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Semiotikk

Også kalt “semioologi” (av amerikaneren Charles Sanders Peirce). En vitenskap grunnlagt av sveitseren Ferdinand de Saussure og som betyr “tegnlære”. “Semiotics as a discipline is simply the analysis of signs or the study of the functioning of sign systems.” (Cobley og Jansz 2004 s. 4) Justin Lewis har definert semiotikk slik: “Semiotikk er undersøkelsen av betydninger – hvilke betydninger som forbides med tingene, hvorfor disse betydningene tilskrives tingene og hvordan de tilskrives tingene” (sitert fra Moser 1995 s. 109). Semiotikken “sets out to identify the structural principles by which communication and culture are possible” (Deacon m.fl. 1999 s. 143). “The purpose of semiotics is the interpretation of signs and production of meanings.” (Kim 1996 s. 19)

Det studeres “how meanings are made and how reality is represented” (Chandler 2002 s. 2). Umberto Eco definerte semiotikk som undersøkelser som “is concerned with everything that can be taken as a sign” (sitert fra Chandler 2002 s. 2). Semiotikken er ifølge den franske filosofen Michel Foucault en samling av kunnskaper og teknikker som brukes til å finne ut hvor tegnene er, å definere hva som konstituerer dem som tegn, å kjenne forbindelsene mellom dem og lovene for deres sammenkjedinger (Foucault 1966 s. 44).

Den amerikanske medieforskeren John Fiske har satt opp tre punkter som han mener semiotikken må omfatte:

“Semiotics, as we will call it, has three main areas of study:

1. The sign itself. This consists of the study of different varieties of signs, of the different ways they have of conveying meaning, and of the way they relate to the people who use them. For signs are human constructs and can only be understood in terms of the uses people put them to.

2. The codes or systems into which signs are organized. This study covers the ways that a variety of codes have developed in order to meet the needs of a society or culture, or to exploit the channels of communication available for their transmission.

3. The culture within which these codes and signs operate. This in turn is dependent upon the use of these codes and signs for its own existence and form.” (sitet fra Boutaud 1998 s. 189)

“The smallest semiotic form that has concrete existence is the *message*. The message has directionality – it has a source and a goal, a social context and purpose.” (Hodge og Kress 1988 s. 5)

Tekster “are *coded*. Their meanings do not just leap out at us, but are produced through rules or conventions rather like grammar in human language.” (Gillespie og Toynbee 2006 s. 1)

“[S]emiology is a theoretical system for general laws, or a general grammar of relations. [...] a study concerned with generation of signs, signification processes involving signs, generation of meanings, and so on.” (Kim 1996 s. 226-227)
Semiotikken handler om “how to do things with signs” (Göran Sonesson i <http://www.arhist.lu.se/kultsem/sonesson/CultSem1.html>; lesedato 16.05.01). “All communication takes place by means of *signs*: phenomena signifying something other than the phenomenon itself.” (Rosengren 2000 s. 29)

Tegn kan fungere på tre plan:

- Den pragmatiske funksjonen gjelder forholdet mellom tegnene og tegnbruken
 - Den syntaktiske funksjonen gjelder relasjonene tegnene imellom
 - Den semantiske funksjonen gjelder relasjonene mellom tegnene og det de betegner (referanse)
- (Todorov 1970 s. 98)

“Outside the human consciousness, that is, the world of physis, there are countless things that have never been experienced by human minds. As they are touched by human minds, they gradually turn into signs. To put it conversely, human minds semiotize whatever they touch.” (Kim 1996 s. 81) Tegn er tingliggjorte tolkninger (Salanskis, Rastier og Scheps 1997 s. 127). Semiotikken er hermeneutisk (Molinié 1998 s. 184), dvs. at fortolkning er essensielt for semiotisk forståelse og framgangsmåte.

“Semiotics involves studying representations and the processes involved in representational practices, and to semioticians, ‘reality’ always involves

representation.” (Chandler 2002 s. 55) “If signs do not merely reflect reality but are involved in its construction then those who control the sign-systems control the construction of reality. However, ‘commonsense’ involves incoherences, ambiguities, inconsistencies, contradictions, omissions, gaps and silences which offer leverage points for potential social change. [...] Many semioticians see their primary task as being to *denaturalize* signs, texts and codes. Semiotics can thus show ideology at work and demonstrate that ‘reality’ can be challenged.” (Chandler 2002 s. 216)

“[S]tudying semiotics can assist us to become more aware of the mediating role of signs and of the roles played by ourselves and others in constructing social realities. It can make us less likely to take reality for granted as something which is wholly independent of human interpretation. [...] Meaning is not ‘transmitted’ to us – we actively create it according to a complex interplay of codes or conventions of which we are normally unaware.” (Chandler 2002 s. 14)

“*Semiotics* is the general study of *semiosis*, that is, the processes and effects of the production and reproduction, reception and circulation of meaning in all forms, used by all kinds of agent of communication. [...] Social semiotics is primarily concerned with human semiosis as an inherently social phenomenon in its sources, functions, contexts and effects.” (Hodge og Kress 1988 s. 261) “‘Mainstream semiotics’ emphasizes structures and codes, at the expense of functions and social uses of semiotic systems, the complex interrelations of semiotic systems in social practice, all of the factors which provide their motivation, their origins and destinations, their form and substance. [...] social action, context and use.” (Hodge og Kress 1988 s. 1 og 5)

Amerikaneren Charles Morris, en av grunnleggerne av pragmatikken, håpet semiotikken skulle samle alle vitenskaper til én (Bougnoux 1993 s. 94).

Hovedanliggendet for semiotikken er operasjonene som foregår når mennesker kommuniserer. Kommunikasjon foregår alltid ved bruk av tegn, og det var da tegnbegrepet ble utvidet fra å gjelde det rent verbale (lingvistiske) at semiotikken oppstod. Tegnene i virkeligheten uttrykker all mening vi kan oppfatte. Og mennesket har umåtelige meningsforventninger, ifølge den tyske filosofen Hans Blumenberg (gjengitt fra Wetz 1993 s. 50). “[M]eaning is everything that is semantically *implied* by a sign. [...] A sign is a textual matrix.” (Eco 1984 s. 184)

“Eco is right to call semiotics a ‘theory of the lie’ (1976: 7) [...] it cannot afford to neglect this whole class of strategies for lying more effectively by positioning readers and messages in different ways to normative accounts of reality.” (Hodge og Kress 1988 s. 27)

“[W]hat semiotics explicitly does: that we come to think of our social and cultural world as a series of sign systems, comparable with languages. What we live among and relate to are not physical objects and events; they are objects and events with meaning: not just complicated wooden constructions but chairs and tables; not just physical gestures but acts of courtesy or hostility.” (Culler 1983 s. 25)

“But how otherwise can a habit be described than by a description of the kind of action to which it gives rise, with the specification of the conditions and the motive?” (Pierce sitert fra Eco 1984 s. 195) “Thus the repeated action responding to a given sign becomes in its turn a new sign, the representamen of a law interpreting the former sign and giving rise to new processes of interpretation.” (Eco 1984 s. 195)

Wilhelm Köller knytter det semiotiske til to “antropologiske grunnkonstanter”: “Menneskets behov for å objektivere egne tankeprosesser ved hjelp av tegn og å binde stabile meningsdannelser til bestemte tegnrelasjoner synes å være en antropologisk grunnkonstant, likeens det å opp løse faste meningsformer i videre semioseprosesser til fordel for nye meningsformer. På den ene siden står åpenbart angst for en tegnløs verden, som alltid vil være en ikke-tydbar verden, på den andre siden står åndens behov for på kreativ måte å overvinne sine egne manifestasjoner, for ved det å bryte motstanden og oppbyggingen av nye ordningsmåter, å bekrefte sin egen identitet og sikre den. Denne dialektiske spenningen bidrar antakelig ikke uvesentlig til den fascinasjonskraften som den poetiske språkrealiseringen stadig på nytt har.” (sitert fra Spinner 1977 s. 72)

Alle mennesker har trang til å kommunisere, dvs. til å uttrykke seg, til å samhandle gjennom språk og på andre måter. Vi lever i fellesskap som er utenkelige uten kommuniserende interaksjon. Tegn står ikke alene, isolert. Informasjon inngår i et stort samspill av mangfoldige, interagerende enheter (Pöffel 2000 s. 30). Den franske forfatteren Stendhal skrev i boka *Om kjærlighet* (1822): “I kjærlighet er alt tegn” (sitert fra Genette 1969 s. 165). “In love,” Stendhal writes in *De l’Amour*, “everything is a *sign*.” And he lends this terse assertion, too, as is his habit, concrete form. “The greatest happiness love can offer,” he notes, “is the first pressure of the hand by the woman one loves.” (Gay 1986 s. 67) Alt alt er tegn gjelder for menneskesamfunnet som helhet. Roland Barthes spissformulerer vår angst for uvissheit som “skrekken for de usikre tegn” (1993 s. 1421).

“[S]emiology and ideology are two forces working in opposite directions in the human mind. Semiology evokes multiple meanings in the myth reader’s mind [“myte” i vid forstand], whereas ideology induces a unidimensional, unified meaning in one way or another. Semiology tries to ensure openness for meanings, whereas ideology is

concerned with closure by regulation and control. In short, semiology is divergent, whereas ideology is convergent." (Kim 1996 s. 160)

"A logonomic system is a set of rules prescribing the conditions for production and reception of meanings; which specify who can claim to initiate (produce, communicate) or know (receive, understand) meanings about what topics under what circumstances and with what modalities (how, when, why). Logonomic systems prescribe social semiotic behaviours at points of production and reception, so that we can distinguish between *production regimes* (rules constraining production) and *reception regimes* (rules constraining reception)." (Hodge og Kress 1988 s. 4)

I store mengder faglitteratur forutsettes det at det er den umedierte samtale ansikt til ansikt som er "god" og "ekte" kommunikasjon; en forutsetning som ikke lenger kan tas for gitt ut fra trekk i vår samfunnsutvikling og etter teoretiseringer hos Jacques Derrida og postmodernistene (jf. Cobley 1996 s. 19). Kommunikasjon foregår gjennom et stadig økende antall koder og medier, og dette gir mange fordeler når det gjelder å knytte mennesker sammen. Umberto Eco definerer kommunikasjon så bredt som "any flow of information from a source to a destination" (gjengitt fra Nöth 1995 s. 172), og informasjon i f.eks. bilder, musikk eller skulpturer kan ikke overføres hvor som helst mennesker står ansikt til ansikt. Visse typer informasjon krever avanserte medier for i det hele tatt å finnes.

Et tegn kan karakteriseres blant annet ved at (1) form og mening ikke kan skilles (de er ifølge Saussure som de to sidene av samme papirark) og at (2) det enkelte tegn fungerer som del av en systematisk struktur av tilfeldig og konvensjonsbundet art (dvs. i et system av relasjoner der det er tilfeldig, men bestemt av konvensjoner, om begrepet 'hund' kommuniseres som "hund", "dog" eller "dsygi"). Tegnet består av et uttrykk (et signal eller en signifikant) og et innhold (en mening, et signifikat).

Tegnet vitner om en bestemt strukturering av universet: gjenstander, følelser, verdier som er gyldige for bestemte personer under bestemte betingelser (Klinkenberg 1996 s. 41). Tegn lager koblinger mellom det materielle (lyder, farger, former, lukter ...) og det begrepelige (ideer, mentale representasjoner, følelser, verdier, organiseringer ...). Signifikant (det betegnende uttrykket) og signifikat (det betegnede innholdet) er koblet sammen. Det er bare tegnene som gir verden en struktur for oss mennesker (Klinkenberg 1996 s. 42). Oppfattelsen av et tegn henger sammen med måten tegnet blir kommunisert på og sosial interaksjon som tegnet inngår i (Boutaud 1998 s. 10). "The fundamental meaning of the term *signifier* is "the vehicle of meaning." " (Kim 1996 s. 227)

"Signification includes the following two semiotic operations: One is to make a sign to express a value of a signified by creating the sign by relating a signified to a signifier;

the other is to extract a value of the signified embedded in the sign. These are two opposite processes. There are two types of signification. One is for convergence and sharing of meanings (this is precisely the scientific discourse). The other is for divergence of meanings (this is what artistic discourses do). Together with estrangement, the latter is an act of decommunication.” (Kim 1996 s. 227)

Noen tegn står i klar kontrast til hverandre, mens andre befinner seg på et kontinuum, en glidende skala (Eco 1988 s. 173). Og tegnfunksjoner overlapper ofte hverandre i kommunikasjon. For eksempel vil et trafikkskilt som betyr ‘stopp’ kunne har en referensiell funksjon fordi det advarer om et farlig veikryss, en imperativ funksjon fordi skiltet påbyr noe og en emotiv funksjon fordi det skal øke bilførernes oppmerksomhet (Eco 1988 s. 93). Tegn kan få svært forskjellige egenskaper avhengig av kontekst, og de har en tendens til å overskride alle klassifiseringer (Eco 1988 s. 97).

