis-linguaging' or 'mis-verbalizing'. Hence the idea of 'Sprachkritik' consists in finding flaws in the usual ways of Versprachlichung.

Mikhail: But that's not just negative. Rather it's an indication that the process is not complete.

Valery: Yes, the process is not quite complete and it's not always standard.

Mikhail: Exactly. Not complete and not standard. It is still in the process of evolving. So, it's not evolved and consolidated, but it's only started to evolve.

Bob: In English, the non-regular expected word in that area would be *verbalizing*, turning into words. The difference in connotation of that with languaging is that the word languaging sounds mysterious. You don't know exactly what its relationship to language is. So, in a way, it declares itself as a kind of metaphor. Where its verbalized, is just a straightforward description of certain words.

Mikhail: Sure. Verbalized strictly limits as with the linguistics, but with languaging we go out of the domain and involve all the human activities, all our living.

Bob: It's a metaphor.

Mikhail: Yes, it's a metaphor. Because the phenomenon is actually metaphoric in its actual sense. The phenomenon of becoming is a metaphor for transformation, metaphorization which is changing into something different.

Valery: 'Metaphor' in modern Greek – μεταφορά – stands for "taxi". Going by taxi means using metaphor. That is, using a car which, properly speaking, does not belong to you.

Mikhail: Taxi? Interesting.

Sergey: Not only for taxis, but for any transport, any transportation.

Valery: Yes, that's true. Transport is a metaphor. It's logical. Metaphor is transfer. It transfers.

Mikhail: Yes, the prefixes are different in Greek and Latin but the root is the same – *φέρ* and *fer* and PIE **b^her*. Anyway, we all live by metaphors as we know from George Lackoff and Mark Johnson. We have no other choice. We can't avoid it. We can't help living with metaphors. Suren, you want to contribute?

Suren: I shall address another issue. I sent you, Misha, earlier, the unpublished Lotman of 81. It is a very interesting text of course. Now I have completed the special issue of *Slovo* with publication of this text. I think the journal will be published around March, and it will be possible to make a connotation from his text. And besides, there will be my commentary there because I participated on this seminar and made a report there. There will also be an article by Grigory Tulchinski and the other comments on this publication of Lotman. I don't know if it's possible to translate all that stuff.

Mikhail: I think we can think of some at least. Of course, Bob's translation is really problematic because I know this piece. This piece is Lotman's contribution to one of the regular seminars in Tartu. It's extremely interesting, and I'm not sure that an automatic translation will actually manage to reflect the content adequately. Probably, it would help to grasp certain minor points, but otherwise it will rather mislead you. To do proper translation? I don't think we have the time or resources to do that. But anyway, the Russian text exists, but I am afraid, you will be misled, if you simply use the computer translation to read it.

Valery: The computers would be grateful to us, but not the humans.

Mikhail: But nobody reacted to my ideas about the form. So, there was an initial idea about the form which I got a couple of days ago, when I was thinking about not the whole round table – our round table is quite big, – but say somehow condensed compressed round table. Plus, personal contribution, developing

something from this round table; that's one option. Another option – we will have the other way round; we will have individual contributions and debates after each of it. Probably, they could be taken from this round table or could be done independently as the case may be. What seems to all of you more promising?

Ivan: Maybe we can start with trying to do the thing with the discussions about each piece. But there are several of those. If we see that there are still many in this round table - these discussion around the pieces do not cover only topics we discussed in these meetings, – we transcribe them to the public round table. Because for now I really like the idea that discussions are on each article, I just don't want to lose some of the interesting lines of discussion that work here, but probably will not be reflected.

Mikhail: Well as for that: because of the very kind contribution by Eugenia, we have the text, and the texts could be made available. We can even somehow put them on the internet in our center so that it won't be lost, as you are saying, so it would be available. But what I'm discussing is not just that, but how to take further steps. How to process this into a more focused, concentrated, pointed and more elegant form than just this debate as it goes spontaneously.

Sergey: I didn't understand how to organize a connection between joint text and personal text.

Mikhail: Yes, that's what I'm asking you, and that I'm looking for. So far, I only have an idea of a form. But it is crucially important. When I have an idea of the form, then I'll try to put material into this form. It's somewhat different from what Auguste Rodin did. He was just getting unnecessary things out, while we are to take necessary things in. *Je prends mon bien où je le trouve*. Let us put everything on the table. We shall see what fits. We shall experiment.

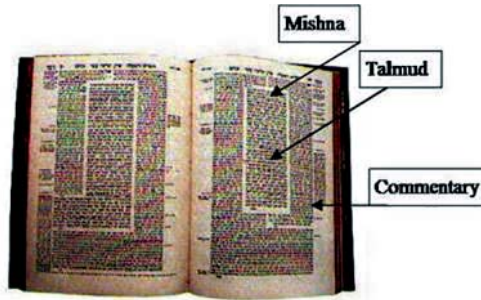
Sergey: I see the possibility.

Mikhail: We shall all do this. We get the idea of the form, and you may highlight references to other people in your text, not necessarily by making a footnote, you just indicate it somehow, and then we will see how they resonate. I believe it is quite possible. The same is true about comments. For example, if I have your text and I write a comment, I can highlight in my comments some of your thoughts, but also some of Valery thoughts, and even probably some of the things which were meant to be said by Lotman, or by Suren, or by anybody else. Why not? Something like a hypertext, if you wish. But not with explicit links. Sometimes, probably, explicit links, but sometimes not – just hints.

Sergey: Then it is something like a Talmud-type organization (as text with hyperlinks).

Mikhail: I am not an expert in the Talmud-type organization. If you are speaking about those big great texts like Bible...

Valery: Talmud is not simply a holy text. It is the text adapted for teaching. The Hebrew root 'LMD' in the word 'Talmud' means learning and teaching (cf. the Hebrew מלמד melammed "teacher"), just like in a different Semitic language, in Arabic, 'lammaḍa' means "he taught". Talmud is something you teach with. Well, all writings may serve for this purpose, but not all nominations stress the didactic aspect of the written text.



Mikhail: Yeah, good idea.

Bob: At the moment we're dealing with a text, which potentially exists, but, probably, none of us has its very clear. Maybe we should look at the complete transcripts. I suppose, they are completely proofread. Then we make a judgment on that extra object around the idea of different talks. That is how seriously it takes work, and if we put it alongside the transcript of this discussion, does that work and, in particular, does it work for anyone else? Because I think that's the crucial thing, if we publish it; because we believe that it has values and not just for ourselves. At this minute I cannot answer that question. As I am in the midst of this discussion, I just imagine that there will be a need for editing, because that's just how normal discussions are. So could the text we produced, as translated by Eugenia for the two sessions, be something that could be edited, with each author contributing to the editing of his own contributions, nothing better to be something that could be done.

Mikhail: You will be the one that is likely to be given the task, so to me, it is a concrete form that sort of corresponds to your picture. Your picture, is in general, is something that we could look at and say "yes, it deserves to exist" or "it doesn't really". We need to use that as a basis for writing formal articles. There are six or so formal articles which will be typically academic self-contained learning. It is dull and discouraging, without relating to what is said by the others. So basically, I sum that up by saying – let's look at what Eugenia produces and come up with a decision of whether it is a sort of stuff that shapes into the form I suggested. We shall see, if it is within reach of something publishable as a hypertext, or whether it's a very useful record that will enable us to write interesting separate articles.

Ivan: I also want to remind that we are to publish something on the actual birth date of Lotman on February 28th on our website.

Mikhail: Well, if we have a transcript, we can publish a transcript, or we can publish a combination of transcripts merging them.

Ivan: Yeah, but it's better if they are not completely raw transcripts.

Mikhail: Sure. I think, Bob mentioned, they need careful editing. But, Bob, you have never edited the previous transcript. Please, next time do this. The initiative is yours. Do edit your own contribution.

Bob: I think the words that come out of my mouth, even if I'm mistranscribed, are a part of history that I can't alter.

Mikhail: It's not part of history. It's part of the future.

Ok, guys, I must say that we have a very good aide, a helper who organizes everything. She is Eugenia. We are thankful to Eugenia, and we will look forward to getting this transcript as soon as possible. There is another aid which is substance. Because substance itself longs for a form, when you try to do something, you cannot just move it at your own will. It always resists it and somehow shapes into its own kind of form. The substance itself would give us hints of what it is the better form. We all have to contribute of course. And we have a general idea on how to shape it. But also, the substance itself will be helping us. It would be insisting. It wants its own form. We are only to help it maieutically with languaging.

Valery: Well, a good substance finds a good note.

Bob: Just getting back to Vania's important note. Either we have something which could be published on the actual day, or that would be a reason for cutting some corners with this. Probably, what we produce might not be the carefully polished academic presentation, but it will be justified because of its purpose. It is a decision I would like to make on the basis of seeing the transcripts. When we look at them, I think the question we need to ask is: "Do we have any time to edit these into a form, which we could publish for a very specific purpose?" If we think so, well that's what we'll do. Otherwise, other options may crop up on the table. That would mean, we have to provide a much slower timeline and so on.

Valery: Which may be very helpful.

Mikhail: I suggest the following. Eugenia circulates the text as long as she produces it. Hopefully, you can do this very soon. Then Vania and myself will sit together and look at how to plan further steps. And of course, we will circulate it to all of you. You will do editing and we will go step by step. Definitely by the 28th of February we should have something. The minimal thing would be a summary of our debate. Fit just for history or the future of learning as the case might be.

Valery: Circulating dialogues with several participants

Mikhail: Yes, if we'll manage. Probably, we will do something more subtle. But definitely it will still not be the final result. It could be the intermediary result, but publishable, so to create attention. We are to create expectation, and then the result will be the electronic quarterly of METHOD which we publish sometime in March. I hope it will be ready by the end of March. So that is the idea. It's impossible to fix a clear plan at this juncture. Probably, it will become clearer and clearer step by step.

Ok then guys, so let's call it a day. You did a very good job by discussing these many new ideas. Now everything crucial depends on Eugenia. Eugenia, we are imploring you to do your best, please.

Thanks a lot. Goodbye.

The Fourth Centenary Debate of February 23rd.

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Misha Ilyin: Let us start, guys. I hope other participants will join us soon. The key people are already here. Today Ludmila and Kalevi have joined us for the first time. I mailed you the transcripts which Eugenia - who is also with us - was very helpful to prepare. Hopefully, she will do the same again.

Kalevi Kull: It was very helpful to see this transcript.

Misha: Yes, our last meeting was very well transcribed. Still, I have a feeling that we can add to our debate of February 14th one more topic, which is languaging. It is becoming more prominent with each of the meetings, but we had no chance to discuss it properly. Thus, I realized, we'd better combine both topics – centenary and languaging. One of the reasons for doing this is because of Suren, who spoke last time on Lotman's ideas on interlaction of minds, bodies etc. Suren is not here with us. He is now traveling to Tallinn to take part in Lotman celebrations. Last time he mentioned that he is publishing in the journal "Slovo" the transcript of a Lotman's seminar of March 1981. In this seminar they discussed several quite prominent ideas related to languaging – but without using the term.

Actually, Lotman never used the word "оЯЗЫКОВЛЕНИЕ" (oiazykovlenie) or languaging or anything like that. What was spoken about at this seminar were the two hemispheres of human brain, or rather two mental faculties of human interactions. Naturally, phenomena of languaging turned into the fore of his presentation and the debate.

Actually, the seminar was devoted to the issue of the dialogue between two facilities of our mind, related to hemispheres of our brain. Yuri Mikhailovich demonstrated some phenomena which are now associated with languaging. They emerge and operate inside minds and brains as well as between people. In fact, Lotman used the expression *cultural selves*. Thus, he referred to different cultures and to specific stages in their development as cultural selves. Let me remind you of my idea of a person changing, but remaining oneself. Lotman's expression *cultural self* is better. May be *semiotic self* would be even better to cover all social and even biological aspects. Now it seems to me the best option.

At the seminar Lotman discussed ancient times and current times as semiotic entities or cultural selves involved in a kind of dialogue. The problem is, if such a dialogue is possible at all. And if we can consider interaction of different selves – lingual, cultural, social even biological – to be a kind of dialogue. And, ultimately, if such dialogue fits into the whole idea of languaging.

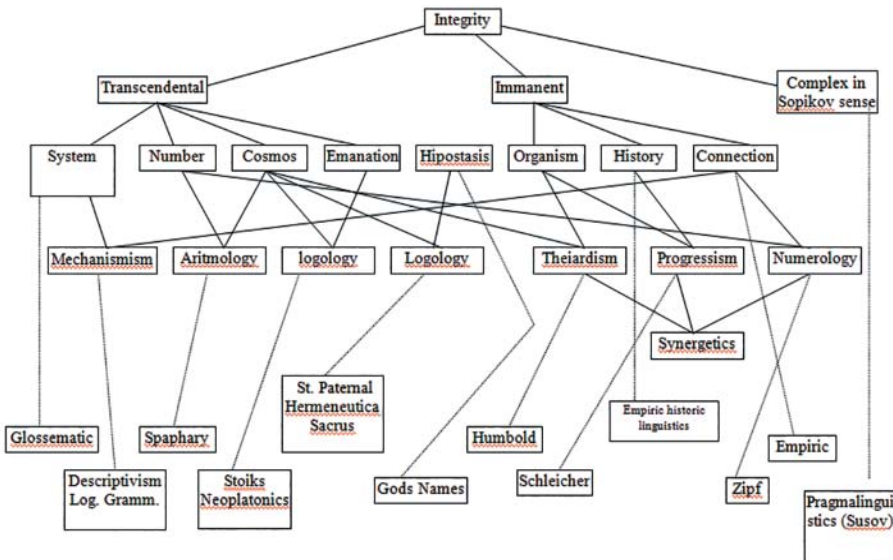
This is a kind of introduction. Let us start now. Our two constant and most active participants, Valery and Sergey. I ask them to begin our debate, Sergey, are you ready?

Sergey Chebanov: What subject, please?

Misha: Whatever subject you choose. The idea is to continue discussion you started last time. You had not elaborated on some of the points. Besides a new topic – the idea of languaging, – was also introduced.

Sergey: I have two points, which are for me in our last discussion and an accessory in your last words. First, the problem of integrity and types of integrity. From this point of view, naturally, I want to discuss different kinds of integrity and the difference between system and organism.

But I am not sure, if we will repeat this question since I did not prepare some materials on the subject. But I have something I can demonstrate even now.



Misha: Well, Sergey, you can email further materials to me or into the group. It will not be a problem. I think that is a good idea to exchange materials.

Sergey: Okay, this was the first question. The second question is the problem of dialogue in your interpretation given right now, for instance, dialogue between two hemispheres, and this is an interesting question for me. First, I was born not alive, and this is because the commissura (corpus callosum) between

two hemispheres has some defects. This is the reason why my hemispheres look partly independent.

Misha: You are two persons in one [laughter].

Sergey: Yes, I am. A very interesting question. I know another person with the same problem, and we discussed the special design of our brain. Therefore, I can talk about this topic with understanding. This is the reason, why I am not ready to describe this connection as dialogue. After all, this is not dialogue.

Misha: Then what is it?

Sergey: Many years ago, we invented special terms. We have introduced a special term for this – *enlogue*. That is special correspondence and interrelation between something with two participants, while you have a projection on a person and not only two persons but several persons too. And it is closely related to the problem of agency and personality. I believe we cannot speak not about agency but about quasi-personality when we discuss *enlogue*. This is very funny, but in my last lecture about semiotics I especially discussed the problem of *enlogue*, and this is because we had a large discussion and several papers on this subject.

And this is very significant for me, but we have the possibility to use language, and we can use language in emphatic function. If we use language only in an emphatic function, we will have *enlogue*, but what happens to our psyche and physiology during the *enlogue*, raises many questions.

So, I think there are several important points in this discussion such as the type of holicity or place of language in *enlogues* with intellectual content, and not only language but different kinds of semiotic means in different kinds of *enlogues*.

Misha: Yes, that is particularly interesting. When you said that language was not used, I was a bit shocked since for me language is any kind of communication or even interaction that is semiotically mediated. But it's a very broad understanding and, to an extent, metaphorical.

Sergey: Yes, very interesting, but when you speak about communication but I do not ...

Misha: Yes, I do understand that as you think of the exceptional case ...

Sergey: There is a very important problem for me – the difference between communication and communion. A communion as a deeper connection between persons. In English it has two senses: some sort of informal communication and the Eucharist.

Misha: Exactly, when you mentioned that, I immediately got the association of the direct intercourse with a deity without words. Interesting! Just great! Sergey, would you also circulate some additional materials on *enlogue* and holicity.

Sergey: Okay.

Ludmila Lackova: Speaking about Eucharist you have to note also related words like *companion*, *companionship* and *company*. They are all derived from Latin *cum pane* – “with bread”, meaning sharing bread like apostles did at the Last Supper.

Misha: Excellent. Very important remark. Thank you, Ludmila.

Valery, would you care to share some ideas?

Valery Demyankov: I am only prepared for listening today, but what Sergey said about communion, reminds me of the term ‘phatic communion’ invented by Bronislaw Malinowski: i.e., a type of linguistic use or a type of speech “in which ties of union are created by a mere exchange of words [...] when language does not function as a means of transmission of thought, but as a mode of action” (see his “The problem of meaning in primitive languages” first published in 1923 and reprinted in Ch.K. Ogden, I.A. Richards “The meaning of meaning”, 1927, p. 296-336).

This kind of communion does not transfer views or opinions, properly speaking, but it creates a communicative atmosphere of “being together”, the atmosphere in which Yuri Lotman’s semiosis plays an important part. People interpret this kind of using language in modern poetry as “the art for the sake of the art”, verbalizing for the sake of verbalizing. But the term ‘communion’ stresses a different aspect: communion is a means of overcoming loneliness, it creates an illusion of not being alone in this large solitary world. Poets seem to be the most vulnerable solitary humans, since they use this means more extensively than other humans.

Misha: And Yuri Lotman as a holy spirit for this very communion of ours [laughter]. Why not to call our project Lotman communion?

Sorry for interrupting you, Valery.

Valery: It’s nothing as I was ending anyway.

Misha: Then I would like to ask Ivan if he has anything to add.

Ivan Fomin: What is interesting for me in this discussion is the issue of inter-subjectivity in semiosis. Can there at all be any semiosis without some form of inter-subjectivity? The notion of *synechism* proposed by Charles Peirce seems to me particularly useful in this respect, as one of the aspects of synechism is this idea that one must not say «I am altogether myself, and not at all you» (EP 2:2).

In a way, intersubjective phenomena are implied in Ferdinand de Saussure’s *sémiologie* too. At least we can interpret Saussure’s idea about language being a “treasure” in the collective consciousness of a community. Does this mean that semiotics in fact necessarily implies the existence of collective selves and collective minds? And then, if we assume that there are such things as *collective minds*, then what is *mind*?

If we follow Peirce, it seems that it can be productive to define *mind* through the reference to the category of semiosis, as “there cannot be thought without signs” (CP 4.551). Conversely, any semiosis, in a way, is an intersubjective process, as it always requires at least two “quasi-minds”, even if it is a dialogue between a “momentary self” and a “better considered self” (SS 195).

So, if for semiosis there have to exist inter-subjective collective minds or at least multiple intra-subjective quasi-minds, then what does this imply for our understanding of how minds, selves, and consciousness work in general? This question seems particularly important.

Misha: Thank you, very well. Are there any reactions from Kalevi or Ludmilla at this point? Or if not, I can proceed. Kalevi?

Kalevi: Well, you started from the dialogues between hemispheres. That was extremely important for Juri Lotman in a certain period. He was studying the paradoxical aspects of dialogue for quite evident reasons. At the time of 1970s and 1960s the intellectual atmosphere of the Soviet Union was overshadowed by a problem. Intellectuals had a conflict between formal logic and dialectic logic. Both were very strong and elaborate. The problem was how to join those two. It was not clear. That is a sort of a background problem here.

Now, Lotman is studying a paradox and gets to untranslatability which is the source of making meaning, ultimately. But here what I would like to point out, it is that if one tries modelling of dialogue as such, using cybernetic models, then it is always possible to show that there is no contradiction. It becomes lost due to presuppositions of formalization.

Though the contradiction appears when we see the dialogue as something that is going on in simultaneity. That means the paradox requires that the statements exist together at the same time, not in a sequence as communication is modelled cybernetic-wise, when the first one says something, then it wires through a channel to another in a sequential way, and so on – then there is no true contradiction.

True contradiction and paradox appear just when two say something together and this exists for the interpreter simultaneously, and because of that it does not fit. That paradoxical simultaneity is the subjective present or now, what we have all the time as living persons. But how to explain it becomes the problem anyhow. I think that is truly where semiotics starts – as the science of being in simultaneity.

It is interesting to add temporal aspects explicitly to this discussion. It is not so often done in this way.

Lotman sees the problem very nicely. After all, for him that is the relationship between the text and the picture. The picture is simultaneous, and the text is sequential, and paradox appears when you try to translate one to another. If we get this interpreted – that these two major kinds of semiotic systems as text which is also sequential and picture which is given simultaneously – interpreted in terms of time, then it adds a way to go on from these Lotman's ideas.