Et tegn representerer en mening på en slik måte at tegnet er en “fordobling” av mening. Et kors, et bilde av eller en tegning av et kors og begrepet ‘kristendommen’ har samme mening. Kors-tegnet har bl.a. sin fordel i at det er visuelt. Ordet “kristendommen” fungerer også som et tegn for begrepet ‘kristendommen’, men korset skal det kun to rette streker til for å framstille, og dette er gunstig for innrisning og ved plassmangel, og ikke minst når det er behov for at kristendommen skal “være til stede” (visuelt, symbolsk). En fotballspiller som gjør korsets tegn idet han løper inn på banen, markerer at et kristent element er til stede for han under fotballkampen.

Et annet sentralt trekk ved tegn i tillegg til fordoblingen av mening, er at tegn er et uttrykksmiddel som alltid tilhører et annet register enn det som det står for: en håndbevegelse (f.eks. korsets tegn) for et begrep, et ord for et begrep, et bilde for et begrep, to planker for et begrep. Slik betraktet har tegn praktisk nytte, blant annet ved å synliggjøre noe usynlig. Et problematisk punkt er hva som mer nøyaktig er sammenhengen mellom tegnet (f.eks. korset) og begrepet (‘kristendommen’), hva forbindelsen består i. Det er vanlig å bruke formuleringer som at korset “står for” eller “henviser til” religionen kristendommen.

Abstraktet ‘kristendommen’ er det umulig å peke på eller si at finnes noe bestemt sted. Tegn har altså egenskapen at de gjør dette fraværende til noe nærværende. Tegnet er representanten for det fraværende, slik både korset og ordet “kristendommen” er. Men eksemplet er problematisk, for bruken av tegn er svært kompleks og inngår i sosiale sammenhenger. Hvilken mening står et kors for som visuelt tegn? Det står nok oftest for ‘kristendommen’, men kan i mange sammenhenger også stå for ‘menighet’, ‘kirke’, ‘lidelse’ o.l. Ved synet av et kors på ei dør på en flyplass vil sannsynligvis mange tenke i retning ‘stille kapell’, mens synet av et kors under et flagg i en leksikonartikkel, vil peke i retning ‘kristendommen’ (landet er kristent, eller de fleste innbyggerne er kristne). I en prosesjon med kristne der et stort kors holdes opp, vil

trolig mange tilskuere mene at korset står for bekjennelse. I andre tilfeller kan korset representerer en person eller gud (Kristus). I en tekst vil et kors foran et årstall f.eks. fortelle oss at en person døde det året. Semiotikken er studiet av hvordan tegn brukes, hvordan bruken varierer, samt filosofering rundt tegnbruks.

Mange tegn henviser til noe abstrakt, f.eks. frihet, subjektivitet og absurditet, altså noe som ikke kan sanses direkte, men det har blitt hevdet at disse begrepene referanse består av synteser av en lang rekke reelle erfaringer (Peyrouet 1994 s. 10). For eksempel henviser ordet *tro*, ut fra en slik tankegang, til en mengde konkrete erfaringer som har med å tro på noe å gjøre.

Det kan hevdes at både tale, skrift og bilde mangler en spesifikk mening i kraft av mediet, men at (i tråd med den sene Wittgensteins filosofi) det er bruken som gir tegnene mening (Münker og Roesler 1997 s. 69).

Det er generelt et problem å avgjøre hvordan et tegns uttrykk henger sammen med tegnets innhold. Alain Eraly problematiserer det slik: "Tegnet "gjør tjeneste som", "settes i stedet for", "henviser til", "er erstatning for", "gjelder for", "samsvarer med", "avløser" eller "representerer" noe annet. Det er ingen mangel på uttrykk, men alle er beheftet med den samme flertydighet. [...] Fortolkeren som fornemmer noe i egenskap av tegn, foregriper han noe annet? Slutter han seg til noe annet? Kaller han fram noe annet?" (Eraly 2000 s. 268)

Koder (det Peirce kaller interpretanter) strukturerer vår persepsjon. De danner et slags filter som lukker ute verdens totalt forvirrende mangfold (Bougnoux 2001 s. 79). Interpretanten er i Peirces system den tolkningskompetansen som en person trenger for å kunne forstå et tegn (Legavre og Rieffel 2019 s. 51-52). Koder er regler som knytter sammen tegnuttrykk og tegninnhold (Gillespie og Toynbee 2006 s. 13). Kodene består i regler som eksplisitt eller implisitt gjelder mellom medlemmer i en kultur. For et vestlig menneske vil en håndbevegelse som peker framover enkelt kunne forstås som et tegn for framtiden, mens peking bakover vil signalisere fortid. I Asia vil derimot at en taler peker bakover henvise til framtiden (alt det vi ennå ikke vet, ikke kan se), mens en håndbevegelse framover tilsvarende vil stå for fortiden (det vi kjenner fordi det er tilbakelagt, det vi kan se) (Salins 1992 s. 166).

"Interpretants are the testable and describable correspondents associated by public agreement to another sign." (Eco 1984 s. 198)

"Charles Sanders Peirce formulated his own model of the sign, of 'semiotic' and of the taxonomies of signs. In contrast to Saussure's model of the sign in the form of a 'self-contained dyad', Peirce offered a triadic (three-part) model:

1. The *representamen*: the form which the sign takes (not necessarily material).
2. An *interpretant*: not an interpreter but rather the sense made of the sign.
3. An *object*: to which the sign refers.

[...] The interaction between the *representamen*, the object and the *interpretant* is referred to by Peirce as ‘semiosis’ (*ibid.*, 5.484). Within Peirce’s model of the sign, the traffic light sign for ‘stop’ would consist of: a red light facing traffic at an intersection (the *representamen*); vehicles halting (the *object*) and the idea that a red light indicates that vehicles must stop (the *interpretant*).” (Chandler 2002 s. 32-33)

For Peirce kan interpretanten sammenlignes med en standard som blir målestokk for ulike oppmålinger, men interpretanten kan i sin tur bli tegngrunnlaget for en annen interpretant (David Savan i Bougnoux 1993 s. 111). Interpretanten bærer med seg et prinsipp for hvordan andre tegn er forbundet.

For Peirce “the sign has communicative potentialities related to the level at which it operates: at first, the sign evokes nothing more than a sensation, an instinct in the receiver. This is the firstness of the sign. In a second moment, the sign conflicts with other signs already existing in the thought of the being and evokes traces of other more developed signs. That is the secondness. At the third moment, the sign is then interpreted by the addressee and incorporated into its cognitive and mental processes. That is the thirdness of the sign. Imagine a red spot on the floor. At first, it would evoke in a human being, living in a contemporary Western society, nothing more than a sensation (operation of firstness), but that would be quickly overtaken by the attempt to understand the spot in that place (secondness): it could be an inkblot spilled by a sloppy painter, or an indication that someone was injured there. Finally, after contextualizing the location of the blot in time and space, it would evoke senses related to such context (thirdness): the blot could be inside a museum, which could indicate that it is a work of art.” (Adriano C. da Silva i <https://www.ledijournals.com/ojs/index.php/comparatismi/article/view/1233/1255>; lesedato 11.06.19)

“Peirce (5.594) speaks of thoughts through signs and writes that the ultimate goal of this process is the full expression of an idea, which would happen through a sign that was the more complete development of another sign, in a long chain of sign translations into others.” (Adriano C. da Silva i <https://www.ledijournals.com/ojs/index.php/comparatismi/article/view/1233/1255>; lesedato 11.06.19)

“[U]nlike Saussure, Peirce sees meaning as intrinsically a process, not a quality of signs or texts, and he sees a place for both the material determinations of meaning, and general social cultural constraints on individual thought.” (Hodge og Kress 1988 s. 20)

“Signs, and especially symbols, tend to be organized in systems called *codes* or *languages*. These are systems of signs and rules for their use, relating signs (icons, indices, signals and/or symbols) to each other and to various aspects of reality. By way of codes or languages reality may be represented, understood, evaluated, explained and, sometimes, changed.” (Rosengren 2000 s. 30)

Koder er konvensjonene for et tegnsystems funksjonsmåter (Henzler og Pauleit 2009 s. 13). Eco kalte en kode for “et forut fastlagt system av sannsynligheter, og bare ut fra koden kan mottakeren avgjøre om budskapets elementer er intenderte (villet av kilden) eller følge av støy” (sitert fra Winter 2010 s. 114-115). En kode er et tegnrepertoar eller -system (Nöth 1995 s. 176 og s. 209), dvs. det bakenforliggende settet eller det samlede forråd som tegnene tilhører. Koder er altså systemene som de enkelte tegn tilhører og får sin mening fra. Tegn er kun tegn innenfor en kode. En kode er “et betydningsgenererende regelsystem” (Warning 1988 s. 17). “Code is a principle of organizing signs. Codification is a process of organizing signs in accordance with a certain code.” (Kim 1996 s. 221)

“A code is like a formula to allow for a coherent, clear, and concrete interpretation of signs. Paradoxically, what is hidden in the code is what makes the structure of signs reveal something. Hence, just as cracking a nutshell is a first step toward eating a nut, “cracking a code” amounts to understanding a sign (Berger, 1982).” (Kim 1996 s. 57)

Kode er en av “the fundamental concepts in semiotics. Semiotic codes are procedural systems of related conventions for correlating signifiers and signifieds in certain domains. Codes provide a framework within which signs make sense: they are interpretative devices which are used by interpretative communities. Some codes are fairly explicit; others (dubbed ‘hermeneutics’ by Guiraud) are much looser.” (Chandler 2002 s. 225)

“The codes act as agencies – whether we are conscious of them or not – which *modify*, *determine* and, most importantly, *generate* meaning in a manner far from innocent, far from untrammelled, and very much closer to the complicated ways in which language itself imposes its own mediating, shaping pattern on what we like to think of as an objective world ‘out there’.” (Hawkes 1977 s. 110)

Umberto Eco definerer en kode som en serie av regler som gjør det mulig at et tegn har en betydning (Eco 1988 s. 33). En kode etablerer seg gjennom menneskers bruk av tegn, og når en kode er etablert, blir vi mer eller mindre tvunget til å bruke de samme tegnene for å henvise til bestemte begreper, og å kombinere tegn etter bestemte regler (Eco 1988 s. 102). En kode er en modell for en serie av kommunikasjonskonvensjoner (Eco 1988 s. 119). Ifølge Jonathan Culler “[a] code is a set of objects or categories

drawn from a single area of experience and related to one another in ways that make them useful logical tools for expressing other relations”, og kodene “enable elements to signify and fall into patterns” (Culler 1975 s. 43 og s. 53). Cobley skriver: “'code' is conceived, not as the general system of language, but as a more local factor, entailing a specific kind of notation which, in turn, is tacitly agreed by addresser and addressee” (Cobley 1996 s. 283).

En kode er ifølge Jean-Marie Klinkenberg et sett av regler som gjør det mulig å skape og dechiffrere tegn (1996 s. 36). Trafikkskilt inngår i en kode som tillegger det følgende vekt: farge, form, motiv, bokstaver – disse brukes til å informere, gi ordrer osv. “Koden transformerer på denne måten en del av den sanselige opplevelse til tegn og en del av verden til referanse.” (Klinkenberg 1996 s. 49) Et annet eksempel er hvordan visse tall er “kodifisert” slik at vi straks forstår at det dreier seg om telefonnummer. Det finnes også en kode for hotellrom-nummer, der 4-tallet i romnummeret 415 står for 4. etasje. Det finnes kleskoder, frisyre-koder, trafikkskilt-koder etc., men ulike kulturer er kodifisert forskjellig (Klinkenberg 1996 s. 40). Et klesplagg er ikke bare en materiell gjenstand. Klesplagget får mening gjennom en kode som forteller oss at det er f.eks. et eksotisk klesplagg, uformelt klesplagg, nasjonalistisk klesplagg, etc. En kode kan dermed kalles konstruksjonsskapende (Klinkenberg 1996 s. 143). Når noe er “akseptert” gjennom konvensjon, blir det kodifisert (Eco 1992 s. 46), men det kan ta århundrer før en konvensjon er etablert (Eco 1992 s. 109). Måter å framstille verden på i impresjonistisk og ekspresjonistisk kunst, er eksempler på koder som lenge kjempet for å bli akseptert av et større publikum.