Misha: Very strong, Kalevi. I have a couple of reactions to what you said, and I would start with the thing which struck me at first. I find some tension in the March seminar of 1981 between the communicative system and signal system. It wasn't explicitly expressed by Lotman, but it was present there. And I think one of the ways you could explain the cybernetics and semiotics tension.

Then the problem of sequential and simultaneous, in my view, is not a problem of text and picture. It is rather a complementarity of what we see and feel, what is actually happening as we all participate now in this very dialogue, for example. I am speaking, but you are participating and reproducing it in your own way. You are disagreeing or agreeing. It's all happening on all the seven screens. It's a simultaneous process, but clearly divided (and shared) by all the participants. The problem is whether it's a mirror-like process, whether the speaker is active and others are reactive, or it is actually different. I think the

other participants are also active. It is not only because it depends on how you're listening. Now I see Kalevi smile and immediately react although he is not saying a word. True, I am doing all the verbiage, but all the other and more important things we are doing simultaneously. I think that this issue is extremely important, but still grossly underestimated. This is the topic I am pushing all the time. It gives me chance to turn again to languaging.

By the way, it is the same with one of the examples Lotman used at the seminar. He mentioned Rousseau's treatise on origins of language. In that book Rousseau interprets mother and child relationship and the kind of languages they use. Whether it is the ordinary human language, or baby's languaging, or something merge of both. And Lotman developed a very important interpretation. His comments correspond to my vision of languaging.

From this point of view languaging with all those constituent parallel processes are simultaneous in fact. That creates lots of problems, of course. Since they are temporarily organized, we cannot avoid sequencing ongoing processes, somehow sequencing all the parallel activities of participants. Probably, that is not a process itself, but it is a result. At least that is how it is being often interpreted in languaging literature. This is an additional result, the back translation, when you are using different semiotic systems, not only verbal but also body language, visual, and so forth, and they develop simultaneously but are all sequenced. Otherwise, it would be impossible to organize all those hectic practices into a single meaningful process. That sequencing is the most straightforward way of organizing. Recurrence or recursion is also another crucial devise.

Kalevi: In a way, sequencing starts from just establishing differences, by distinguishing one from another. But to understand differences, or to utilize them, you should process them simultaneously. You only understand that length of a sequence, what you can grasp in one moment... I know Ludmilla has much to say about that.

Ludmilla: Yes, indeed I have something to say about this, but first of all, I'd like to thank you for inviting me here, for it is a great discussion you are having. It is a great opportunity to make something new or important in linguistics or semiotics. As Ivan mentioned, this has a lot to do with shared mind etc. with the in-depth subjectivity. He said that this leads to the redefinition of what we see as the mind.

At the same time, this leads us to the redefinition of what we mean by language and languaging. The term languaging was invented by Michael Halliday. I've seen it in your transcript. We still do not have the equivalent translation in many languages. And I am afraid that all the works that have been done within this group about languaging may be associated with pragmatics. Languaging is different from what already has been discussed in the field of pragmatics. So, I'd like to take this opportunity to say something about what we define as languaging, and why it is different from pragmatics, verbal and non-verbal communication, distributed language. What has been said is very important. It is the notion of simultaneity.

I would start with what we mean by language. This is related to biosemiotics and evolution of language, the whole debate started with Chomsky and the book

“Why only us?”. There are groups of people thinking language is synechistic. And there is another group of people who think of language as different from other means of communication etc. And there are other groups of people, who would say there is difference with other forms of language. But the notion of languaging might bring some new light into this whole debate, if we decide to redefine language as based on language, it might help approach the language evolution as continuity from other species of communication which happens nonverbally. Because of course, he said that there are some sequences in the human language. And we are more likely to perceive language as sequential because of the whole tradition in linguistics starting (inaudible) more or less. But then as we look through, we will agree, there is something more than just sequences occurring when we are communicating, as you very nicely described. It is all happening simultaneously.

And we are smiling, and we are communicating nonverbally, and all this is happening simultaneously. So, I think this might be one of the most important features when we define languaging and, consequently, what we mean by languages. Just as in French semiology, some of the scholars like to say that a picture or a piece of art is a thousand texts, and they were criticized. Maybe we can really find what we mean by text, when it is understood as not to sound non linguistically, but non sequentially. So, I think we can connect all these pieces with some current research, and with some old terms of semiotics, and with the Piercean notion of synechism, it all very nicely comes together.

Misha: Very good, thanks. Just a technical remark. I would like to remind you that Bob Hodge mentioned at our debate that it was Holiday who invented the term *languaging*. But since our last discussion there has been some communication between several people involved. I sent a letter to Paul Thibault, another Australian, a person very much involved in both traditions – SFL and languaging research. Paul actually co-authored a book with Michael. Paul made very valuable comments on the origin of the term. He provided evidence on its origin in British linguistics, somewhat earlier than Michael.

At some point, Stephen Cowley joined the exchange. He revealed that history of this term is much longer, and its first recorded instance goes to the end 16th century. He cited a great British educator Richard Mulcaster who used this word. So, it seems that the term *languaging* have quite a long history. There were other important instances in philosophy, in linguistics, with the help of some colleagues, I managed to detect somewhat of dozen publications coming from different places.

It is important that languaging is often discussed, using other terms of reference. Thus, Yuri Lotman is coherently discussing the problem of languaging without using the term.

In other languages there are used alternative terms. It is well known that Umberto Maturana referred to the phenomenon, using the word *el lengajear*.

Valery reminded us last time of German word *Versprachlichung*. With his help, I tried to identify how this word was used by German-speaking people. We all know that not only Germans speak German. Austrians, Swiss and many others

do. So, it seems, it also has quite a long history. In German's tradition it's not so much linguistic but philosophical promotion both of the idea and the term. Thus, Jurgen Habermas coined famous expression "the languaging of the Sacral" (*die Versprachlichung des Sakralen*). It is the title of the concluding third para in the fifth chapter of the second volume of his magnum opus. This catchphrase is quite prominent in social philosophy and German intellectual discourse.

Another example. This time I refer to Max Weber. He never used the word *Versprachlichung* but he developed an idea of processual integration of people's assorted activities and used a very similar lingual form. In fact, he created two basic sociological terms - *die Versgesellschaftung* and *die Vergemeinschaftung*. They refer to building of society and community. In his "Economy and society" (*Wirtschaft und Gesellschaft*), in the first chapter there is a big section on *die Versgesellschaftung* and *die Vergemeinschaftung* - just as one of foundations of his whole magnificent construction. Max Weber conceptualizes paradoxical interaction of continuity, and sequencing, and all that in social interaction in the broadest sense. Thus, *Versprachlichung* is just a constituent of the initial *Vergemeinschaftung* and further *Versgesellschaftung*.

They are always changing, and this is a constant process of reshaping them, and that is what he meant by *Versgesellschaftung*. It never finishes. This goes counter to most of the common lore in political science. Unfortunately, my colleagues are insisting that institutions are there, and regimes also exist like a kind of things. They claim they must be accepted as they are, while they are always changing and inconstant.

Sorry for this long incursion but I will try to put this down and some facts and mention them briefly. I try to circulate this information starting with Richard Mulcaster. Hope it may be helpful.

Okay, any further comments?

Kalevi: I do not know what your plans are, where to move, but I'll comment briefly on one idea. You use the term language in a very broad sense to include all kinds of communication, and Lotman also did the same. But when we make some typology, like Tom Sebeok wants to say, lets use the term language for that type of communication that is using a particularly symbolic reference – the characteristics for human language – and then let's ask what consequences that type of system will introduce into a semiosphere.

One consequence that we can see clearly is that instability would grow enormously, and that instability comes from the fact that that type of sign is ungrounded, while iconic and indexical signs are grounded in contrast to symbolic signs, which are not grounded and can be purely conventional. Symbolic ungroundedness is a source of incredibly rich variety of instabilities. The symbolic language introduces instabilities. This leads to some very important problems to understand how sustainability is possible in such systems.

Semiotic take on the question of sustainability will be important. Semiotics can contribute to the problem of sustainability in this way. I think there is something to do because the unsustainability in culture is semiotic, therefore you cannot solve this problem only by natural scientific tools. I think this is related

to Lotman, of course, because he described the instability that is there in binary systems and how to solve this via a move to ternary systems, which says that in the ternary system the stability of semiosis is much higher, so this is one take, and I think, we can go much further from here.

Misha: Yes Kalevi, it is a great idea, I extremely like it. But my reaction is that we all know from our own experience that culture and those semiotic processes that we think are not grounded are sustainable, but the problem is how? Not being grounded but still sustainable, and I have a guess, this is simultaneity, which you mentioned at the very beginning.

Since all those processes are happening simultaneously our communion interaction is somehow working as a kind of stabilizer. In this case, something we do not consider is being grounded, some specific, very specific personal experiences which I don't know, what we're using whether feelings, experiences, etc. They become a substitute for grounding and then, in case there is a miscommunication, somebody is speaking and I am not able to react. Then unsustainability is becoming evident. But if I am reacting, I somehow stabilize the whole thing.

Yesterday we had a class with our students, and it was annoying because you have black squares instead of faces of people to show on the screen. After all, when I am lecturing, I need their reaction. I do not have this grounding for speaking which is very obvious for distant learning in which we are practicing in the period of the Covid pandemic.

It's a blessing, in a way, if you have a small circle and nobody has a problem, but if it's a big lecture with empty black boxes then everything goes wrong or problematic. So, you may grasp a few faces you see to feel adequate in communicating. So, this is absolutely a new direction of research and a very promising one what Kalevi has commented.

Sergey and Ivan, do you want to add something?

Sergey: I want to speak about the nature of dialogue and address some remarks of Kalevi on this question. In my opinion, any person has special kinds of mental processes, and each of these processes exists simultaneously and intersect only in the commune of people. If we want to describe it scientifically, then we need to consider the mechanisms of synchronization of mental and physiological processes, for example, synchronization of breathing, synchronization of heartbeat, movement of legs and arms (as when rowing on crew boats). In this case, there may be an unconscious memory of the learned rhythms of another person. These are all means of understanding a person by a person.

Another aspect is conformity and the significance of distance between people in situations of conformity. This is very interesting because I agree with such thoughts of mechanism that determines our understanding, but what is surprising for me is that in distance learning I saw the creation of this mechanism too. I wrote a little paper about the subject.

Misha: Could you share this paper with us?

Sergey: Yes.

Misha: Great, excellent. Ivan, you wanted to add something.

Ivan: It seems that this drive to the communion is strong enough to overcome all the limitations of COVID.