Den russiske lingvisten Roman Jakobson “emphasized that the production and interpretation of texts depends upon the existence of codes or conventions for communication (Jakobson 1971). Since the meaning of a sign depends on the code within which it is situated, codes provide a framework within which signs make sense. Indeed, we cannot grant something the status of a sign if it does not function within a code. Furthermore, if the relationship between a signifier and its signified is relatively arbitrary, then it is clear that interpreting the conventional meaning of signs requires familiarity with appropriate sets of conventions. Codes organize signs into meaningful systems which correlate signifiers and signifieds.” (Chandler 2002 s. 147)

“The conventions of codes represent a social dimension in semiotics: a code is a set of practices familiar to users of the medium operating within a broad cultural framework. Indeed, as Stuart Hall puts it, ‘there is no intelligible discourse without the operation of a code’ (Hall 1980, 131). Society itself depends on the existence of such signifying systems. When studying cultural practices, semioticians treat as signs any objects or actions which have meaning to members of the cultural group, seeking to identify the

rules or conventions of the codes which underlie the production of meanings within that culture. Understanding such codes, their relationships and the contexts in which they are appropriate, is part of what it means to be a member of a particular culture. Codes are not simply ‘conventions’ of communication but rather procedural *systems* of related conventions which operate in certain domains.” (Chandler 2002 s. 147-148)

“Semioticians seek to identify codes and the tacit rules and constraints which underlie the production and interpretation of meaning within each code. They have found it convenient to divide codes themselves into groups. Different theorists favour different taxonomies, and while structuralists often follow the ‘principle of parsimony’ – seeking to find the smallest number of groups deemed necessary – ‘necessity’ is defined by *purposes*. [...] The primary and most pervasive code in any society is its dominant ‘natural’ language, within which (as with other codes) there are many ‘sub-codes’. [...]

Social codes

- verbal language (phonological, syntactical, lexical, prosodic and paralinguistic subcodes);
- bodily codes (bodily contact, proximity, physical orientation, appearance, facial expression, gaze, head-nods, gestures and posture);
- commodity codes (fashions, clothing, cars);
- behavioural codes (protocols, rituals, role-playing, games).

Textual codes

- scientific codes, including mathematics;
- aesthetic codes within the various expressive arts (poetry, drama, painting, sculpture, music, etc.) – including classicism, romanticism, realism;
- genre, rhetorical and stylistic codes: exposition, argument, description and narration and so on;
- mass media codes including photographic, televisual, filmic, radio, newspaper and magazine codes, both technical and conventional (including format).

Interpretative codes

- perceptual codes: e.g. of visual perception (Hall 1980, 132; Nichols 1981, 11ff.; Eco 1982) (note that this code does not assume intentional communication);
- ideological codes: more broadly, these include codes for ‘encoding’ and ‘decoding’ texts – dominant (or ‘hegemonic’), negotiated or oppositional (Hall 1980; Morley 1980). More specifically, we may list the ‘-isms’, such as individualism, liberalism, feminism, racism, materialism, capitalism, progressivism, conservatism, socialism, objectivism and populism; (note, however, that *all* codes can be seen as ideological).

These three types of codes correspond broadly to three key kinds of knowledge required by interpreters of a text, namely knowledge of:

1. the world (social knowledge);
2. the medium and the genre (textual knowledge);
3. the relationship between (1) and (2) (modality judgements).” (Chandler 2002 s. 148-150)

“Every text is a system of signs organized according to codes and subcodes which reflect certain values, attitudes, beliefs, assumptions and practices. Codes transcend single texts, linking them together in an interpretative framework which is used by their producers and interpreters. In creating texts we select and combine signs in relation to the codes with which we are familiar. Codes help to simplify phenomena in order to make it easier to communicate experiences. In reading texts, we interpret signs with reference to what seem to be appropriate codes. This helps to limit their possible meanings.” (Chandler 2002 s. 157)

“All representations are systems of signs: they signify rather than ‘represent’, and they do so with primary reference to codes rather than to ‘reality’.” (Chandler 2002 s. 161)

Den italienske 1400-tallsmaleren Stefano di Giovanni (også kalt Sassetta) lagde et bilde av “St Francis casting away his gown. This gown was painted using a kind of blue that was extremely expensive to buy at the time, metaphorically and effectively making the point to the contemporary spectator that St Francis was casting away something that was extremely valuable to him – his heritage. This aspect of the production of the painting is part of the meaning of the work for Baldwin *et al.* For ‘Roger Fry and his epigones’, for those who would explain works of visual culture solely in terms of lines, shape and colour, for example, or in terms of ‘expression’, this aspect of the meaning of the painting would remain forever unknown and unavailable (266).” (Barnard 1988 s. 47)

Tegnet a kan være et fonetisk-lingvistisk tegn (som f.eks. inngå i ordet “alle”), et algebraisk tegn (f.eks. i $a = b$, der a utgjør en matematisk enhet). Tegnet a tilhører altså minst to koder (Eco 1988 s. 67).

Det er usikkert hvor vidt eller snevert kode kan eller bør defineres, og hva som kan sies å være egne koder. Ifølge Eco (1988 s. 33-34) og Klinkenberg (1996 s. 51) kan koder være upresise, svake og under rask endring. Klinkenberg påpeker at koder kan være fragmentariske og foreløpige, og til og med selvmotsigende. De upresise og svake er veldig variable avhengig av tid og omstendigheter. Ikke minst er det viktig at mange koder kan være i funksjon samtidig. Når vi deltar i f.eks. religiøse seremonier, bør vi kjenne til både påklednings-, oppførsels- og språkkoder. Men vi er ikke alltid

bevisste disse kodene. Mange koder styrer oss, men unnviker vår oppmerksomhet. Måten vi sanser på innen en bestemt kultur, er trolig også bestemt av koder – det finnes ikke bare koder for representasjon, men også for persepsjon. Disse kodene vil blant annet være med-bestemmende for hva vi legger merke til rundt oss. Kodene kan fungere som filter som styrer persepsjonen av et fenomen i verden (Caune 1999 s. 211). Koder er dessuten underlagt tiden, og de kan endres og sprenges. Og gjennom om- og nykoding kan gammelt kulturgods komme til å bære ny mening.

Umberto Eco skiller mellom “ratio facilis”, der tegn er inkludert i fast etablerte, innarbeidete koder, og “ratio difficilis”, med tegn som tilhører nye og mer ukjente koder (Eco 1992 s. 23-26). Eco tenker seg at innholdsaspektet (det samlede tegninnholdet) i et bilde kan være så uklart for en maler at han må oppfinne det (1992 s. 30). Det går også an å ha klare ideer, men ikke vite hvordan de skal uttrykkes, dvs. hvilke tegnuttrykk som kan dekke tegninnholdet. Maleren eller skriveren finner ikke egnete tegnuttrykk, og budskapet i produktet blir dermed vagt og uklart. Det finnes en kreativitet som endrer regler/koder, og lar innholdet være uforstått inntil kodene har stabilisert seg og glidd inn i ratio facilis. Et tilleggsSpoeng er at kontekstens betydning og muligheten for stadig nye og unike kontekster gjør at koder i prinsippet aldri kan bli helt stabile og gjennomsiktige. Det Eco kaller en upresis ekspressiv tekstur (1992 s. 30) kan dekke ulikt innhold avhengig av situasjon og sammenheng. Det går også an å blande tegn fra ulike koder på originale måter og dermed plante spiren til en ny kode (Eco 1992 s. 112). Dette sistnevnte er avantgardisters anliggende med sine stadige oppbrudd fra over-konvensjonaliserte koder. Mang en maler, forfatter eller taler vil gjerne for egen del sprengre grenser, endre på koder, skape nye tegn og utvide virkeligheten på denne måten. Men hun/han ønsker samtidig ikke å bli misforstått av sitt publikum, sine lesere eller tilhørere. Straks etter at grensene er flyttet, må de nye grensene være på sine faste plasser. Ellers blir kommunikasjon vanskelig gjort.

“A sign production by ratio facilis takes place according to a preexisting code. The sign production in this case is facilis because it can be predicted according to the rules of the code [...] In a sign production by ratio difficilis, both expression and content are not yet coded; they must be invented”, forklarer Nöth (1995 s. 127).

Koder kan studeres diakront (historisk utvikling) eller synkront (på en bestemt tidspunkt). Skillet mellom synkront og diakront gjelder en måte å forstå et fenomen på. “[A]lthough a binary opposite <yin : yang> is synchronic, actual alternation of day (yang) and night (yin) is a diachronic event.” (Kim 1996 s. 222)

Musikk har av Eco blitt beskrevet som et semiotisk system som er “rent syntaktisk uten semantisk soliditet” (sitert fra Zima 1995 s. 64). “Barthes thought that God is not supposed to have a signifier, but exists only as a signified.” (Kim 1996 s. 227)

“Just as conventions inform practices, so practices inform codes. Codes are the more systematic framing procedures of communication, the shaping means by which signs in conjunction with signs (messages), and with particular ways of seeing and saying (practices), become constructed into cultural texts or forms.” (Deacon m.fl. 1999 s. 139)

“A major point on which there would be agreement, however, is that literary works are to be considered not as autonomous entities, ‘organic wholes,’ but as intertextual constructs: sequences which have meaning in relation to other texts which they take up, cite, parody, refute, or generally transform. A text can be read only in relation to other texts, and it is made possible by the codes which animate the discursive space of a culture. The work is a product not of a biographically defined individual about whom information could be accumulated, but of writing itself. To write a poem the author had to take on the character of poet, and it is that semiotic function of poet or writer rather than the biographical function of author which is relevant to discussion of the text. Literary study experienced what Barthes called ‘the death of the author’ but almost simultaneously it discovered the reader, for in an account of the semiotics of literature someone like the reader is needed to serve as center. The reader becomes the name of the place where the various codes can be located: a virtual site. Semiotics attempts to make explicit the implicit knowledge which enables signs to have meaning, so it needs the reader not as a person but as a function: the repository of the codes which account for the intelligibility of the text. Because literary works do have meaning for readers, semiotics undertakes to describe the systems of convention responsible for those meanings.” (Culler 1983 s. 38-39)

“[S]emioticians emphasize that the interpretations of readers and critics are themselves part of the material they study: to investigate literary signification is to analyze how works communicate to readers. [...] Semiotics is a metalinguistic enterprise. It attempts to describe the evasive, ambiguous, paradoxical language of literature in a sober, unambiguous metalanguage. But with the proliferation of critical metalanguages in recent years, it has become clear that critical and theoretical discourse shares many properties with the language it attempts to describe. The discourse which attempts to analyze metaphor does not itself escape metaphor. There is a metalinguistic function – language can discuss language – but there is no metalanguage, only more language piled upon language. Deconstruction has been particularly acute in showing the uncanny involvement of theories in the domains they claim to describe, in showing how critics become engaged in a displaced reenactment of a text’s scenario.” (Culler 1983 s. viii og xi)

“The semiotic process configures a person’s self-identity in a semiological fashion by blending matter, energy, information, knowledge, and other elements together. Through its amalgamating function, the semiotic memory constructs and reconstructs a “more or less singularly consolidated autobiographical identity” (Sebeok, 1991, p. 43).” (Kim 1996 s. 99)

“Fra Aristoteles til moderne semiotikere har alle teorier om kommunikasjon vært basert den samme modellen, det vi kaller *kodemodellen*. Ifølge denne modellen er kommunikasjon å innkode og avkode budskaper.” (D. Sperber og D. Wilson sitert fra Vion 2000 s. 12).

En kanal er innen semiotikken de fysiske begrensningene et tegn er underlagt (Klinkenberg 1996 s. 47). Det kan dreie seg om apparater, både til å sende tegn og motta tegn.

“The semiotician courts banality because he is committed to studying meanings already known or attested within a culture in the hope of formulating the conventions that members of that culture are following. The fact that one’s labors, if successful, will lead to an explicit account of what is implicitly known, explains why the semiotician may be tempted by interpretation.” (Culler 1983 s. 99)

Semiotikere har blitt kritisert for å etablere “elaborate taxonomies with little evident practical application” (Chandler 2002 s. 209). Terminologien kan være komplisert. Det har blitt hevdet kritisk at “semiotics tells us things we already know in a language we will never understand” (Paddy Whannel sitert fra Chandler 2002 s. 14).