Misha: Besides we are having kind of holy communion with Lotman [laughter]

Ivan: In a way, that is something I wanted to talk about. I guess simultaneity is very important but also the aspect of reoccurrence that manifests in the habits (including inter-subjective habits). How can we connect these aspects: intersubjectivity, simultaneity, and habit? The important concept here is the concept of contemporaneity which, in a way, broadens the window of simultaneity in social semiosis.

If we consider Lotman, for instance, I share some time with Lotman in simultaneity, but I was 6 years old when he died, and this means I could not have any discussion or dialogue with him in person. However, to a degree, Lotman and I share a contemporaneity, and thereby I still can communicate with him. But for that we have to have some shared habits, as, ultimately, without such habits contemporaneity ruptures. Moreover, without such common habits even strictly simultaneous presence is not enough to enable communication. (Another way of looking at this is from the point of view of Husserl's account of shared idealizations of reoccurrence ("one-can-always-again" idealizations) that are central for social phenomenology.)

Misha: Great idea. By the way, Ivan, I think in some way you reacted to what Kalevi said about desynchronization and destabilization and so on. A lack of grounding and habits are also a source of grounding, even when you are lost, you can simply do this elementary trick again and again then you start to feel that you are getting more secure and stabilized.

Sergey: In this connection I want to say that social institute is pragmatic of the name of the social institute.

Misha: Can you develop it, please? I think it is a very promising idea.

Sergey: It's about habitat. If we have words for the repeating activity, in this situation we have a social institute and we have a special (symbolic) name for define behavior in this situation that named a social institute.

Misha: Very interesting, you have to give a lecture to my colleagues who are discussing institutionalism as they have very different opinions, and some are not even.

Sergey: There is this paper about the subject I mentioned.

Misha: Okay guys, any further comments?

Sergey: I have a question for Valery and Kalevi. We've spoken about commune and communication as an opposition. How does commune exist in the German language? Karl Jaspers uses communication in places when I thought he was talking about the commune.

Misha: Valery how do Germans call the holy communion? There should be an ecclesiastical term.

Sergey: No communication.

Valery: The direct equivalents are 'die heilige Kommunion', 'das heilige Abendmahl' but Malinowski meant what is called in German 'das Zusammensein'

(“being together”), ‘Gemeinschaft’ or even ‘Gesellschaft’ (“society” or “presence”). All of these terms contain the ideas of intercourse, of contact and of face-to-face communication.

Sergey: I asked many people who are German language experts, but they couldn’t answer my question.

Valery: The term ‘Zusammensein’ is the best candidate. The situation here resembles the German expressions ‘Guten Appetit’, ‘Mahlzeit’ and the French ‘bon appétit’ used as politeness formulae of phatic communion without direct equivalents in English.

Misha: It is very heuristic.

Sergey: But it has only one sense.

Misha: Yes, but there may be several. In this case I am using this one as a term of departure.

Kalevi: Maybe we should recall here the term that Jakob von Uexküll and Konrad Lorenz used – that of Kumpan.

Valery: The German ‘Kameradschaft’ means a friendly atmosphere, camaraderie. This is why the definition of ‘phatic communion’ mentions the idea of atmosphere.

Mikhail: Cameraderie?

Valery: Camaraderie is a borrowing from French, though.

Misha: It’s good that we practice language games, Sprachspiele. What about coupling them with forms of life, Lebensformen.

Ivan: On the topic of grounding, I guess sharing bread is a nice way to show that there is some material grounding behind maybe even social semiotics.

Valery: For an English speaker ‘communion’ is a common word because of religion. As well as for Germans. But for Russian speakers it does not belong to everyday language even in religious families.

Misha: Everyone thinks England is homogenous religion-wise, but they have a lot of Catholics in some parts. There are several Anglican churches and other protestant denominations. In a broader context, Britain Scots have their alternative kirks – one is Scots Kirk or an equivalent of High Church, but also the so-called Free Kirk, Unitit Free Kirk and other specific Scottish protestant denominations. Britain is very diverse religion-wise. To my ear the word *communion* sounds like rather charged with overtones of Catholicism or religious traditionalism at least.

Kalevi: I feel Lotman’s spirit in this and with us. I now need to rush to my next task. It is great what this seminar is doing.

Misha: Let us create a name for this group and call it Lotman’s communion.

Good luck Kalevi. See you next Monday if you manage it on Lotman’s day.

We have nothing more specific to discuss straight away. We can continue on Monday. I suggest that at this juncture we can call it a day. What do you think? Unless you want to say something right now.

Meanwhile I promise to do the following: make notes on the history of the words *linguaging*, *Versprachlichung* and *el lenguaĵear*. This is another term

invented by Umberto Maturana. There is also the Russian term *оязыковление* (*oiazkykovlenie*). I suggest Ludmilla think about a possible Czech term, or a Slovak one. I am thinking about something like *zajazykovani*, but do not know if it might work for Czechs. In addition, I will circulate this unedited transcript of Lotman's seminar.

Sergey: Will you discuss languaging or semiosing?

Misha: That is a good idea, let's discuss it next time. That could be other terms when you are speaking about borderline language, visual language, picturing. Mulcaster uses the word languaging only once, but when he refers to the practice itself in his Perlocution – quite an impressive title – he used other terms, e.g. quite consistently the word penning. He uses it quite often, may be a dozen times. It is understandable. He was a headmaster and an educator who wrote about the advancement of the English language. His whole text is dedicated to the advancement of English. He considers the habits of writing as essential for developing personal lingual capacities of his pupils and Englishmen at large. From this point, he was focused on penning rather than languaging as such.

There is another possible equivalent or synonym – semiotising or semiosing, suggested by Sergey. Thank you, Sergey. It is a bright idea.

Sergey: What do you want to discuss? I would like to understand. Semiozing or semiotising.

Misha: Semiosing or both. If languaging is used in a very broad sense, semiosing could be a term.

Valery: May I add a remark on the use of 'languaging'? In my large corpus of English texts, I only found it once in the 17th century. Other usages may be seen only in the 20th century highbrow texts or in dictionaries, e.g. in Webster 1913. The oldest occurrence is found in the book by Richard Lovelace (1618 – 1657), an English poet, whose name is sometimes spelled 'Loveless' and means "lady-killer":

“ A new warre e're while arose
‘Twixt the GREEKES and LATINES, whose
Temples should be bound with glory
In best languaging this story:
You, that with one lovely smile
A ten-yeares warre can reconcile;
Peacefull Hellens awfull see
The jarring languages agree,
And here all armes laid by, they doe
Meet in English to court you.” (Richard Lovelace, *Lucasta*).

In this quotation, the word 'languaging' means staging a story, finding proper words and an optimal composition of a story, previously existing or just being in *statu nascendi*, emerging. That is, verbalizing and not simply inventing a fabula.

Misha: On Monday we will begin with lexicographic exercises of ours, related to histories of different words. Then we can experiment with new wordings. That is a good idea.

So, the first half-hour of our meeting on Monday then we will proceed further.

Ivan: It seems that Ludmilla wants to add something.

Ludmila: Yes, thank you. I will leave my further comment for Monday. But I just want to comment on penning as an alternative for languaging. For me as a linguist it is very interesting because of two reasons. The first is obvious. It is interesting for the creative word construction like the derivation of verbs from nouns which expresses instruments. Pen is an instrument for writing which is transformed into the action word of what we do with pens. Penning. I like it.

The second reason why this is interesting is the choice of “pen” rather than any other instrument because it leads to the fact that languaging is associated with modality or the medium. For Mulcaster maybe it was not important, if we were discussing written or spoken language, which is why he could interchange language with penning. This is much deeper than it seems.

I don’t know if you are familiar with the works of Jacques Derrida as a grammatologist. I am currently reading the book, and it’s been on my mind. It has a lot to do with our discussion. He deals with writing systems as preceding language. We already discussed the problem of sequences and language being sequential which is just a limit for expressing our ideas and it’s because of our language. As we understand it’s phenological or sequential, but like the alphabet is the consequence of phenological understanding of language, not its cause so it is reversed.

Writing is not based on this alphabetical phenological language but rather writing in a very broad sense as we understand language. He is inspired by Egyptian Hieroglyphs or Chinese characters, which are perceived simultaneously and not read letter by letter but fully, so this is interesting to me as well. This author, I am inspired by, is also using penning which I think can be related to the reader and our understanding of language as dissociated from the medium.

Misha: Extremely interesting, and I think this could also be writing systems, be it hieroglyphs or idiographic generally. This goes very well with the idea that Ivan expressed about habits, but not only with languaging but habituating could be a kind of experimental concept, as that is what is happening in politics or economy when developing practices of exchange even technologically. A famous example by Wittgenstein of two workers putting bricks together and explaining what is happening. It can be interpreted as habituating, not just language game.

Sergey: Habitus is a very important category in biological typology.

Ivan: I think the concept of sharing is very important here as we have to share time with simultaneity, we have to share habits and we have to share instruments like pens or the images or the bread we share.

Misha: I was thinking about it when Ivan was talking about contemporaneity. I have a great example, since this time scale could be very much extended, there is a case in anthropology, a term *behavioural modernity*. Just imagine what it means. It refers to what happened to Homo Sapiens Sapiens about 50,000 years ago when they started to speak. They also started to make graves and put flowers on them. And take pictures and all that about 50,000 years ago. So anthropologists called it behavioural modernity to note that early humans became like us not only from the point of view of their bodies but also their behavioural patterns. Just like us! It was since then we share the same simultaneity.

Let's call it a day, guys. Thank you, dear colleagues. I am looking forward to Monday's discussion.

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Mikhail Ilyin: Today we do not only have this difficult tragic problem which is also a problem of languaging which cannot be language in the most adequate forms, and probably this is a case for us to consider how to do languaging in the moment of crisis.

Sergey Chebanov: We must remember the moment of activity we get from defence of culture and language situation Ukraine, i.e. a semiotic situation. There is a technique of performative.

Mikhail: Yes, performative action and utterances are okay. Anyway, juts to move on and I think we have a great day ahead of us today counter to the centenary. The very day of Juri Lotman's birthday and its very symbolic that as friends are meeting Suren Zolyan is not with us and Kalevi Kull who wasn't able to join us. They are in Tartu at the cemetery and paying tribute to Yuri Lotman so I think we can also do the same and the best way to pay tribute to Lotman is to practice in a constructive languaging helping all of us to not only overcome the current crisis but also to work on effective ways to overcome other crisis and everyday situations.

I am particularly happy that Stephen Cowley is with us, he joined our debate and must leave very soon. So, Stephen if you would like to say a few words you are welcome and would very much like to hear your contributions. But if you do not feel like speaking right now it's okay with us, since we are a very informal circle.