Et “linguistic system is the one that is arbitrarily built to represent a countless number of referents (natural, materialistic, ideational, abstract, imaginary referents) by way of syntagmatic combinations of signs from paradigms of signs.” (Kim 1996 s. 224)

Den russiske lingvisten Valentin Voloshinov viste at hvert tegn kan være polysemt, dvs. at tegnet har potensial til å besitte mer enn én betydning. Betydningene blir bestemt av den konkrete bruken i sosiale relasjoner (gjengitt fra Winter 2010 s. 118). “Etymologically, *poly* means “several,” and *semy* came from *seme*, which means “meaning”. Polysemy is the oppositional term to *monosemy*. A woman’s tears are a polysemic system, for they may mean joy, sorrow, anger, frustration, or other things. In contrast, a red traffic light is a monosemic system, having a single meaning of “stop.” ” (Kim 1996 s. 225)

Charles Sanders Peirce brukte betegnelsen “abduction” om en slags logisk gjetting som fører til en hypotese som kan forklare et fenomen. Abduksjon kan også betegne

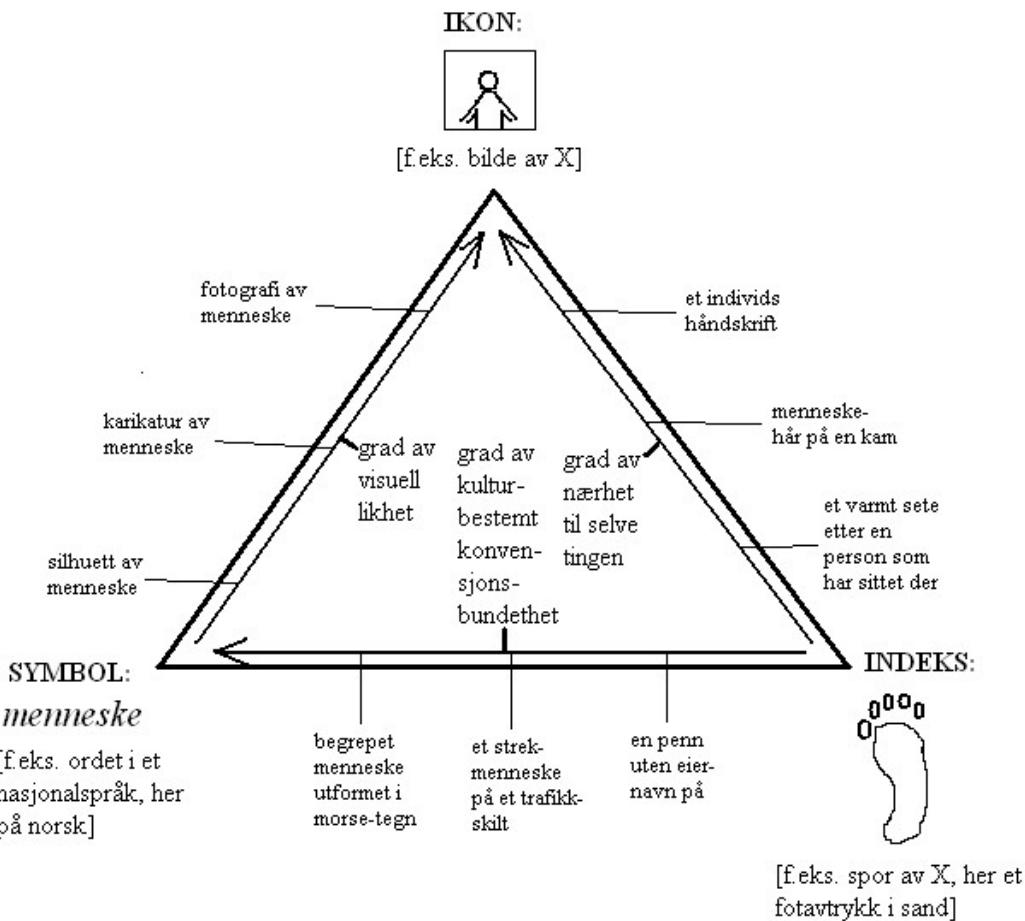
det å trekke slutninger der vi fyller inn sammenhenger slik at noe skal bli forståelig. Vi kan i utgangspunktet ikke være sikre på om disse sammenhengene stemmer. Peirce satte seg som mål å undersøke sammenhengene mellom erfaring, handlingsmål og virkelighetens struktur (Pape 1989 s. 14).

Peirce har en grunnleggende inndeling i tre typer tegn: ikon, symbol og indeks. Et symbol har en tilfeldig forbindelse med sitt objekt, et ikon har en likhetsforbindelse med sitt objekt og en indeks har en fysisk forbindelse med sitt objekt (Eco 1992 s. 11). Indeks, ikon og symbol er ifølge Eco egentlig ikke tegntyper, men semiotiske kategorier (1988 s. 84-85).

“A sign that resembles the referent (or the object) is called an *icon*. Thus, an icon looks like the referent it represents, sounds like the referent, or retains an image similar to the referent.” (Kim 1996 s. 19)

“A sign which is *similar* to what it signifies is often called an *icon*. In this sense of the word traffic signs are icons. A sign which, directly or indirectly, is closely related to a different phenomenon is often called a *symptom* – yawning may be a symptom of sleepiness or boredom, while a feigned yawn is an icon imitating a symptom. If the sign is not only closely related but directly *caused* by what it signifies, it is often called an *index* or a *signal*. Signals can act as commands. For example, the warning signals of smoke or heat will make you run away from a fire. A signal thus often equals an order of sorts. Signs such as icons, symptoms, indices and signals have a narrow relation between the sign and that which is signified: a relation of similarity or causality. When the relation between a sign and what is signified is more or less arbitrary (a convention more or less explicitly agreed upon) signs are often called *symbols*.” (Rosengren 2000 s. 30)

Figuren nedenfor er lagd for å illustrere noen forhold ved og mellom disse fundamentale tegnkategoriene. Indeks, ikon og symbol utelukker ikke hverandre, men er dimensjoner som kan være til stede i ett og samme tegn (Wehde 2000 s. 51). De tre eksemplene på hver av sidelinjene i trekanten er dermed problematiske, både fordi tegntyper overlapper og fordi hva slags tegn noe er, er tolkningsavhengig. X er i eksemplet nedenfor ‘menneske’.



Hos Peirce er et ikon altså en av tre hovedkategorier tegn, en kategori for tegn som i sin form ligner på objektet tegnet henviser til (slik visse kart-tegn og bilder på trafikkskilt gjør). Med ikoner er det en “fysisk” analogi mellom tegnutttrykket og det som denoteres (Helbo m.fl. 1975 s. 67). Ikonisiteten er sterkest i fotografier og film. Et fotografi er et indeks for et forgangent øyeblikk (Mai og Winter 2006 s. 62). I praksis må betydningen av mange ikoner læres, dvs. innarbeides kulturelt, men fortørner seg likevel mer motiverte enn de fleste symboler. Symboler er semiotisk mer fleksible enn indekser og ikoner (Chandler 2002 s. 45).

“Although it is often referred to as a classification of distinct ‘types of signs’, it is more usefully interpreted in terms of differing ‘modes of relationship’ between sign vehicles and their referents (Hawkes 1977, 129). [...]”

1. Symbol/symbolic: a mode in which the signifier does *not* resemble the signified but which is fundamentally *arbitrary* or purely conventional – so that the relationship must be learned: e.g. language in general (plus specific languages, alphabetical letters,

punctuation marks, words, phrases and sentences), numbers, morse code, traffic lights, national flags.

2. Icon/iconic: a mode in which the signifier is perceived as *resembling* or imitating the signified (recognizably looking, sounding, feeling, tasting or smelling like it) – being similar in possessing some of its qualities: e.g. a portrait, a cartoon, a scale-model, onomatopoeia, metaphors, ‘realistic’ sounds in ‘programme music’, sound effects in radio drama, a dubbed film soundtrack, imitative gestures.

3. Index/indexical: a mode in which the signifier is *not arbitrary* but is *directly connected* in some way (physically or causally) to the signified – this link can be observed or inferred: e.g. ‘natural signs’ (smoke, thunder, footprints, echoes, non-synthetic odours and flavours), medical symptoms (pain, a rash, pulse-rate), measuring instruments (weathercock, thermometer, clock, spirit-level), ‘signals’ (a knock on a door, a phone ringing), pointers (a pointing ‘index’ finger, a directional signpost), recordings (a photograph, a film, video or television shot, an audio-recorded voice), personal ‘trademarks’ (handwriting, catchphrase) and indexical words (‘that’, ‘this’, ‘here’, ‘there’).” (Chandler 2002 s. 36-37)

“ ‘Index’ is the Latin and English word for the first finger, which is frequently used to point at things, and an indexical sign points at that for which it stands. It does so in the sense that there is a *causal* relation between the sign and that for which it stands. Smoke is an indexical sign that something is burning and snot indicates (is an indexical sign for) a bad cold. The symptoms doctors look for when they are to come up with a diagnosis are indexes of diseases or injuries. The clues, leads or traces that detectives look for are indexical signs for the murderous activities that they are investigating.” (Jostein Gripsrud i Gillespie og Toynbee 2006 s. 30)

“An index ‘indicates’ something: for example, ‘a sundial or clock *indicates* the time of day’ (Peirce 1931-58, 2.285). [...] An indexical sign is like ‘a fragment torn away from the object’ (*ibid.*, 2.231). Unlike an icon (the object of which may be fictional) an index stands ‘unequivocally for this or that existing thing’ (*ibid.*, 4.531). While ‘it necessarily has some quality in common’ with it, the signifier is ‘really affected’ by the signified; there is an ‘actual modification’ involved (*ibid.*, 2.248). The relationship is not based on ‘mere resemblance’ (*ibid.*): ‘indices ... have no significant resemblance to their objects’ (*ibid.*, 2.306).’ ” (Chandler 2002 s. 41)

“There are three types of modality for Peirce: actuality, necessity, and possibility (i.e. actually true, logically necessary, and hypothetical). [...] His classification of signs into icons, indices, and symbols also had a modality-value built in. Icons, as picture-like signs which either are or resemble what they signify, have the modality of direct

perception, and hence are the most persuasive of signs as modern advertisers and news editors are aware). Indexical signs are formed from cause–effect chains (e.g., smoke–fire) or contiguity linkages (e.g., an arm for the person). These have a high modality (i.e., a close fit between sign and meaning), but since they are still based on an act of judgement or inference they have a lower modality than icons. Symbols, which relate sign to object by bonds of convention (like Saussure’s linguistic sign) have the lowest modality” (Hodge og Kress 1988 s. 26-27)

“It is easy to slip into referring to Peirce’s three forms as ‘types of signs’, but they are not necessarily mutually exclusive: a sign can be an icon, a symbol and an index, or any combination. [...] A map is indexical in pointing to the locations of things, iconic in representing the directional relations and distances between landmarks, and symbolic in using conventional symbols the significance of which must be learned. [...] Terence Hawkes (a professor of English) notes, following Jakobson, that the three modes ‘co-exist in the form of a hierarchy in which one of them will inevitably have dominance over the other two’, with dominance determined by context (Hawkes 1977, 129). Whether a sign is symbolic, iconic or indexical depends primarily on the way in which the sign is used, so textbook examples chosen to illustrate the various modes can be misleading. The same signifier may be used iconically in one context and symbolically in another: a photograph of a woman may stand for some broad category such as ‘women’ or may more specifically represent only the particular woman who is depicted. Signs cannot be classified in terms of the three modes without reference to the purposes of their users within particular contexts. A sign may consequently be treated as symbolic by one person, as iconic by another and as indexical by a third. Signs may also shift in mode over time. For instance, a Rolls-Royce is an index of wealth because one must be wealthy to own one, but social usage has led to its becoming a conventional symbol of wealth (Culler 1975, 17).” (Chandler 2002 s. 43)

“Seals, indeed, are predominantly indexical signs, meaning that their objects, the seal’s bearer, is in temporal and spatial contiguity with them.” (Massimo Leone i <https://www.ncbi.nlm.nih.gov/pmc/articles/PMC7902585/>; lesedato 09.03.22)

Noen ulike bildetyper er: “graphic images (pictures, photographs, statues, designs), optical images (mirrors, projections), perceptual images (sense data, appearances), mental images (dreams, memories, ideas, fantasmata), and verbal images (metaphors, descriptions [...]).” (Kim 1996 s. 45) “The atomic level of signs is that of signifiers and signifieds. At the molecular level, signs take on more complex forms such as metaphor, metonymy, category, and image.” (Kim 1996 s. 107)

Trafikkskilt, tegn for navigering på sjøen og lignende, må være enkle, presise og utvetydige, og de egner seg dermed ikke til å kombineres til mer komplekse ytringer, i

hvert fall ikke til en uendelighet av kombinasjoner slik bokstaver kan kombineres (Molinié 1998 s. 18).

Da Sovjetunionen angrep Tsjekkoslovakia i august 1968, prøvde befolkningen i Praha å hindre panservognene ved å male over trafikkskilt eller snu på dem slik at pancerne kjørte den samme nesten sirkulære ruten i byen gang etter gang (Knopp 1999 s. 299).

Tyskeren Johann Kaspar Lavater ga i årene 1774-78 ut boka *Fysionomiske fragmenter til fremme av menneskekunnskap og menneskekjærlighet*, som skulle lære leserne å lese ansikter. Bildeksemplene i boka var silhuetter (Rothmann 1978 s. 32). Det dreier seg om en type psykofysiologi eller “karakterologi” (Madelénat 1984 s. 100). Lavaters bok *Hvorledes kan man bedømme et menneskes karakter efter hans ytre* (på norsk 1996) går ut fra en klar sammenheng mellom utseende og karakteregenskaper. Paul Lundes bok *Koder: Tegn, symboler, chifre & hemmelige språk* (2010) handler bl.a. om kleskoder og kroppsspråk. I mange sammenhenger er det å kunne lese ansiktsuttrykk svært viktig. Kortspillet poker går for å være ekstremt i så hensende (jf. uttrykket “pokerfjes” om det ikke å røpe sine kort/følelser). Menneskekroppen brukes som “iscenesettelses-, uttrykks- og kommunikasjons-medium” (Hitzler og Pfadenhauer 2001 s. 168). “Clothes are inevitable. They are nothing less than the furniture of mind made visible.” (James Laver sitert fra Hitzler og Pfadenhauer 2001 s. 271)

“Semiotics promotes the revolutionary awareness that the body is never an object but always a matrix of signs that are constantly interpreted in the interpersonal arena. These signs, in various configurations of coalescence, may vary depending on sundry aspects going from the bodily parts that a culture focuses on – encouraging or discouraging their visibility – to the techniques and technologies that enable the intentional representation of the body and its social meaning. In any case, the body exists for itself and for the other bodies – as well as for the community and its institutions – not as an inert entity, but as a dynamic source of semiosis.” (Massimo Leone i <https://www.ncbi.nlm.nih.gov/pmc/articles/PMC7902585/>; lesedato 09.03.22)

“Den vitenskapelige læren om at det finnes en stabil relasjon mellom en persons ytre fremtoning og indre livsverden ble lenge praktisert under navnet “fysiognomi”. På slutten av 1700-tallet eksellerete den sveitsiske forfatteren og kirkelederen Johann Kaspar Lavater med sine detaljerte studier av ansiktet og kroppens forhold til sjelen. Verket *Physiognomische Fragmente* utkom i fire bind i perioden 1775-78, og ble raskt til en europeisk bestselger, omfavnet av blant andre Goethe og Alexander von Humboldt. Fysiognomiske karaktertegninger ble deretter ytterligere popularisert gjennom verkene til romanforfattere som Charles Dickens og Honoré de Balzac. Lavater er for ettertiden blitt regnet som en foregangsmann i utviklingen av moderne personlighetspsykologi.” (Sigurd Tenningen i *Morgenbladet* 8.–14. mars 2013 s. 50)

Antropologen Ruth Finnegans bok *Communicating: The Multiple Modes of Human Interconnection* (2002) “uncovers the amazing array of sounds, sights, smells, gestures, looks, movements, touches and material objects which humans use so creatively to interconnect both nearby and across space and time – resources consistently underestimated in those western ideologies that prioritise ‘rationality’ and referential language.” (<https://www.routledge.com/Communicating-The-Multiple-Modes-of-Human-Communication-2nd-Edition/Finnegan/p/book/9780415837804>; lesedato 08.10.20)

USA er “kulturelt sammensatt [...] Ernest Borman forteller om hvite lærere som hadde problemer med å kommunisere med svarte barn i storbygettoene. Barna ble redde og vek unna når lærerne så på dem. Lærerne kom fra en kultur der øyekontakt ble betraktet som uttrykk for oppriktighet, interesse og engasjement, mens barna oppfattet øyekontakt som uttrykk for sinne (Bormann, 1986, s. 71). [...] Øyekontakt er noe man er forsiktig med i mange kulturer. I flere asiatiske og afrikanske kulturer anses det som upassende om man ser noen inn i øynene når man hilser. I Vesten, derimot, hører blikkontakt med til det faste ritualet ved hilsing. Man viser at man er klar for et møte og gir uttrykk for sine forventninger og holdninger til dette ved å se på dem man står overfor. I tillegg rekker man frem hånden.” (Holen 2002 s. 25-26)

“Vestlig næringsliv har problemer med å etablere seg i asiatiske land, blant annet fordi folk i næringslivet kjenner for lite til livsformer og kulturer og dermed også kroppsspråk i Østen. For eksempel er det i Japan høflig å smile også ved anledninger der man ikke føler noen glede. Smilet er en sosial maske som samfunnet krever av japanerne i situasjoner der de unnskylder seg, blir forlegne eller forvirrede. Det finnes eksempler på at vestlige arbeidsledere har misforstått denne reaksjonen. De er blitt oppbrakte over at japanske ansatte etter deres oppfatning ikke har tatt kritikk alvorlig, og bukket og smilte når de vestlige arbeidslederne forventet en annen reaksjon.” (Holen 2002 s. 25-26)

Mary Ann O’Farrells bok *Telling Complexions: The Nineteenth Century English Novel and the Blush* (1997) handler om “that physiological response so readily employed in nineteenth-century novels as a sign of a character’s real feelings – shame, embarrassment, self-consciousness, or erotic interest. O’Farrell works throughout to distinguish between the expressive blush, a sign of “deep personal truth (expressive of character, of self, of the body)” and the mechanistic and/or social blush, a blush that arises as “the appropriate local response to and inevitable product of the pressure of social circumstance” (111). [...] Extending her discussion to other forms of somatic telling (stumbling, swooning, the scar), O’Farrell argues that each new device which attempts to reclaim a simple expressivity becomes convoluted with cultural twists almost as soon as it is deployed, whether the device at issue is the scar on Rosa Dartle’s mouth in *David Copperfield* or the recurrent stumbles and fumbles of

Margaret Hale, the heroine of Gaskell's *North and South*. [...] Characters in novels – and real people – blush when they feel or think something that makes them ashamed, or embarrassed, or self-conscious, and shame, embarrassment, and self-consciousness are themselves artifacts of cultural experience. More to the point, there is no clear trajectory of movement from belief in the expressive blush to the mechanistic in the nineteenth-century novel, for the earliest Austen novels and the last novels of Henry James show an almost equal authorial awareness of blushing as “the embodied assumption of a social obligation” (123). [...] demonstrate the complications wrought on the semiotics of blushing by the fact that blushing can be manufactured. But the very existence of these clearly voluntary blushes, blushes with “well-behaved utility” (118) [...] society's teachings have led one to react with embarrassment or shame in certain circumstances.” (Laura M. White i <https://romantic-circles.org/reviews-blog/mary-ann-ofarrell-telling-complexions-nineteenth-century-english-novel-and-blush>; lesedato 28.04.20)

“For, deep and subtle as woman may be, her real feelings break through to the surface; confessions, as Freud once said, burst out through every pore. The twitch of a woman's eyelid, the almost imperceptibly changing tints in her pupils, the slightest movement of her lips, speak to her husband, eloquently, of her adulterous desires, or actions.” (Gay 1986 s. 73)

“Under den ti uker lange rettssaken mot Anders Behring Breivik i fjor vår syntes norsk offentlighet å nærme seg en tilstand av redaksjonell massepsykose. I nær sagt alle de toneangivende mediene ble det referert en jevn strøm av ansiktsuttrykk, stemme og mimikk fra rettssal 250 i Oslo tinghus. Ikke siden Josef Fritzl preget forsidene har norske medier vært like opphengt i forbryterens ansikt. Hva var det som foregikk? [...] var det nettopp spekulasjoner rundt ansiktet og fremtoningen som pirret de norske nyhetsredaksjonene i dekningen av Breivik. At gestene var “feminine” og mimikken til tider apatisk ble av enkelte kommentatorer betraktet som tegn på selvbeherskelse og tilregnelighet, mens det av andre ble tolket som uttrykk for den ytterste moralske avsondrethet.” (Sigurd Tenningen i *Morgenbladet* 8.–14. mars 2013 s. 50)

I middelalderen ble floraen oppfattet ut fra en “signatur-lære” der formen på helbredende planter var bestemt av Gud til å tjene visse formål, f.eks. en planterot med nyreform til å helbrede nyreplager (Wolfschmidt 2002 s. 16).

Dansken Jesper Hoffmeyers bok *Tro og tvivl: Kritik af religiøs og videnskabelig ufornuft* (2009) utvikler en “biosemiotikk”, en lære om kommunikative prosesser i naturen. “Alt som skjer mellom levende organismer i naturen kan forstås som tegnprosesser. For Hoffmeyer er det altså ingen radikal diskontinuitet mellom

mennesker og andre vesener” (fra anmeldelse skrevet av Thomas Hylland Eriksen i *Morgenbladet* 12.–18. juni 2009 s. 35).

I det gamle Mesopotamia trodde folk at fugler var hellige skapninger, fordi avtrykkene av føttene deres lignet kileskrift, og at det var mulig å tolke det budskapet fra gudene som fuglene formidlet med sine føtter (Manguel 1998 s. 249). Mennesket har gjennom alle tider “lest” naturen, enten det er et dyrs innvoller eller stjernene (den tyske filosofen Walter Benjamin gjengitt fra <http://www.koara.lib.keio.ac.jp/AN00072643-00780001-0321.pdf>; lesedato 09.03.18).

“Making marks in the sand as they recounted stories was a mode for the Walbiri women of central Australia (Munn, 1973) that is not available in other communities.” (<https://multimodalityglossary.wordpress.com/mode-2/>; lesedato 20.05.19)

Kheopspyramiden – den største ved Giza, nær Kairo i Egypt – har fire trange kanaler ut i friluft. Mange arkeologer har antatt at dette er luftekanaler som skulle tilføre luft for dem som var inne i pyramiden mens den ble bygd. Kanalene er over 60 meter lange og 20 cm brede, og fører opp til overflaten høyt opp på pyramidens sider. Det har blitt lagt mye arbeid i å bygge kanalene gjennom hvert lag av stein i pyramiden. Ingeniøren og pyramideeksperten Robert Bauval har kalt disse kanalene for “astroglyfer”. Hans teori er at de er tegn som uttrykkes gjennom pyramidens arkitektur i kombinasjon med symbolsk-religiøs astronomi. Den som ser ut gjennom de fire kanalene om natten, ser ifølge Bauval tydelig fire stjerner som var viktige i den egyptiske religionen. Og faraoens ytterste mål etter sin død og gravlegging i pyramiden, var selv å bli en stjerne på himmelen.

Alle innbyggerne i Romerriket skulle “see the impressiveness of the Roman idea manifested in the power, law, and peace of imperial rule. And in case the advantages of these manifestations should not be sufficiently apparent, the Roman government was at great pains to explain to the subject populations of the empire, from Portugal to the Euphrates and from Britain to the Sahara, how well they were being governed. In this process the imperial currency played an important part. For, in the absence of modern media of communication, the only official announcements which the central government could be sure that very many people would see were those on the enormous network of official coinages that circulated throughout the empire [...]. If people could read, they could read the inscriptions on an imperial coin, and whether they could read or not they could see its design. Particular attention was lavished on the coin-portraits of the emperor [...]: these are startlingly well done at almost every successive epoch [...]. It was of primary importance to bring the features and personality of the Father of the Country himself to every home and shop in the empire. The subjects of Rome, unlike many Greeks of earlier centuries, were not generally

fastidious enough to look for great artistry in the reverse designs of their coinage. But this deficiency was counterbalanced by their susceptibility to *news* – and there was no better medium for the diffusion of news than the coinage. So with news its reverse is crammed. In contrast to our modern currency, a single denomination of the Roman coinage, within a single year of an uneventful reign (that of Antoninus Pius), was issued with no less than one hundred and fifty different reverse “types.”” (Grant 1961 s. 66-67)

“[W]hat should make Roman rule tolerable to the provincials was the gift of the Roman Peace itself; this was demonstrated to the world by the designs on innumerable coins. Another popular theme was timely imperial benefaction. Thus Tiberius refers to “the Restoration of the Communities of Asia” (CIVITATIBVS ASIAE RESTITVTIS [...]). Under Tiberius this province experienced severe earthquakes, the worst damage occurring at Croesus’s ancient capital of Sardis (A.D. 17). The emperor remitted taxes and provided huge sums for reconstruction. Sometimes, too, such messages to the general public were presented in the form of Personifications, often referring to qualities claimed by the imperial government. Thus Galba’s design LIBERTAS PVBLICA not only points a contrast between the reigning emperor and his tyrannical predecessor Nero but also stresses that all citizens of Rome, and in a wider sense all the populations of the empire, enjoy their full rights under the law [...]. Another personification with a wide appeal was Fairness, *Aequitas* – more frequently found on the coinage than the colder conception of Justice. First appearing under Galba, the name of *Aequitas* is often accompanied, from the beginning of the third century onward, by three figures [...]. These represent the gold, silver, and bronze coinages themselves, and stress the honesty of the government in maintaining their weight and purity – at a time when, in fact, these were not being maintained, and when the psychologically unwise debasement of the gold and silver was shortly going to precipitate a grave economic crisis” (Grant 1961 s. 67).