Stephen Cowley: That is very kind of you, but I think what I would like to do is speak in half an hour when I have more of a sense of the languaging which is been going on and where I might be able to contributes with. After what you said, it is a constructive process and I can contribute to the constructing rather than just saying something which is what I would have to do now. So please call me back a little bit later

Mikhail: Okay, then I think Gabriela wants to say something. Do I interpret that your finger is raised?

Bob Hodge (on the screen Gabriella Coronado): [Laughter] That is right. I was just saying that the conjunction of the themes of war and semiosphere seems to be a huge opportunity for us to try to draw together different threads about Lotman and do it in Russia is something which I think is a distinctive challenge to his theory of semiosphere. War is a kind of archetype principle of distraction; how do systems of meaning are impacted by violence inside and outside meaning.

It's hard to say but because when you look back at the condition for semiotic production for Lotman and for Soviet semiotics. It was under a continues stage of war and so how do you understand the different kinds of stages of war and the conditions for Lotman's semiotics and the conditions for [AL'] which just seems to me to be fruitful question. The two things the conjunction Lotman's centenary and this terrible event we can bring on board.

Mikhail: Further comments? Probably we can continue the debate on what we discussed. Okay, Paul wants to say something. Please go ahead.

Paul Chilton: I am not in any way an expert of Lotman as I said earlier, I am afraid. But I am involved in analysis of what you are calling languaging and more like pragmatics and discourse analysis. I think it is worth bearing in mind that Russian military doctrines from what I hear of it includes communication and regards military actions on the grounds continues with preparatory phase of propaganda, manipulation of information. And scholars of language and languaging have a key role to play here.

Mikhail: Okay, thanks. I must confess, guys, that it is interesting. Myself and Valery we were students in Moscow State studying philology in the 60s. Actually, we had a military training, and our specialisation was called special propaganda. We were supposed to do this in Soviet Army. Lucky enough we were never enlisted in the army but we were taught special propaganda techniques. In other words, we had some inside experience of what Paul had mentioned about the link between the would-be military activities and certain communication efforts. I was not very happy about it but you had to live with it, rules of the game.

Sergey was to contribute, please go ahead.

Sergey: I think we have a situation of very slow connection between Lotman at the current moment. First – Lotman took part in liberation of Donbass and Crimea in 1943 and second – a fundamental feature of Russian culture is polarity, which predetermines the fact that explosions occur in it from time to time. Such an explosion has taken place now.

Mikhail: Right, Lotman's interpretation of this notion of explosion implies the fundamental crisis and that is what happens. So, culture and explosion are the tittle of his masterpiece book and we just started to discuss it. But interesting is that culture and explosion Lotman interpretation is not some antagonistic nature because culture cannot exist without crisis of some kind. You must control crisis and explosion unfortunately. And that is the most tragic thing, we cannot control the war as a political scientist since that is my official degree and the morphology of politics. And the morphology of politics.

Evolution morphology of politics implies that violence is getting gradually controlled and war and different types of warfare are forms of control.

Unfortunately, in the missile of the last century this became paradoxical and more advanced forms of warfare has become uncontrollable. Kind of a paradox and the general logic is that there are more rules, more limitations, and restrictions and they are all semiotically mediated and that is where we can contribute in a way. To put into actions some of the existing... but the cultural and explosion is one of the key points.

We started the first debate discussing this book and during the debate we returned repeatedly to the seminar of 1981, I forwarded it to you this morning but it's in Russian. We have discussed the option of translating it into English, but it seems at this time we do not have the resources to do so.

Another topic discussed at the seminar was dialogue and the interaction of hemispheres of our brain, two aspects of our minds semiotic entities related to our brain. Sergey and other colleagues were very productive in interpreting types of dialogue that are ongoing. Sergey introduced the notion of enlogue as something... probably he can explain it better than I can. But I understood it as an enlogue of different parts of your mind with total entities that you as a subject act as a mediator and independent communication with each part of your psyche. Probably I may have misinterpreted it, Sergey what will you say?

Sergey: Enlogue is a special inter-relation between two entities, events, or organisms or one of them. In such an interrelation, there is a projecting of the organization of one being onto another. Various types of such inter-relation (enlogues) can be discussed, ranging from different kinds of mechanical interrelation, various kinds of electrodynamic inter-relation, etc., further, of course, biological interrelation and cultural interrelation as there are many interrelations without semiotic means and language in full sense and interrelations using signs and language, i.e., interactions both below and above the semiotic threshold. I prefer to discuss enlogs rather than dialogues in recent events that are important to you.

Mikhail: I hope you can do this, and we can circulate it anyway, I promised to circulate some things on languaging and failed to do so because of the same reasons but I hope to catch up during this week and circulate it as well. Let us turn to Stephen then. Please go ahead.

Stephen: I thought it might be a suitable time to say something before things get too complicated for me to talk. It is fascinating to crash into languaging like this and to wonder how to orient oneself as a shaper of a semiosphere which you already know your way around. It strikes me that perhaps it's quite useful to use Paul as my counterpoint here. Paul said that he thought languaging was somehow the same as pragmatics or discourse analysis. I would like to just take you through some of the ways I would like to dispute that claim. I think that pragmatics, discourse analysis and indeed much of semiotics are primarily concerned with interpretation. Of course, it would be crazy to throw that away. But the shift to languaging and the return of languaging has a great deal to do with construction and often this confused with interpretation. In a sense, interpretation is the opposite of construction.

It struck me as Sergey was speaking –which is really why I put up my hand at that moment – is although I do not know his concept of enlogue or Lotman’s concept of explosion, what goes on is often the focus of semiotics and not this notion of how an explosion happens, how something comes to be done or perhaps comes to be said or interpreted. And of course, the emphasis usually falls on what comes to be interpreted. But what comes to be done is every bit as important as what comes to be interpreted. Why am I saying this now? You don’t know and I do not know either. Rather, it is part of trying to enter this web. So, we shift the emphasis from interpretation to construction and to production or how actors perform in the semiosphere. We perform not just as producers but as produced and as being produced: we are constructivists (when we turn to languaging).

So how do we tie this to the tradition on languaging? I suppose why I was invited to join this group is that I have done some systematic reviewing of the literature on languaging. It is rarely appreciated but this is a traditional English term that I have traced back to the 16th century. And I have no doubt it goes further than that; it has reappeared dozens of times over the centuries and it always has to do with marginal things and people. Typically, it is opposed to writing and grammar and ‘correct’ speech and other varieties. Bad poetry for instance or the languaging of children or how we chisel ideas as we speak ---not how we speak finely and that sort of popular linguistic concerns.

In the 20th century in philosophy, it comes from two major developments. One was due to the great America philosopher Wilfred Sellers who was concerned to naturalise Kant. That may sound outrageous to you but that was what he tried to do. So he turned to something that sounds very much like Sergey’s enlogues; he turned to the languagings we produced. Languagings are individual explosions which may give rise to thoughts, sayings or may simply be implicit in doings. These are overt and covert languagings. Sellers builds on Wittgenstein’s picture theory of meaning by denying that pictures are about facts. Rather, we draw on the place we find ourselves and set up isomorphisms that we place in our languagings.

So, what I am doing, in Sellers terms, is drawing on my first 15 minutes of you to shape my languaging in relation to this place. And this is a fundamentally constructive process of because I find myself saying things I had not thought before and I find myself producing myself in ways I have not done before. And I think this is an extremely important idea. It connects with Michael Halliday’s idea of languaging as being based on semogenesis. He was a Marxist and was struggling to come to terms with how ideology could be challenged and get started without making appeal to vulgar Marxism and top-down processes.

As my old friend Valery well knows the second major source is Maturana. It comes from a different tradition and Maturana had not read anything of what I am talking about at the moment. Very few people have put these sources together. By the concerns link with semiotics and by Lotman of course in that they unify the cultural and biological and, at the same time, understanding how humans differ from other animals (with the emphasis on *animals*). He didn’t think that we weren’t animals but rather, was determined to seek what made us

different. Maturana is a radical constructivist (perhaps not radical enough), but that gave him a rather subjective focus of languaging, where we can construct ourselves through our languaging. While occurring in a wider semiosphere, he saw that as being something we do as individuals who language with each other in a 'consensual domain'. So, he has an over-constructivist view which I think can be critiqued: his view of interpretation becomes, on the one hand, very conventional - one can interpret as others interpret as we strive to understand each other to the best of our abilities. On the other, he also has a subjective notion of languaging which this little community is not terribly sympathetic as in Russian theory and semiotics generally.

Don't forget that we in the west have always been cursed by this computation of the mind and the notion that representation is somehow in the head. So, it is very difficult for westerners to get their heads around an idea that constructing a world is something we can do so. Or that we are constructing a world within which that constructing occurs. That is an idea which fits much more closely with languaging as I understand it.

And Russian thinking generally or usually what westerners attribute to people like Vygotsky. I am not challenging Paul's views that this is a bit like pragmatics and discourse analysis. I remember very well when Steve Levinson's book on pragmatics came out. People like myself thought it was the best thing we had ever read in linguistics because it seems so new and finally had broken with a straitjacket of ultimately Chomskyan linguistics. I think this return of languaging is another significant move that it takes us far beyond linguistics and explores, not just the interpretive, but also the constructive. It fuses the biological with the cultural in stressing doing things, not saying things, not science. My own contribution is to argue strongly that biosemiotics needs biomechanism and simplex systems -not to define itself as speaking against mechanism. We need to understand that mechanistic and semiotic co-function and the constructive (or explosive) depends on both. But that is going beyond languaging into how I see the connection between languaging and semiotics.

I know that was an awful lot and said very quickly. I suddenly remembered it was being recorded and I am very curious to know what I actually said. But I want to place a weight on constructive explosions and say that languaging asks us to investigate those are and of course what we do to ourselves. But also, how we do it in this public space with and through and for other people. The emplacement, I think, is very interesting

Mikhail: Thank you Stephen, but just one question I recognize, and I believe everybody will recognize that you cannot reduce languaging to pragmatics, but don't you think that even your image of finding your place implies that what you start with as a point of departure is a certain action, a certain orientation that far has these pragmatic qualities. You are finding not only the place, but you also find what you are doing there and with whom you are doing this not necessarily articulating this vocally. You could just smile, or you could just share a meal or do anything and that is how it begins coming to interpretation. It comes in very intricate and syntactic constructions morphology and everything else.

At a point of departure, you start with opening the door and of course it's an image of course and not only opening doors of course it is an imagery. But you are doing something, and this act is the starting point.