“Hadrian personifies, on a great series of coins, not only imperial qualities but geographical entities – the whole world and each individual province under Roman rule. This is to remind the Romans and their subject peoples that he, a provincial by origin, regarded the empire not as an Italian possession but as a living organism of which every part existed in its own right and enjoyed imperial attention. One group of issues commemorates the visits of this greatest of imperial travelers to no less than eighteen territories, which are personified in the full dignity of their national costume. Antoninus Pius promptly retreated from this cosmopolitan attitude, but when Septimius Severus shows AFRICA on his coins, again in national dress [...], this means no conquered province, not just another benefited territory, but tells the world that this is the country of the emperor’s origin and special favor – and that the provinces may now expect the same treatment as Italy [...]. Those are a few instances

of the massive, long-lasting, loud, and varied numismatic self-praise by the Roman government.” (Grant 1961 s. 67-68)

Fra 1300-tallet begynte en helgens sirkelrunde glorie å bli oppfattet som et fysisk objekt, og dermed å bli avbildet som en ellipse over helgenens hode (Aumont 2005 s. 62).

“The Protestant cleric Johannes Füglin, reporting on the dual murder in 1565 of a Basel burgher and his granddaughter by the old man’s godson, emphasized the early vices that led to the criminal’s fall. He had neglected his family, had run into debt, and had taken to drink – sins that set him on the path to murder. [...] Given the overlap of crime and punishment with the church’s territory of sin, clerics felt a duty to explain the place of such events in the divine plan. In fact, the shock value of horrific crimes could be read not simply as a commercial opportunity, but as a sign that God was trying to get people’s attention – just as he might with supernatural signs or monstrous births. God allowed such dreadful crimes, according to Füglin, so that people in their horror would recognize the need for repentance and reform.” (Joy Wiltenburg i <https://watermark.silverchair.com/109-5-1377.pdf>; lesedato 05.08.19)

I siste halvdel av 1600-tallet oppstod det i deler av USA en følelse av nederlag, av at forpliktelser ble sviktet, og at Gud straffet amerikanerne: I “the 1660s’ and 1670s’, all the jeremiads [...] are castigations of the people for having defaulted precisely on these articles [of their bond with God]. They recite the long list of afflictions an angry God had rained upon them, surely enough to prove how abysmally they had deserted the covenant: crop failures, epidemics, grasshoppers, caterpillars, torrid summers, arctic winters, Indian wars, hurricanes, shipwrecks, accidents, and (most grievous of all) unsatisfactory children.” (Perry Miller sitert fra Mullen 2013 s. 432)

I sine *Bekjennelser* (1765-70) tar den franske forfatteren og filosofen Jean-Jacques Rousseau “a crucial step. Rather than simply blaming his fate on the hostile acts of separate individuals, he knits them all into a great conspiracy against himself. This is almost entirely confined to Part II, for the good reason that it only crystallised in the author’s mind after most of Part I was written. What is more, his views on the matter changed; only in 1768 did he begin to suspect – quite mistakenly, as far as we know – that the gap in his papers for a period in 1756-7 was connected with a plan to associate him with an attempt on the king’s life, and it was not until early in 1770 that he decided that Diderot had been associated with Grimm in the management of the whole affair. Nor did he ever think that he had got to the bottom of it. At the end of Book 11 and the beginning of Book 12, he encourages his readers to read the whole story carefully like detectives looking for clues and helping to find a global explanation of the mystery. Not that he expects to be surprised: ‘I know for certain what will be the final outcome of their research, but I lose my way in the dark and twisting

underground path which will lead them there' (I, 590). [...] In the winter of 1769-70, Rousseau was convinced that it all fitted together, and that all sorts of apparently significant words and actions could be explained by it. He therefore became an expert in the interpreting of signs – signs resurrected by memory some ten years later. The strange thing is that in Book 11 he gives an account of the way his imagination tormented him with a vision of conspiracy in 1762: 'It is amazing what a host of facts and circumstances came into my mind to fit this folly and give it an air of verisimilitude, nay, to show me how obvious and proven it was' (I, 566). He never applies this insight to his beliefs of 1770." (France 1987 s. 83-84)

Matematiske formler kan på en svært kortfattet måte sammenfatte mye og kompleks informasjon, og formler har derfor blitt kalt "supertegn" (Raible 1991 s. 15). Det samme gjelder mange tabeller, diagrammer og matematiske kurver (Raible 1991 s. 38).

"Floriography is the 'language of flowers'. Dating back to the Victorian times floriography was used as a means of coded communication through various flowers and floral arrangements, allowing people to express feelings which otherwise could not be spoken. Through the years people have used flowers to express their feelings to others in many ways and in modern times flowers still have various different meanings:

A:

Abor Vitae	Unchanging friendship
Acacia	Friendship, Beauty in retirement
Acacia (Rose or White)	Elegance, friendship
Acacia (yellow)	Secret love
Aconite	Beware
Agapanthus	Secret love
Agrimony	Thankfulness
Allium	Unity, Humility, Patience
Almond blossom	Hope
Alstroemeria	Devotion, Wealth, Prosperity, Fortune
Alyssum	Worth beyond beauty
Amaryllis	Pride, Timidity, Splendid beauty
Ambrosia	Your love is reciprocated
Anemone	Forsaken, Expectations
Apple Blossom	Better things to come, Good fortune
[...]" (http://www.allflorists.co.uk/advice_flowerMeanings.asp ; lesetdato 21.08.20)	

En amerikansk forsker som er ekspert på tidsforståelsen innen ulike kulturer, skriver at i Vesten beskrives mellomrommet mellom en stol og et bord som tomt, mens det i Japan beskrives som “fullt av ingenting” (Levine 2000 s. 77). For japanere er det som ikke skjer, ofte viktigere enn det som skjer, og det er essensielt å legge merke til det som *ikke* sies i en samtale. For en utlending i Japan er det ikke nok å forstå ordene for ja (“hai”) og nei (“ie”), for ordet for nei brukes sjeldent. De fleste spørsmål blir besvart med ja eller ikke besvart i det hele tatt, uansett om den som snakker mener ja eller nei. Japaneren Keiko Ueda skrev et essay med tittelen “Sixteen Ways to Avoid Saying ‘no’ in Japan” (1974), som forteller at japanerne er oppdratt til å synes det er uhøflig å svare nei. I stedet for en direkte avvisning, forventer japanere at tilhøreren lytter etter det som ikke blir sagt. En markant pause før et “ja” betyr egentlig et “nei”, og det ikke å svare betyr også nei. Stillheten betyr altså mer enn ordets innhold (Levine 2000 s. 78). Også i noen andre kulturer kan tiden det tar før noen svarer ja bety at svaret egentlig er nei (Levine 2000 s. 261).

“A past chairman of the Apple Products division is quoted as saying, ‘Our logo is a great mystery: it is a symbol of pleasure and knowledge, partially eaten away and displaying the colours of the rainbow, but not in the proper order. We couldn’t wish for a more fitting logo: pleasure, knowledge, hope and anarchy’ (Floch 2000, 54). Clearly, the bitten apple refers both to the story of the Tree of Knowledge in the Garden of Eden and to the association of IBM with the east coast and ‘the Big Apple’ of New York. The psychedelic mixed-up rainbow signifies the West Coast hippie era of the 1960s, with its associations of idealism and ‘doing your own thing’. Thus, despite representing a binary opposition to the IBM logo, the multicoloured Apple logo seeks to signify a rejection of the binarism reflected in the ‘black-and-white’ (or rather monochrome) linearity of IBM’s logo.” (Chandler 2002 s. 109-110)

Australieren Charles Bliss forsøkte å lage en bildeskrift som i prinsippet “enabled people to use simple symbols to express themselves, without being confused by spelling and grammatical complexities” (National Library of Australia: “Papers of Charles Bliss (1897-1985)”; <http://www.nla.gov.au/ms/findaids/3884.html>; lesedato 28.04.02). I Bliss’ symbolspråk står et hjerte for ‘følelse’, en pil for ‘bevegelse’, og et hus for hvilken som helst bygning. Tegnene skal så kunne kombineres til mer komplekse ytringer. For ord som “hvis” og “den” brukte Bliss enkle, ikke-etterlignende tegn. Hans nye språk, som han kalte “semantography”, har aldri blitt brukt i stort omfang.

En spesialist på poker, amerikaneren Mike Caro, gjorde gjennom en årrekke observasjoner av spillere, observasjoner som så ble bygd ut til et system for å avkode spilleres kroppsspråk i den hensikt å avsløre hvor gode kort de satt med på hånden (Alladaye 2006 s. 54).

Ved universitetet i Toronto i Canada ble semiotiske metoder brukt i forsøket på å løse en mordsak der en universitetslærer ble drept. David Buller ble funnet drept på sitt kontor i januar 2001. Han var billedkunstner, og etterforskerne prøvde å løse saken blant annet ved studere om hans bilder kunne si noe som belyste saken. Det ble ingen løsning, men tretten år senere ble saken tatt opp igjen. Semiotikeren Marcel Danesi ble bedt om å tolke Bullers bilder og se etter spor i retning hvem morderen kunne være. Danesi så på bildene uten å kjenne detaljene i mordsaken eller Bullers privatliv. Et av de siste bildene hans viste en blodig scene og måten det var malt på, mørkere enn hans tidligere bilder, ble av Danesi tolket som at Buller var redd for noe. Også et annet av de siste bildene Buller malte tolket Danesi som uttrykk for frykt. Ved bruk av semiotisk metode fant Danesi i bildene en truende skikkelse som syntes å være en avist elsker, og fikk deretter vite at en slik person fantes i virkeligheten og var en av politiets mistenkede (Marcel Danesi i <https://journals.openedition.org/narratologie/10080?lang=en>; lesedato 25.01.22). Det fantes ikke nok beviser til å arrestere denne personen.

“Emojis have been appearing more and more frequently in court cases since at least 2015, used as evidence for or against intent to commit a crime or as signs of a defendant’s consciousness of guilt. They have also become part of an ever-expanding visual lexicon of aggression used by individuals and gangs for making threats or planning criminal activities. [...] emoji communication – an aspect that was hardly anticipated by the congeners of these picture words, who introduced them as communicative tools to foster benign interactions in the global village, not as weapons of violence and criminality. The main conclusions that can be extrapolated from the present review are as follows: emojis can, in fact, no longer be viewed merely as signs designed to engender congenial communication, as was intended by their inventors; they can no longer be excluded as evidence in courtrooms, given their penetration into everyday digital communications; and they require special attention by both legal and criminal investigative practices and institutions. The last point implies the need for a field that can be called simply “emoji forensics.”” (Marcel Danesi i <https://philpapers.org/rec/DANTLA-2>; lesedato 25.01.22)

“Identification is a primary need of societies. It is even more central in law enforcement. In the history of crime, a dialectics takes place between felonious attempts at concealing, disguising, or forging identities and societal efforts at unmasking the impostures. Semiotics offers specialistic skills at studying the signs of societal detection and identification, including those of forensics and criminology. In human history, no sign more than the face is attached a value of personal identity. Yet, modern forensics realizes that the face can mislead and, inspired by eastern models (China, Japan, India), adopts fingerprinting. In the digital era, however, fingerprinting first goes digital, then it is

increasingly replaced by facial recognition. The face is back in digital AI forensics, together with a tangle of sociocultural biases. Semiotics can play a key role in studying their surreptitious influence.” (Massimo Leone i <https://www.ncbi.nlm.nih.gov/pmc/articles/PMC7902585/>; lesedato 09.03.22)

“Sir William James Herschel, Chief Magistrate of the Hooghly District in Jungipoor, India, had the fingerprints of Rajyadhar Konai, a local businessman, impressed as signs of personal identification on a contract in 1858. The same procedure was then adopted for native contracts in the following fifty-seven years, initially with full prints of right palms, then reduced to fingerprints of right middle fingers.” (Massimo Leone i <https://www.ncbi.nlm.nih.gov/pmc/articles/PMC7902585/>; lesedato 09.03.22)

“Semiotics is the discipline that studies everything that can be used to lie, as Umberto Eco, one of the founding fathers of the discipline, wittily defined it. Lies are also a central issue in forensics, which precisely seeks to detect and uncover the truth behind those lies that are used to organize, commit, and conceal crimes. Although the face is a ‘natural sign’, it can also be used to mislead: individuals, for instance, can seek not to show their faces in the preparation or in the perpetration of a crime; they can cover them; they can wear a mask or adopt a false countenance; they can impersonate other people by ‘donning’ alternative faces (or rather, a simulacrum of them). But faces can lie also when they are not concealed, covered, masked, or made up, for, as it has been underlined at least since Augustine on, facial expressions themselves can be displayed so as to lie about one’s cognitive, emotional, or pragmatic status.” (Massimo Leone i <https://www.ncbi.nlm.nih.gov/pmc/articles/PMC7902585/>; lesedato 09.03.22)

“[H]uman beings are also generally more apt at distinguishing among faces within their own ethnic groups than outside of it: US Caucasian policemen would probably have a hard time detecting slight differences among pictures of African-American individuals. Racism would then turn incapacity of perceptual discrimination into leanings to ethnic discrimination.” (Massimo Leone i <https://www.ncbi.nlm.nih.gov/pmc/articles/PMC7902585/>; lesedato 09.03.22)

“Forensic ‘art’, that is, ‘art’ used in law enforcement or legal proceedings in order to gather visual evidence about a crime, is often concerned with facial representations. Composite drawing, crime scene sketching, image modification and identification, courtroom drawings, demonstrative evidence, and postmortem body reconstruction all might involve facial approximations of some sort. That is particularly evident in composite drawings, whose central purpose is to help investigators gather visual clues based on verbal descriptions by victims and other witnesses about the physical appearance, and especially the face, of potential criminals. From the semiotic point of view, composite drawing involves inter-semiotic translation, that is, translation from

an essentially verbal language into an essentially visual one. During investigations, ideally in the 48 hours after the crime, witnesses verbally describe to investigators the facial appearance of the suspects, often helped by the questions of forensic artists. These, in turn, must convert the received verbal clues into visual forms, composing a sketch of the suspect's face that might be used as visual lead for investigation.” (Massimo Leone i <https://www.ncbi.nlm.nih.gov/pmc/articles/PMC7902585/>; lesedato 09.03.22)

Musikk og bilder kan ikke ha en semantikk på samme måte som det verbale språket, fordi musikalske og piktoriale tegn ofte er altfor uklare eller flertydige (Molinié 1998 s. 20). Når disse tegnene skal forstås og forklares, må de nødvendigvis ”oversettes” til verbalt språk (Molinié 1998 s. 23), og har dermed allerede mistet det meste av sin egenart. Men det emosjonelle ved musikk og bilder kan et stykke på vei bevares gjennom verbaliseringer.