Stephen: One could argue, one could play some word games but emplacement is fundamental to languaging. And emplacement includes us, of course, when I just don't smile but also when I use the air which I breath. Then one can say that is the start; but there isn't really a start we are all caught up in languaging. This is one of the greatest strengths of Maturana's vision of languaging, we find ourselves in it and we become ourselves through it. Any starting point is arbitrary. But what is seriously missing in all views which begin with the verbal is a focus on the emplaced. And I didn't contrive this; rather, I chose not to speak until I had something of the sense of the place where I am. And of course, it is ironic that the place is a virtual place; but it is also real, the sun shining in Denmark on a dreadful day. At least we can escape from a dreadful day and share in creating the new which is always interesting or what we live for I suppose. So, I don't disagree with you Mikhail, I think it depends on what we want to analyse as to what we take the starting point to be since we are always in the middle of things

Mikhail: A very good point, excellent, so we must do just like the four courses of Aristotle, we must take all the four and you cannot stop with one. Anybody would like to comment? Okay Sergey, then Gabriela.

Sergey: I think we now have an interesting situation of illocutionary suicide and semiotics do not describe what will be after iniquitive (iniquitous?) situation but now we have such situations and we see the details of what can happen in such a situation. This is a problem for deep understanding, what happens after committing illocutionary suicide in the referential world.

Mikhail: Okay, thank you, Bob please continue.

Bob: Thank you for a delightful and seductive talk Stephen, I loved what you were doing with discourse, namely creating a kind of code politeness that most people have full of deep respect which is the kind of thing that makes a group like this work well. I just want to obey a demon within me which says sorry Steve we need the explosions we need a space in the theory for explosion which are going to be two strong for politeness to contain them. Theories if I could refer to Misha's very interesting and seductive ideas of things getting better and better.

I read the research on violence which says that we are getting more and more peace loving and people invoked that theory in response to Putin that says that Putin is just a deliberation and have failed to realise that we know have laws in place that outlaws the kind of behaviour he's engaged in so he's a dinosaur and he's going to be struck by some command and disappear from the face of the earth, I just like the theory and I wouldn't disagree with it. It's beautiful and encompassing, I agree with you, everyone agrees with you. It's a kind of theory in discourse which brings us together and that is just fantastically important; humans coming together can do so much more than people of war.

However, back with the provocation I stand with, war and the semiosphere views Lotman's term explosion and culture. So, if we shift to the way he

phrased it he brings explosion to bear with most other theories. It could be said to [inaudible] those real explosions do not happen as are semiotics, as are the semiospheres. We need to create a space in which we recognize and confront the ever-present trait of real material of semio-violence disruption which is not just sanitize creatives which is often. But let's see it as a provocation, unassimilated explosions what do we do with them? And this is a very real question because the anthem going on with the world, had we rethought semioticians I admired like Lotman and your theory Stephen.

Stephen: My 'theory' is just a brief sketch of how I understand some of the literature. Personally, I think there is a problem with the word 'constructive', its conventional use. Of course, you might want to tie it to Piaget or someone like that and it is often bound up with the construction of the individual. Perhaps it is better to think of the individuation of the person or the construction of the individual, I think many of you might agree. I think the important point of explosions (plural) and not being polite is exactly the space where it gets difficult to take a fully interpretive view. That is what biology does and what all living systems do from the start is that they try to reduce entropy. They must find ways of simplexifying or in other terms; grasping what the world is. That of course is true for processes within the cell or indeed an explosion like having a thought or even realising that the thought is somehow implicit in how one has moved one's finger. What one uneasy about is – so I think that you need to acknowledge this – is that fundamentally this (semogenesis) is a chaotic process. It is one to which we as artificial actors in artificial systems can bring partial ways of controlling the explosive nature of the events which are occurring. We must rely on them but if we do not do that in constructive way as individuals, as implied by some of the language traditionally used about this, whether one can take this as a source of parable like the situation in Ukraine. I don't think I really want to go there because I don't think there is anything, we can do about that situation here and now. I think we can do something when we close our computers and get on with our lives. But it is an inviting comparison I agree.

Mikhail: Thank you. I think now it is the turn of Paul. I hope you are provoked by Bob and Stephen on something you would like to comment. So, Paul, it's your turn now.

Paul: As I mentioned earlier, I am very much a novice in this domain and approach to language, but I am learning as I am listening so thank you to Stephen and Bob and you too Misha. Can you all hear me? Good. I just like to respond very briefly as I am going to have to leave the meeting shortly. To Stephen's point and to a point Misha made, I think the connection to Lotman to do with the brain and the two hemispheres and replying briefly to Stephen. Thank you for your contribution from which I learnt a great deal. I think regarding pragmatics I do not agree with your description of the way pragmatics fuses language. I think primarily interpretive and not very much concerned with languages action and we see this from the early language philosophers and classic workers, so it has to do with speech acts and speech actions.

The tradition of discourse analysis which Misha and I have been involved in from years ago has very much to do with constructions in the sense of constructing perspectives and representation of the world the construction of ideologies. So, I think its common ground here and potentially common ground between different strands of thinking and thinking into different language.

And will like to mention cognitive linguistic which is also another paradigm which I work myself. Which is very much concerned with the way language meaning and action is rooted in orderly experience and from another perspective there is now plenty of research which shows the connection between mental systems and motor systems and language systems in the brain. This brings me to the point Misha made when he was talking about the two hemispheres, and I am afraid my background in Lotman how that is very limited by I just wanted to mention that there is now very interesting but specific research into the way that language works in the brain. The two hemispheres are crucial, and they have different characteristics as we know and there is an interesting piece of research from the linguistic angle is a piece of research that has been done recently into the direct effect of vocabulary lexical items on specific region of the amygdala bilaterally their mental concept with emotions. Particularly emotions such as fear and anger.

And what the empirical research show, and they did this with MRI scans so you can see the neural areas in the brain lighting up in response to words associated with threat. So, you get a direct response, and you can see it graphically in the use of language and directive act on the brain as well as on behaviour.

I think we can already observe this in the language coming from Putin and Kremlin and other similar authoritarian populist leaders; one of the first things they do is stimulate fear response by using threats. As discourse analysts we can analyse the linguistic output in term of the potential effect it has on subject receiving it. What I think I am being to understand about Lotman and languaging philosophy that surrounds it relates the linguistic side of human behaviour and the social side of the cognitive. This gives us tools for analysing actively what is going on around us when we leave in such a dangerous world of dictators and demigods.

Stephen: Let me try to formulate a brief response; and let me be myself this time and talk about my own position. I have identified myself as a radical ecolinguist and so I will take a radical ecolinguistic position. Paul is completely right that pragmatics is about language in action and discourse is about representation and interacting. So, let's take that slowly. If we construct a representation, we do that, in the end, because of interacting or because of the exploding we do before it. Well, a radically ecolinguist will say we do it because of the exploding. Is the interaction a result of the explosion too? Well it can be? In any case, it does not determine either the exploding or the results: Rather, it's a post hoc analysis. So the radical linguist will play down interaction. Is it action in language? Or language in action? Well, I will want to argue that it is action in language, not language in action; hence, there is the break with pragmatics again.

So, what is radical ecolinguistics? It is also coming from cognitive science in many respects it is often described as a strong view on embodiment where we reject all forms of representationalism. We reject the idea that content in the brain can play a causal role; so, we deny that the brain can represent content (as people often say) 'offline'; rather, we bring forth content in the place of action -- we bring it forth through the action which takes place.

So what Paul is right the importance of the amygdala and indeed most parts of the brain coming to play as we language. But it's even more important that Lakoff and Johnston are fundamentally mistaken when they assume that the body somehow forms the basis for conceptual metaphor and that language is metaphorical. Indeed, they are borrowing ironically un-generative semantics which builds on generative syntax and the view that the brain somehow enables linguistic actions -- as opposed to how the brain evolves as part of how nature reduces entropy and enables action and interpretation.

So, our much better target would be not where, for convenience, I started; it would be cognitive linguistics and its focus on representations or its rootedness in computational metaphor. This woke up my interest in biosemiotics in the first place because although biosemiotics has a lot of subjectivisms in it, mainly because of American and Peircean influence, semiotics was the first distributive theory of mind. Of course, I am speaking for a radical embodied and distributed mind. There's a lot more to say. I am sorry I cannot stay, but I have to take my leave in the next 5 minutes to prepare some lecture notes.

Mikhail: I shall write to you since I have been provoked by your submissions to particularly about this action in language which is a very good idea. Ludmilla, please take the floor. Unfortunately, Maria had to leave us. And now Stephen is leaving too. Please, those who are really under pressure please speak first.

Ludmila: Thank you, I am not under pressure, but I wanted to use the opportunity to speak before Professor Cowley leaves us so thank you very much for giving me the chance to speak. I want to react to Professor Cowley trying to differentiate languaging from pragmatics or from discourse analysis and I think it is crucial for this group and I started going in this direction last week to define how languaging is different from languaging and classical linguistics or discourse analysis.

And I agree with some of you here, that it's not so much about constructing and interpreting because the very first pragmatist such as Wittgenstein, Searle or Austin who have theories about construction, but it is more about today's pragmatics and how it developed into another field and to my understanding its closer to analytic philosophy. Or they try to use language tools to make language interpretable in the view of propositional logic for instance. So, I think this is one of the major differences between languaging and pragmatics or discourse analysis.

I also spoke about the whole conversation about the brain and bio-linguistics, or cognitive linguistics field and I agree with all of this and in my view, language is more about synthetics rather than the analytical approach and we do not try to analyse language and de-construct it into smaller pieces but rather to bring it together and make synechism in [inaudible] viewpoint.

I was so happy when Professor Cowley mentioned biosemiotics because I also think it can be a good adapter for spreading this idea of languaging and to connect languaging to biological but not from Chomsky's biolinguistics but from another perspective which seems more promising. I take this opportunity to remind you of the deadline for biosemiotics today, but the deadline will be extended so we are still waiting for your submissions for the June conference, and I will put the email in the chat where you can send your abstracts.

Mikhail: Thank you very much indeed. I intended to mention it too, In Palacky University this summer they are having two big events and one is the congress on biosemiotics and another is a big conference on code-biology and this code biology is also interesting and quite semiotical because of codes. It was initiated by Marcello Barbieri, who introduced this whole direction. An interesting thing about this approach. On the one hand Marcello and his colleagues seem to be reductive and define a simplified way of codes, but the trick is they insist that different codes are being operated simultaneously. So, they are simple and reduced but they are numerous even biologically. Usually when we mention codes, we things genetical codes are prototypes but that's not all as there are about 3 or 4 dozen codes working in our bodies simultaneously. And besides our bodies there are semiotic codes which are also equally numerous and from this point of view there are not just pragmatic codes but also syntactic codes. This conflicting plurality of codes creates explosion.

Stephen: I can't resist coming in again, I know Marcello very well and I have no doubt he is very right about organic coding being the best possible model in thinking about living systems and how they emerge. But Marcello is completely wrong about language and the brain. I recently edited a special issue of an Italian journal on biosemiotics and languaging and I can share the link with you. One of the authors in there says that Marcello is really going back to Locke with his view of language as something represented, coded, and spread between people. There is a great deal to be said here because Marcello's version of constructivism is *not* based on codes; it is unfortunate that he highlights the code word. It is based on adaptor systems, and in evolution, they depend on the RNA. This changes faster than the genetic material which is largely frozen. So biological systems have built-in scales of multiscalarity which enables code-makers to construct codes. And I think that is important because it links with biosemiotics, especially American biosemiotics or Peircian biosemiotics, by allowing absolute novelties and non-linear changes. These cannot be described in terms of the interpretation of ontologies of sign systems. So, one must reject semiotic ontology at least. Interestingly in the special issue 6 of the 9 authors all explicitly write against a semiotic ontology; yet all of us are sympathetic to the use of semiotics as a way of exploring nature of nature.

But I must go now, but I so much liked Ludmilla's point the aesthetic coming back to the fore. I think this is crucial and I do not know how we are going to make more of this again. It is something that has been massively played down in western European conditions. Croce, the Italian philosopher, is strong in semiotic traditions of course and my good friend Paul Copley and I love to

fight and agree to disagree. But we agree so strongly about the importance of an actional ethic and also on bringing aesthetic to the fore. This is something that has not been done although the special issue has an interesting article on languaging and the aesthetic by an Italian woman (Camilla Robuschi) and this is something we need to pursue in detail.

And what is right in appealing to an aesthetic is that it is associated with being in the world and becoming in the world; that just sounds just like semiotics to me and that will have to be my last words for the day. Forgive me for having said so much and I wish you well and I will go and do what I am supposed to be doing which is preparing lectures and I do hope we have future contacts.

Mikhail: For sure, good luck! Goodbye. Who would like to take the floor? Probably Valery, Ivan, or Laura?

Ivan Fomin: As I can see it think Bob raised his hand? To comment on mostly about what we were discussing the last time and we ended with a contrast difference between semiosis semiocizing and languaging, so it does makes sense to differentiate between the two. I guess that if you really push and stretch that of these concepts, they do complement each other. But if we can productively use this difference, I guess we can keep semiosis to this very broad concept because if we push semiosis to meta[inaudible] area. I strongly agree with [inaudible name] with indexes we end up with difference between semiosis and languaging and the difference is an inter-subjective aspect of languaging that does not need to exist in semiotics.

Probably this is something that has to do with construction, maybe not all construction but social construction so if we interpret construction according to Lotman how science systems are used intersubjectively. Even though it is about semiotics strictly speaking it is about languaging. If we try to summarize the difference between semiosis and languaging, we will realise that is a prototypical of the world because one is doing and the other like we do. Languaging is something going on between people with some degree of shared habits and shared science systems.

The recent events provoked me to comment on this; war can be seen as a way of sending messages there are multiple agents trying to interact in some way, but they are not doing languaging at that moment even though they are exchanging some signals and semiosis is still ongoing but languaging not so much. To an extent there are still habits and events going on, but it is very rudimentary.

This also brings me back to a conversation I had with Bob when I asked if there are any semiosis which is social, and I realised that we can also distinguish semiosis in general from social semiosis. Which can be reduced to lexical, physio-semiosis and interaction or cannot be reduced and has to have habitual scaffolds. Okay that was what I wanted to add.

Mikhail: Okay thanks, Valery, Laura?

Bob: Misha, I had my hand up. I only insist Misha because if we do not take science seriously who in the world will, so I rebuke you as a defective semiotician. That was just a joke. I have been an enthusiastic part of the discussion and constantly referring to Lotman and asking myself how, why Lotman is important.

It is productive for us to continue to ask this question because as we ask there us an inevitable process where he will become more and more important. So, I wanted to crystalize for myself and perhaps for everyone why and unless different people contribute it seem to me that the newcomers Paul and Stephen inevitably did not know our other conversations or Lotman himself and the effect of that for me was dispersing, an unproductive dispersion. What was created was an object that was not connected for very good reasons was not connected with the growing, accreting, and richer objects, complex meanings, and relevance of Lotman. I thought that those two people could have come in and said more interesting things between them than the rest of us have laboured for over time and it this raise acutely the question what are doing this kind of exercise for? It seems to me that if we focus on a movement waiver it becomes a case that we are left with index distinctions for instance pragmatics first discourse analysis vs semiotics. That kind of thing which is natural to us as academics however dissipates. It does not leave a simple complex productive object growing before us. I just felt like whatever good will or personal experiences and so on we need to keep our focus on Lotman and ask how we keep our focus on Lotman, which is not hierographic or any other, but it is productive.

In the discussion of Lotman, I felt that we need to clear the noise on the issue of the opposition between explosion and culture. How are these two concepts simulated and how are they unassimilated. There is no single answer as a complex field of though generated by this constant probing of what is this explosion for Lotman and what he does not include. What could we include in explosions for instance which will productively get a more interesting concept in its place? I keep on being mindful of another reason that poses to why we want to do this which is we are surrounded by a world that needs better theories of some kind to help us understand [inaudible] and at very basic level what issues become salient for us that unifies many of us with Lotman. Yes, call to arms but Lotman is not the focus, and he is still an account to be settled. I think the things that go around as we settle the account of Lotman is what gives a general value to liberation of this group and to myself and to all of us. Thank you.

Mikhail: Thank you Bob. Well, I am sorry to say but Laura had to leave us so Valery the floor is yours. It seems your mike is not working and there is some problem with connection It seems that there some technical difficulties. Valery is trying to get in touch with us again

Valery Demyankov: Now can you hear me? I had to reconnect. Well, I have not prepared anything special for this day, but I have been impressed by the paper distributed by Suren, a paper by Lotman on the interconnections between text and language. The main idea that strikes me very important is why say anything if it is already included in the system, why do we ever talk about it. So, this makes me prone to be silent anytime I think if it's worthwhile saying or not, deciding, to say or not to say. Why do we say anything if it is trivial? From the point of view of informaticians this idea is clear but it raises a greater question which makes us silent. Lotman's solution is a sort of a "catastrophe theory", that is, anytime we speak we give up the older version of the system and we impose

on our audience a different type of a system of views. Thus, languaging looks like a by-product of the newer version of the system.

There may be different solutions to this paradox, for instance, why not question the notion or the concept of system as a basis of our languaging. Why not think that language is not a system at all? Scholarly studies show that this hypothesis is very feasible when we observe how the language use and language system evolve, changing from time to time from input to input and from location to location. We must conclude that there is a grain of truth in it although no doubt that there are other solutions to this paradox, too. One of the main conclusions may be that language is not only a system. This is an intermediate solution to this paradox as well. All these ideas make me silent when I consider the paradox of Lotman.

Mikhail: It is a great idea that language is not only a system. Maybe, it is not yet a system and already a system or even an assemblage of many overlapping phenomena transforming from not yet a system to an advent of a system and then to not quite a system... It is very much a languaging situation.

But I actually I want to ask Sergey as a person well versed in biology. Is ecosystem actually a system?

Sergey: No

Mikhail: Why not? I guess it is. We may have some languages or ecosystems which are not quite systems and that is it.

Valery: That is the problem of the day, analogous to the following observation made by a wise man: at a distance, whales look like small fishes but if you come closer and closer to them you see that they are quite big 'fishes' which are not fishes at all.

Sergey: This is organism and only because I used the term bio-semiosis not ecosystem

Valery: The 'system' we are talking now is not a system, just like the outcome is not always equal to coming out [laughter].

Mikhail: Language games again...

Sergey: I am formally [inaudible] of liberty and we discussed this question with him many years ago; system or ecosystem and vice versa.

Mikhail: Further contributions? Ivan, do you want to say something?

Ivan Fomin: No, I am okay

Mikhail: Okay then, guys, let call it a day. And let's go and do something nice and constructive to make this day really Lotmanian and not just a day of explosion we are experiencing. I will share with you all the recordings and transcripts. We are going to have publications so there will be access to materials of our debates. We will continue with publications of other seminars; we will be publishing stuff in methods in the yearbook and the quarterlies. Also, there will be a special issue of linguistic franchise and I am looking forward to working on this issue. After this debate it looks like a very encouraging idea to publish this special issue. Okay good luck then.

Ludmila: Thank you so much, bye

Valery: Good bye.

Калеви Куль, Отт Пуумейстер¹

Пятьдесят томов «Трудов по знаковым системам»

Аннотация. В статье приводится краткий обзор публикаций журнала «Труды по знаковым системам». На протяжении всего периода издания, который берет начало в 1964 г., журнал редактировался группой тартуских семиотиков; выпускало его издательство Тартуского университета. Если первые 25 томов в основном содержали статьи на русском языке, то следующие 25 томов выходили преимущественно на английском. Мы приводим список тематических выпусков и полную библиографию статей, появившихся в журнале за весь период его издания с 1964 по 2022 г.

Ключевые слова: история семиотики; библиография семиотики; публикации по семиотике.

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Настоящая публикация обобщает содержание 50 томов журнала «Труды по знаковым системам», который, возможно, является старейшим изданием по семиотике в мире². Журнал до сих пор базируется в Тарту, что делает его одним из немногих международных академических изданий, имеющих тесную связь с исследовательской группой, работающей в одном месте на протяжении нескольких поколений.

Тома 2, 3, 4 и 5 журнала (1965–1971) содержали статьи, связанные с первыми четырьмя летними школами по семиотике, на основе которых возникла тартуско-московская семиотическая школа. Первый том, вышедший в 1964 г., состоял из монографии Юрия Лотмана «Лекции по структурной поэтике». Именно в ней он писал: «Структурное изучение языка обусловило возможность прикладных успехов математической лингвистики. Речь идет о создании *новой методологии для гуманитарных наук*» (Лотман, 1964: 12, курсив оригинала; Salupere, Torop, 2013: 21).

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² Не считая *Cahiers Ferdinand de Saussure*, основанного в 1941 г. См. подробнее: Kull, Maran, 2013.

Однако для Лотмана структуралистские методы всегда сопровождались чем-то потенциально способным нарушить спокойное функционирование жестких структур и тем самым создать новые способы моделирования, обозначения, коммуникации, а также производства информации и в конечном счете новых миров. Этим чем-то был художественный текст, и, по словам Лотмана (1964: 12), «[...] понимание природы структуры художественного текста приблизит время появления новых методов исследования, могущих охватить всю сложность динамической, многофакторной структуры – истории культуры человечества».