Den amerikanske astronomen Carl Sagan utformet i 1972 et budskap som skulle følge med det amerikanske romfartøyet Pioneer 11, som skulle ut i verdensrommet i 1973. Sagan lagde et bilde som ble sendt med romfartøyet. Bildet – kalt ”A Message from Earth” – var risset inn på en forgylt aluminiumsplate som var festet til den utvendige antennenedelen på fartøyet. ”A Message from Earth” viste strukturen i et hydrogenatom, Jordens posisjon i galaksen (et slags veikart til Jorden), Pioneer 11 sin bane i vårt solsystem, og selve sonden med en naken kvinne og mann foran den (Saillant 1996 s. 18). Meningen var at eventuelle intelligente skapninger i verdensrommet, skulle kunne forstå bildet. Mannen på bildet hever den ene hånden til en hilsen – som kanskje ville bli forstått som en vennlig og fredelig innbydelse til kontakt.

Romsonden Voyager 1 ble sendt opp i 1977. På utsiden av sonden var det montert en rund, gullbelagt plate som ligner en LP-plate. Sammen med platen er det plassert en visuell instruksjon for hvordan den kan avspilles/avkodes. Den inneholder fotografier, naturlige lyder og musikk fra jorden. Voyager 1 var på begynnelsen av 2000-tallet mange milliarder kilometer fra Jorden, og planen er at den skal fortsette utover i verdensrommet i det uendelige.

Science fiction-filmen *Arrival* (2016; regissert av Denis Villeneuve) handler om problemene med å kommunisere med utenomjordiske vesener som ankommer jorden. Disse skapningene lager noen svarte, røyklignende sirkelfigurer som tydelig er ment som beskjeder til menneskeheten. Lingvisten Louise Banks hyres for å forsøke å tolke disse tegnene. *Arrival* ”invites epistemological reflection on what Christian Metz terms ”film language” by invoking the Sapir-Whorf hypothesis, which suggests that language structures the way we think and behave. Amy Adams plays Dr Louise Banks, a linguist who attempts to communicate with an advanced alien species that

uses a semasiographic language resembling intricate mandalas with no beginning or end, no linear sequence, and no relationship to spoken sounds. “They use non-linear orthography,” Banks states, “Do they think like that too?” As she learns their language, Banks begins to dream in alien graphemes and to experience the world and its temporal structures in ways facilitated by this novel linguistic form.” (<https://eprints.qut.edu.au/132143/>; lesedato 11.08.21) “In the 1940s, Edward Sapir and Benjamin Whorf proposed that the structure of a language determines, or at least influences, how we perceive and experience the world. The theory has been controversial, but there is now some support for it. For example, in Russian there are two words for different shades of blue, and Russian speakers are faster at discriminating between the shades than are English speakers [...] Some supporters of linguistic relativity, which is another name for the Sapir-Whorf hypothesis, think that the cognitive benefits of language helped spur its evolution. This is relevant to the movie, as the fate of humanity, and possibly of the aliens, depends on us understanding their language.” (Rowan Hooper i <https://www.newscientist.com/article/2109339-the-science-behind-the-twisting-alien-linguistics-of-arrival/>; lesedato 11.08.21)

“Those ornate, hollowed-out inkblots – like Rorschach tests by way of “E.T.” – have distinguished the film [*Arrival*] from many science-fiction movies that came before. Very few nonhuman languages have ever been shown on screen in their written form, let alone been made the center of sophisticated in-movie linguistic study. To ensure the authenticity of the symbols (and the linguists), producers hired Jessica Coon, a McGill University associate professor in syntax and indigenous languages. Coon has spent years as a field worker studying assorted Mayan languages as well as the First Nations language of Mi’gmaq in Quebec. [...] The professor says that “*Arrival*’s” linguistic ideas are genuine, even if they’re sometimes outside the bounds of the field’s conventional wisdom. One core idea the movie takes up is the Sapir-Whorf hypothesis, a theory of linguistic relativity that, in its strongest form, argues that language affects thought; an English speaker and Finnish speaker, the hypothesis submits, will think in ways that are fundamentally different. The theory has generally been discredited in the linguist community. But the movie cleverly finds a way to re-open the argument, asking if the postulate may hold water with nonhuman languages (because nonhumans may think differently than us Earth-bound folks in the first place).” (Steven Zeitchik i <https://www.latimes.com/entertainment/movies/la-et-mn-arrival-movie-linguist-20161125-story.html>; lesedato 03.11.21)

I *Arrival* ‘Banks studies their language [...] For the Heptapods, though, there’s no relationship between spoken and written language. [...] she discovers that their sentences are written in a circle, and that they can be read starting anywhere in the circle. If we wrote our sentences that way, the phrase “I went to the store”, written

circularly, could also be read as “Store. I went to the”, or any other combination. Banks becomes increasingly fascinated and engrossed in learning the language of the heptapods, until she eventually begins to even dream in their language. Eventually, she discovers the secret which the heptapods are trying to communicate with humans: that heptapods can see the future. Banks realizes that heptapods have a different conception of time than humans; one which is nonlinear. For heptapods, the future can be remembered just as easily as the past. When Banks realizes this, she also gains this ability, through the mastery of the heptapod language. The alien language reflects their circular conception of time, and learning this changes the way in which Banks conceptualizes time as well. The philosophy of the film is clear: the languages we speak can actually change the way that we think, including the way we think about time.” (Mason Leaver i <http://www.cinemablography.org/blog/the-philosophy-of-language-in-arrival>; lesedato 03.11.21)

“Kremlinology[:] The art of observing, deducing and guessing what is really happening within a secretive organization. (So called from the Kremlin, headquarters of the top government leaders in the Communist era Soviet Union.)” (<https://www.urbandictionary.com/define.php?term=Kremlinology>; lesedato 21.01.21) “The increasing opacity of Russian politics has opened a window of opportunity for Kremlinology to make a comeback. Many people ridicule the field of study as little more than reading tea leaves, but it can be a helpful analytical tool when done properly. The standard dictionary definition of Kremlinology is “the study of the policies and practices of the former Soviet government” (Merriam-Webster), rendering it synonymous with Sovietology. [...] the formalized study of hard facts in a closed society, observing appointments, organization, decrees, and formal speeches. Kremlinology has no role in an open society, but Russia today is no open society, though it is far from Soviet. [...] In Stalin’s time, the world usually learned about ousters from the semiannual reviews at the Lenin Mausoleum on November 7 and May 1; Soviet newspapers published photos of the whole party elite on these occasions, providing a meticulous documentation of their ranking. [...] arranged themselves into their correct protocol positions. Protocol matters in closed hierarchical states, which Kremlinology utilizes. Today, the Kremlin publishes multiple photos from top-level meetings, and it matters who attends and where they sit. When Putin gathered his Economic Council on May 25, liberal Alexei Kudrin sat far down the table, in a lower spot than hardline adviser Sergei Glaziev.” (Anders Åslund i <https://www.the-american-interest.com/2016/08/18/why-we-need-kremlinology-again/>; lesedato 21.01.21)

Den tsjekkisk-franske forfatteren Milan Kundera “sees the angelic as a sphere in which there is too much meaning rather than too little. The kingdom of the angels is one in which everything is instantly, oppressively meaningful, in which no shadow of

ambiguity can be tolerated. It is the up-beat world of official ideology, in which language comes to assume an authoritarian over-ripeness and everything is drearily legible and transparent. Kundera is thinking here mostly of the neo-Stalinism with which he grew up. Yet this world in which everything is glaringly on view, flattened and two-dimensional, is also one awash with rumour and innuendo, tell-tale traces, whispered treacheries. Nothing is ever quite what it appears to be, and calls for a constant labour of decipherment. Kundera tells the story in *The Book of Laughter and Forgetting* of a Czech being sick in the centre of communist Prague. A fellow Czech wanders up, shakes his head and murmurs: ‘I know just what you mean’. The joke here is that the second Czech reads as significant what is just a random event. Under communism, even throwing up must assume some instant symbolic value. Nothing can happen by accident. The extreme version of this state of mind is paranoia, in which the most casual scraps of reality conceal a grand narrative. One can never be quite sure in Kundera’s Soviet-run Czechoslovakia whether a meaning is intended or not – whether there is some fateful significance in the late arrival of your spouse, the boss’s failure to say good morning, that car which has been behind your own for the last ten miles.” (Eagleton 2003 s. 259)

“For noen ti-år siden ble bindersen tatt i bruk for å markere motstand mot nazistene. Nå bruker sykehusansatte i Kristiansund binders i jakkeslaget for å markere motstand mot planene om å legge ned akuttfunksjon og fødeavdeling. [...] Flere ansatte ved sykehuset skal ha deltatt aktivt i protestene mot endringene i funksjonene ved sykehuset. Denne uka gikk ledelsen i Helse Nordmøre og Romsdal til det skritt å forby bruk av aksjons-T-skjorter. De krever også at all møtevirksomhet skal godkjennes av ledelsen. Dermed var det klart for de ansattes mottrekk. De som ønsker å demonstrere mot planene, ifører seg nå en binders på jakkeslaget eller på lomme-folden på de hvite sykehusfrakkene. - Det er nok en spontanaksjon blant de ansatte ved sykehuset som har spredd seg veldig fort. Jeg syns dette er en veldig god idé. Det er en god måte å vise at man er uenig, sier tillitsvalgt Ralph Herter. Bindersen ble brukt for å markere motstand mot nazistene under krigen. Også i ettertid har bindersen fremstått som et symbol for motstandskampen i Norge. - Ja, det er et sterkt symbol. Og det er også risikoen med det, at man igjen faller i krigerske retorikk-replikker. Dette ønsker vi absolutt ikke. Men vi ønsker å markere nå.” (<http://www.nrk.no/mr/symbolsterk-binders-aksjon-1.7083534>; lesedato 28.10.14)

“Japan’s Yokohama Rubber Co. Ltd. is recalling tires from Moslem countries following complaints that the tread design resembled the name of Allah in Arabic script, a company spokesman said. The company, Japan’s second-biggest tire maker, first received complaints from Saudi Arabia in December last year and started recalling the tires a month later. Yokohama is also recalling the same tires in Kuwait, the United Arab Emirates, Oman, Qatar, Bahrain and Pakistan. The number of tires

involved was not disclosed.” (<http://message.snopes.com/showthread.php>; lesedato 02.03.15)

Terrorangrepene i USA 11. september 2001 forsårsaket av nesten 3000 amerikanere døde. I noen medier “any attempt to give the event a meaning, a significance – to read it as a sign of something – was condemned as disloyal and immoral. It seemed important to insist that the event had no depth, no referent, that it was an empty, surface phenomenon, that it was emphatically not a sign. We were told that the only terms in which it was permissible to understand the event was as an attack on Good by Evil.” (Hawkes 2003 s. 192)

“In his discussion of ‘the network society’, [Manuel] Castells uses the expression ‘supertext’ to refer to hybrid symbolic products that are created through the reflexive mixing of various ‘realities’ by ‘blending in the same discourse … messages emitted from [various] levels of existence’ (Castells 1996: 373). Castells employs an extended example from American commercial television to demonstrate how supertexts are routinely produced industrially by folding various cultural fragments and narratives into media productions. The example he uses is the famous *Murphy Brown* episode where a videotaped segment of former Vice President Dan Quayle’s criticism of the show’s controversial and well-publicized story development (lead actress Candice Bergen was about to become an unwed mother) was itself edited into an upcoming installment of the program. This visual and narrative blending of ‘reality’ and fiction produced a supertext – ‘a new text of the real and the imaginary … from [different] levels of experience’ (Castells 1996: 373).” (Lull 2001 s. 134)

“Flere godt voksnede amerikanere har bevisst og ubevisst tatt til seg informasjon fra Qanon. Ikke alt stammer direkte fra Q, mye oppstår i fellesskapene. - Folk tror ikke på alt ved Q. Uansett hvilken religion du tilhører, vil det være noen ting du tror på, og andre ting du ikke tror like mye på, sier Reed Berkowitz. [...] Høyreekstrem konspirasjonsteori fra USA som har spredt seg på nettet siden 2017. “Q” er den ukjente forumbrukeren som legger ut mystisk informasjon. “Anon” står for “anonym” og betegner følgerne. Ifølge teorien styres verden av en ond elite. [...] Folk trenger noen å klandre for et liv som ikke går bra. Folk føler seg bedre hvis de kan slåss mot en ondskap der ute, enten den er magisk eller politisk [...] et fenomen som kalles “apofeni”: menneskers evne til å se falske, meningsfulle mønstre i tilfeldigheter. [...] Forsker Asbjørn Dyrendal har kalt Qanon et godt eksempel på en “superkonspirasjon”, som suger til seg alle mulige strømninger og er totalt postmoderne: ingenting er sant, alt åpnes for uendelig omtolkning.” (Morgenbladet 29. januar–4. februar 2021 s. 31-32)

“Innen semiotikken er det overflaten som er den rike” (Floch 2002 s. 126). Det er tegnenes overflate (utforming) som får mening til å bli komplisert og rik, mens det abstrakte betydningsnivået ifølge Jean-Marie Floch ofte har enklere og reduksjonistiske trekk (2002 s. 126). Dette gjelder antakelig i særlig grad visuell kommunikasjon.

“More than eighty per cent of our sensory input is visual (Rock and Harris 1967).” (Porteous 1996 s. 31)

Den russisk-franske kunstneren Vasilij Kandinskij utviklet teorier om former og farger, bl.a. at en strek/linje kan uttrykke styrke eller svakhet, likevekt eller ubalanse osv. (gjengitt fra Eco 1992 s. 52).

“Punk erklærer de gamle tegnene krig [...] punkens mål er derfor provokasjon og konfrontasjon.” (Peinhardt, Sparschuh m.fl. 1983 s. 217). “[T]wenty-odd years ago faded blue jeans were a clue to at least three things: a poorly paid job (the material is coarse and cheap), a job requiring a lot of rough movement (the material is strong), and one done out of doors (hence, the discoloration).” (Moretti 2005 s. 113) Tju år senere er slitte jeans derimot et moteplagg særlig for ungdom.

“De som tror at dommedag nærmer seg, lider gjerne av det noen kaller semiotisk opphisselse: De ser tegn overalt. Og det at de ser tegn kan igjen bare bety at noe stort kommer til å hende. Denne fokuseringen på tegn fungerer dobbelt: Som en legitimering av din egen tro, og som et innsalg av det du tror på overfor andre. Og vet du hva som ellers svært ofte går igjen? [...] Sammenhenger. At alt henger sammen med alt. Hvis du kan lese tegn i tiden inn i en sammenheng med andre mystiske ting, som antallet steiner i Kheops-pyramiden, imponerer det folk. [...] det beste en apokalyptiker kan gjøre, er å finne frem til koder som peker i én og samme retning. Og så trenger du et nytt element å overbevise med i tillegg: “Tegn i mayakulturen forutsier en undergang, og vet du, det stemmer med Bibelen!” Og troen og profetiene til Hopi-indianerne.” (religionshistorikeren Asbjørn Dyrendal i *Morgenbladet* 17.–23. oktober 2008 s. 38) Dyrendal og Arnfinn Pettersen redigerte i 2008 antologien *Dommedag: Verdens undergang før og nå*.

Uendelig semiose

Påvirknings- og tolkningsprosesser (i vid forstand) som kan fortsette i det uendelige, og der små forskjeller kan ha store konsekvenser. Uendelig semiose innebærer at hver tolkning av tegn skaper et sett av nye tegn gjennom selve tolkningsakten (Köhnen 2001 s. 10).

“Som bekendt insisterer han [Charles Sanders Peirce] på at et tredje element, interpretanten, nødvendigvis må være tilstede i ethvert forhold som tegnet opretholder

med sit objekt. Tegnet skal fortolkes for at vi kan forstå den idé det overbringer. Sådan er det, fordi tegnet ikke er objektet, men en betydning afledt af objektet gennem en proces her kaldet repræsentation – som ikke er enkelt generativ, dvs. afhængig af en entydig oprindelse. Fortolkningen af et tegn er for Peirce ikke en betydning, men et andet tegn; det er en læsning, ikke en afkodning, og denne læsning skal på sin side fortolkes som et andet tegn, og så videre i det uendelige.” (Andersen og Hauge 1988 s. 36)

“The Interpretant [...] is thought of as the sign in the mind that is the result of an encounter with a sign. [...] This principle of an Interpretant producing further signs is, in everyday terms, quite familiar. We are all aware of how one sign triggers a chain of associations which eventually seem quite removed from the initial sign. In semiotics, this potential – and it is only a potential, simply because normal practice dictates that we need to go to work, execute chores, go to sleep etc., rather than constantly produce signs – is often referred to as unlimited semiosis.” (Cobley og Jansz 2004 s. 23 og 26; fet skrift i originalen er endret)

“One thought leads to another, and this new thought in turn induces another, ad infinitum. To Peirce, every thought is a sign. Peirce viewed this infinite semiosis as a dialogic process that occurs between the different phases of the self.” (Kim 1996 s. 76)

“Umberto Eco coined the term ‘unlimited semiosis’ to refer to the way in which, for Peirce (via the ‘interpretant’), for Barthes (via connotation), for Derrida (via ‘freeplay’) and for Lacan (via ‘the sliding signified’), the signified is endlessly commutable – functioning in its turn as a signifier for a further signified.” (Chandler 2002 s. 246)

Det omfatter en fortolkningsprosess ad infinitum, i det uendelige (Boutaud 1998 s. 199). Tegn dannes ofte ved transformasjoner av tegn, og tekster som transformasjoner av andre tekster (Frank 1984 s. 95). Meningseffekter er ukontrollerbare – en idé som blant andre Jacques Derrida og Jacques Lacan vektlegger (Frank 1984 s. 187 og 230). Det finnes ingen lukking av det universet som tegnene skaper, poengterer Paul Ricoeur (1969 s. 67). Ethvert kulturprodukt har uendelig semiose som en betingelse (Köhnen 2001 s. 10).

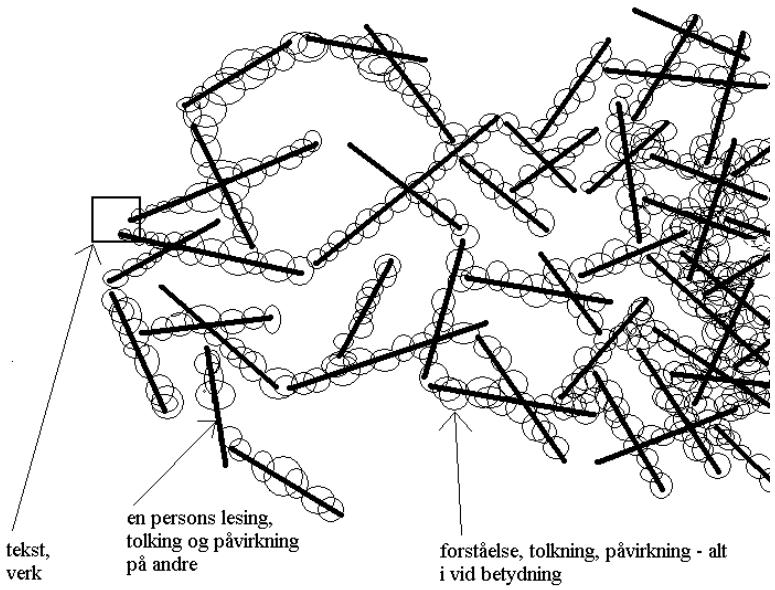
“Indeed, the semiotic program may be better expressed by the concepts of ‘sense’ and ‘making sense’ than by the concept of ‘meaning,’ for while ‘meaning’ suggests a property of a text (a text ‘has’ meaning), and thus encourages one to distinguish an intrinsic (though perhaps ungraspable) meaning from the interpretations of readers, ‘sense’ links the qualities of a test to the operations one performs upon it. A text can make sense and someone can make sense of a text. If a text which at first did not make

sense comes to make sense, it is because someone has made sense of it. ‘Making sense’ suggests that to investigate literary signification one must analyze interpretive operations.” (Culler 1983 s. 50)

“The interpretant is the signification or meaning that the sign has for someone. [...] the object is also a sign; that is, certain phenomena (light in the sky, heat) that we interpret as signs of ‘the sun’. And not only is the object a sign in its own right, the same goes for the interpretant – the word or term ‘sun’ in this example. The interpretant may itself result in a new interpretant in a new triangular sign. The sign ‘sun’ may, for instance, be interpreted, associated with or perceived as ‘star’, a radically more distant and possibly extinguished sun. The new object will then be ‘a star (in the sky)’. The term ‘star’, the new interpretant, may then by some be taken to mean ‘movie star’ – and a series of new interpretants is then made possible. Such processes of ever new interpretations or signs are called *unlimited semiosis*. They may be reminiscent of how conversations might develop at more or less festive occasions where various associations made by participants can lead far away from the subject that first was discussed. In media studies it may be easier to think of how literary texts or films are interpreted again and again, including reinterpretations of previous interpretations. In the field of political communication one might think of how terms such as ‘environmental’ or ‘environment friendly’ have gone through similar chains of interpretants and signs, *mediated by or produced by the media*. Peirce’s model of the sign, and the idea of ‘unlimited semiosis’, imply that it is impossible to determine the final and absolute meaning of signs.” (Jostein Gripsrud i Gillespie og Toynbee 2006 s. 29)

“[S]ince the social is the site of potentially infinite semiosis, it always *exceeds* the limits of any attempts to constitute ‘society’, to demarcate its boundaries.” (Ang 1996 s. 173). Ien Ang bruker uttrykket “the infinitude of the social, infinite semiosis” (Ang 1996 s. 174). “[T]he Text cannot stop [...]; its constitutive movement is that of cutting across” (Roland Barthes sitert fra Chin og Gray 2001).

Et forsøk på å illustrere hvordan påvirkningen sprer seg fra et verk og blir stadig mer sammensatt etter som flere personer bruker eller hører om verket (eller deler av verket), diskuterer og kritiserer verket, blir påvirket av det osv. osv.:



“Det finnes ikke noe første og ikke noe siste ord, og det finnes ingen grenser for den dialogiske konteksten (den går bakover til den ubegrensete fortid og framover i den ubegrensete framtid). Selv en *fortidig* mening, dvs. et meningsinnhold som har oppstått i tidligere århundrs dialog, kan aldri bli stabil (fullendet en gang for alle, avsluttet), for meningen vil forandre seg i den følgende, framtidige dialog-prosessen (idet meningen fornyer seg). I hvert stadium av dialogens utvikling ligger det enorme, ubegrensete masser av glemt meningsinnhold, men i bestemte øyeblikk i dialogens videre utvikling blir de hver etter sitt preg erindret og livner til igjen i fornyet gestalt (i den nye kontekst). Det finnes ikke noe som er helt dødt: Ethvert meningsinnhold vil – i den “store tid” – ha en dag da den gjenoppstår.” (Bakhtin 1979 s. 357) “[E]very meaning will have its homecoming festival” (Bakhtin sitert fra Chin og Gray 2001).

“There is neither the first nor the last word, there are no limits set to the dialogic context (it extends into the unlimited past as well as into the unlimited future). Even meanings born in the dialogue of the remotest centuries can never be stabilized (once and forever completed, finished). They will always be changed (renewed) in the process of the subsequent, future development of the dialogue. Huge, unlimited masses of forgotten meanings participate in each particular moment of this dialogic development, but at a given moment in the dialogue’s later course they will be recalled, relived in a renewed context and aspect. There is nothing absolutely dead; every meaning will experience the holiday of its rebirth.” (Mikhail Bakhtin i *Towards the Methodology of Human Sciences*; her sitert fra Biti 2011) “If it is thus impossible to definitely establish the boundaries of meaning, constant transformation becomes a structural feature of everything that exists.” (Biti 2011)

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