Требования сложности, проявляющиеся в художественном тексте, уступили место другим подходам и методам помимо структуралистских как в творчестве Лотмана (его обращение к непредсказуемому поведению открытых систем; см., например: Lotman, 2009; 2013), так и в тартуской семиотике в целом, что видно по разнообразным исследованиям, опубликованным в «Трудах по знаковым системам». Роль семиотики как прежде всего средства для понимания сложной и разнообразной природы обществ, культур и жизни, также подчеркивает Пеэтер Тороп в своем предисловии к 26-му тому журнала, который ознаменовал возвращение публикации издания после четырехлетнего перерыва в 1993–1998 гг. и подготовил его переход с русского языка в качестве основного на английский: «Название “Труды по знаковым системам” должно как нельзя лучше выражать наше желание принимать участие в развитии теоретической мысли, а также заниматься конкретным эмпирическим анализом. Теории *ad hoc* и теоретизирование на основе материала всегда были традициями его выпусков» (Тороп, 1998: 12)

В политической семиотике такой тип отношения называется «этнос случайности» (Selg, Ventsel, 2020). Согласно этому этосу, устройство мира – в социальных, культурных или «природных» аспектах – не является фиксированным и необходимым, но всегда потенциально находится в процессе конструирования и переговорного процесса. Более того, границы между этими аспектами проницаемы и изменчивы. Принятие этоса случайности позволяет семиотикам не только реагировать на непредсказуемые и часто пагубные события, которые влияют на социокультурные процессы сотворения смысла, но и активно участвовать в формировании будущего развития и иметь право голоса в процессах формирования будущих семиотических реальностей.

В 25-м томе «Трудов по знаковым системам» Ю.М. Лотман обратился к истории журнала (Lotman, 1992). Когда исполнилось 50 лет со дня основания издания, был опубликован его обзор (From the editors, 2014), а чтобы отметить преодоление этого рубежа, в 2014 г. в Тарту прошла серия лекций, прочитанных четырнадцатью учеными (Pärn, Salupere, 2015). Недавно был проведен сравнительный анализ содержания журналов *Semiotica* и «Труды по знаковым системам» за 2021 г. (Nuessel, Puumeister, 2022a; 2022b), который, как мы надеемся, перерастет в полезный совместный проект по обоюдной рефлексии.

Первые 28 томов (1964–2000) «Трудов по знаковым системам» состояли из одного выпуска. Начиная с тома 29 (2001) каждый том состоит из двух выпусков, а начиная с тома 37 (2009) – из четырех, как правило, по одному двойному выпуску в год. Всего было опубликовано 75 отдельных выпусков; 46 из них были тематическими или носили общее название и, таким образом, могут быть классифицированы как специальные выпуски (табл. 1).

Обычной практикой для журналов является публикация общих библиографических указателей, охватывающих более длительные периоды публикации: например, *Semiotica* подготовила подобный указатель из томов 1–50 (1969–1984), в формате выпуска журнала 51 (4), вышедшего в 1984 г., а затем еще одну библиографию, которая охватила тома 101–125, как выпуск №125 (4), изданный в 1999 г. Библиографический указатель журнала *Semiotica* к томам 1–100 (1969–1994) был опубликован в виде специального тома объемом 795 страниц. Другой близкий к нашей области журнал, *Cahiers Ferdinand de Saussure*, опубликовал свою библиографию в томе 60, который содержит алфавитный список всех статей, опубликованных в этих 60 томах (Chidichimo, Fadda, Gambarara, 2007).

Ниже мы приводим полный алфавитный список всех статей, опубликованных в 50 томах «Трудов по знаковым системам». Этот указатель может послужить для нескольких целей. Одна из них – помочь редакторам получить более четкий обзор того, что было сделано за все эти годы. Во-вторых, такой список будет полезен для повторного открытия ценных работ, которые могли быть забыты с момента их первоначальной публикации. В-третьих, поскольку не существует поисковой системы, которая позволяла бы вести поиск именно по содержанию «Трудов по знаковым системам», такой файл, содержащий все названия и всех авторов, может в некоторой степени служить этой цели.

Ключевую роль для любого журнала играет его издатель; в случае с «Трудами по знаковым системам» им с самого начала было издательство Тартуского университета, замечательные руководители которого Март Орав и (в последнее время) Иво Вольт являются нашими партнерами. Мы также глубоко признательны коллегам, которые с энтузиазмом занимались редакторской работой в разные периоды существования журнала: в первый период (тома 1-25) – Юрию Лотману, Анн Мальц, Заре Минц, Игорю Чернову и Олегу Мутту; во второй период – Кати Линдстрем, Тимо Марану, Туули Перну и Ремо Граминье, а также Сильви Салупере и Эне-Рит Соовик, которые продолжают активно содействовать изданию «Трудов по знаковым системам». И, конечно же, ни один журнал не может выжить без своих авторов, чьи интеллектуальные усилия составляют его нынешний облик.

Тематические выпуски «Трудов по знаковым системам»

Название	Год	Том	Редакторы
Лотман Ю.М. Лекции по структуральной поэтике	1964	1	Борис Егоров
Памяти Юрия Николаевича Тынянова	1969	4	Юрий Лотман
Памяти Владимира Яковлевича Проппа	1971	5	Юрий Лотман
Сборник научных статей в честь Михаила Михайловича Бахтина (к 75-летию со дня рождения)	1973	6	Юрий Лотман
Памяти Петра Григорьевича Богатырева	1975	7	Зара Минц
К 70-летию академика Дмитрия Сергеевича Лихачева	1977	8	Зара Минц
Семиотика культуры	1978	10	Анн Мальц
Семиотика текста	1979	11	Игорь Чернов
Структура и семиотика художественного текста	1981	12	Юрий Лотман
Семиотика культуры	1981	13	Юрий Лотман
Текст в тексте	1981	14	Юрий Лотман
Типология культуры	1982	15	Юрий Лотман
Текст и культура	1983	16	Зара Минц
Структура диалога как принцип работы семиотического механизма	1984	17	Юрий Лотман
Семиотика города и городской культуры	1984	18	Анн Мальц
Семиотика пространства и пространство семиотики	1986	19	Юрий Лотман
Актуальные проблемы семиотики культуры	1987	20	Юрий Лотман
Символ в системе культуры	1987	21	Юрий Лотман
Зеркало: семиотика зеркальности	1988	22	Зара Минц
Текст – культура – семиотика нарратива	1989	23	Мария Плюханова
Культура, текст, нарратив	1992	24	Зара Минц
Семиотика и история	1992	25	Пеэтер Тороп
Семиотика природы	2001	29 (1)	Винфрид Нот, Калеви Куль
Биосемиотика	2002	30 (1)	Клаус Эммече, Эспер Хоффмейер, Калеви Куль

Пятьдесят томов «Трудов по знаковым системам»

Название	Год	Том	Редакторы
Якоб фон Иксюль	2004	32 (1/2)	Калеви Кульь, Торстен Рютинг
Семиотика и антропология	2006	34 (2)	Личия Таверна, Стефано Монтес
Семиотика Ролана Барта [специальный выпуск]	2008	36 (1)	Харри Вейво
Семиотика перевода [специальный выпуск]	2008	36 (2)	Пеэтер Тороп
Зоосемиотика	2009	37 (3/4)	Дарно Мартинелли, Отто Лехто
Семиотика сходства	2010	38 (1/4)	Тимо Маран, Эстер Высу
Семиотика тартуской школы	2011	39 (2/4)	Калеви Кульь, Кати Линдстрем, Михаил Лотман, Тимо Маран, Сильви Салупере, Пеэтер Тороп
Семиотика стиха	2012	40 (1/2)	Михаил Лотман, Мария-Кристина Лотман
Семиотика перевода и культурное посредничество	2012	40 (3/4)	Элин Сютюсте, Терье Лоогус, Маарья Салдре
Эволюция знака на различных шкалах времени	2014	42 (2/3)	Кристиан Тайлен, Луис Эмилио Бруни
Теория знаков Пирса	2015	43 (4)	Ахти-Вейкко Пиетаринен
Фреймируя природу и культуру	2016	44 (1/2)	Лаури Линаск, Риин Магнус
А.Дж. Греймас – жизнь в семиотике	2017	45 (1/2)	Ремо Граминья, Андриус Григорьевас, Сильви Салупере
Семиотика и история: Борис Успенский	2017	45 (3/4)	Марек Тамм
Умберто Эко и биосемиотика [специальный выпуск]	2018	46 (2/3)	Калеви Кульь
Обучение и адаптация: семиотическая перспектива	2018	46 (4)	Алин Олтяну, Эндрю Стейблс
Подходы в семиотике тартуской школы	2019	47 (1/2)	
Интеграционизм, биосемиотика, философия коммуникации	2020	48 (1)	Пол Кобли, Адриан Пабле, Йохан Сиберс
Ожидание и изменение	2021	49 (1/2)	Лаури Линаск, Инеса Саакян, Алексей Семенов

Название	Год	Том	Редакторы
Семиотика лица	2021	49 (3/4)	Ремо Граминья, Массимо Леоне
Фердинанд де Соссюр сегодня: семиотика, история, эпистемология	2022	50 (1)	Екатерина Вельмезова, Эмануэле Фадда
Публикации тартуской школы по семиотике	2022	50 (4)	Отт Пуумейстер, Калеви Куль

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Приложение. Список статей, опубликованных в «Трудах по знаковым системам», т. 1–50 (1964–2022)

В этом алфавитном списке приводятся только англоязычные версии названий статей. Если статья изначально была написана не на английском языке, в конце записи указывается язык оригинала: [F] – французский,

[G] – немецкий, [R] – русский¹. В случае русскоязычных статей в основном использовались названия, приведенные в англоязычных оглавлениях соответствующих выпусков. Некоторые из переведенных названий представляют скорее приблизительный перевод, но правки в них были внесены лишь в нескольких случаях. Транслитерация имен авторов с кириллицы не стандартизирована; вместо этого используется написание имен, которое встречается либо в соответствующих англоязычных оглавлениях, либо в других публикациях².

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¹ В списке оригинальные названия русскоязычных статей и фамилии их авторов приведены в квадратных скобках. – *Прим. переводч.*

² Мы выражаем благодарность Сильви Сарупеле и Габриэлю Суперфину за некоторые полезные сведения.

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¹ The text is signed as В. Левин (p. 520), while in the table of contents it is Ю. И. Левин (p. 568).

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