

# Iconicity in Language & Literature

University of Toronto - Victoria College

June 9-13, 2009

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## Tuesday, June 9

**Opening: 10:30 - 11:00**

(Emmanuel College, Room 119)

Professor Paul Gooch, President of Victoria University

Professor David Klausner, Vice-Dean for Interdisciplinary Affairs, University of Toronto

Professor Olga Fischer, Professor of Germanic Linguistics, University of Amsterdam

Professor Christina Ljungberg, Professor of English Literature, University of Zurich

**Keynote address 1: 11:00 - 12:00**

(Emmanuel College, Room 119)

Emeritus Professor Hu Zhuanglin (Peking University, China)

***Imagic iconicity in the Chinese language***

Chair: Professor Christina Ljungberg (University of Zurich, Switzerland)

**Lunch break**

**Session 1: 2:00 - 5:50**

(Emmanuel College, Room 119)

Chair: Professor Costantino Maeder (Louvain-la-Neuve University, Belgium)

2:00 - 2:40: Professor Vincent Colapietro (Pennsylvania State University, USA)

***Image, diagram, and metaphor***

2:40 - 3:20: Dr Vera Saller (Psychoanalytisches Seminar Zurich, Switzerland)

***How iconicity contributes to an understanding of the Freudian so called "Sachvorstellungen" (thing representation)***

3:20 - 4:00: Professor Drude van der Fehr (University of Oslo, Norway)

***What is art for? And why does it work?***

4:00 - 4:30: Coffee Break

4:30 - 5:10: Dr Valerie Robillard (University of Groningen, The Netherlands)

***The poet as trickster: Spatial Maneuvers and the Verbal Artifact***

5:10 - 5:50: Professor Maaret Koskinen (Stockholm University, Sweden)

***The director as writer or the writer as director? Ingmar Bergman and the intermedialities of language***

**Session 2: 2:00 - 5:50**

(Northrop Frye Hall, Room 007)

Chair: Professor Zoltán Kövecses (Eötvös Loránd University, Hungary)

2:00 - 2:40: Professor Han-liang Chang (Fu Jen Catholic University, Taiwan)

***Mental space mapping in classical Chinese poetry: A cognitive approach***

2:40 - 3:20: Dr Thomas Eder (University of Vienna, Austria)

***The meaning of form in literary text***

3:20 - 4:00: Dr Tatiana Iatcu (Petru Maior University of Targu Mures, Romania)

***The boundaries of iconicity in English phrasal verbs formed with up and down***

4:00 - 4:30: Coffee Break

4:30 - 5:10: Mr David Glyn Wilson (University of Neuchâtel and University of Geneva, Switzerland)

***Iconicity in Conceptual Blending: material anchors in William Morris's News from Nowhere***

5:10 - 5:50: Mr Mark Dingemans (Max Planck Inst. for Psycholinguistics, Nijmegen, The Netherlands)

***Ezra Pound among the Mawu: The everyday poetics of ideophones in a West African society***

## Wednesday, June 10

### Session 3: 2:00 - 4:00

(Northrop Frye Hall, Room 007)  
Chair: Professor Hu Zhuanglin (Peking University, China)

2:00 - 2:40: Professor Jac Conradie (University of Johannesburg, South Africa)

*Temporal sources and modal targets: an iconic or indexical relationship?*

2:40 - 3:20: Professor Olga Fischer (University of Amsterdam, The Netherlands)

*Cognitive implication of reduplication in spoken and sign languages*

3:20 - 4:00: Professor William Herlofsky (Nagoya Gakuin University, Japan)

*Iconic thinking and the contact-induced transfer of linguistic material: the case of Japanese, signed Japanese, and Japanese sign language*

4:00 - 4:30: Coffee Break

### Session 4: 2:00 - 4:00

(Northrop Frye Hall, Room 008)  
Chair: Professor Mark Changizi (Rensselaer Polytechnic Institute, USA)

2:00 - 2:40: Dr Keiko Masuda (Chuo University Tokyo, Japan)

*The sound of symbolically-used, non-existent vowels in Japanese*

2:40 - 3:20: Mr Kimi Akita (The University of Tokyo, Japan)

*The lexical basis of sound symbolism of sound symbolic words in Japanese*

3:20 - 4:00: Dr Jui-Pi Chien (National Taiwan University, Taiwan)

*Tacit notions of iconicity in Ferdinand de Saussure's Writings in General Linguistics*

4:00 - 4:30: Coffee Break

## Thursday, June 11

### Session 5: 9:00 - 12:00

(Northrop Frye Hall, Room 007)  
Chair: Professor David Lidov (York University, Canada)

9:00 - 9:40: Dr Damjana Bratuž (University of Western Ontario, Canada)

*On the persistence of an iconic misrepresentation: two musical examples by Bela Bartok*

9:40 - 10:20: Professor Costantino Maeder (Louvain-la-Neuve University, Belgium)

*Argumentative, iconic, and indexical strategies in Schubert's Die Schöne Müllerin and Winterreise*

10:20 - 10:40: Coffee Break

10:40 - 11:20: Dr Luca Nobile (Université de Lille 3, France)

*Phono-sémantique différentielle des monosyllabes italiens: vers un traitement systématique*

11:20 - 12:00: Professor Franck Bauer (Université de Caen, France)

*L'hypothèse iconique. Problème de méthode*

12:00 - 2:00: Lunch Break

**Session 6: 2:00 - 5:50**

(Northrop Frye Hall, Room 007)

Chair: Professor Han-liang Chang (Fu Jen Catholic University, Taiwan)

2:00 - 2:40: Professor Heilna du Plooy (North-West University, South Africa)

***Words and shells, and words as shells***

2:40 - 3:20: Ms Svetlana Soglasnova (University of Toronto, Canada)

***The iconic use of noun properties in a literary text***

3:20 - 4:00: Dr Gabriella Bologna (University of Verona, Italy)

***Henry James's The Aspern Papers and the iconography of Venice in Anglo-American painting in the late 19<sup>th</sup> century***

4:00 - 4:30: Coffee Break

4:30 - 5:10: Mr Andrew James (Chikushi Women's University, Japan)

***The embedding of Victor Gollancz in Kingsley Amis's The Green Man as non-intentional inspiration***

5:10 - 5:50: Dr Zhao Xinxin (Kunming University of Science and Technology)

***A Burning World of War - How Iconicity Works in Constructing the Fictional World View in A Farewell to Arms***

## Friday, June 12

**Keynote address 2: 11:00 - 12:00**

(Emmanuel College, Room 119)

Professor Mark Changizi (Rensselaer Polytechnic Institute, USA)

***The look and sound of nature in writing and speech***

Chair: Professor Olga Fischer (University of Amsterdam, The Netherlands)

12:00 - 2:00: Lunch Break

**Session 7: 2:00 - 5:50**

(Northrop Frye Hall, Room 007)

Chair: Dr Anne Urbancic (University of Toronto, Canada)

2:00 - 2:40: Piotr Sadowski (Dublin Business School, Ireland)

***The iconic indexicality of photography***

2:40 - 3:20: Professor Massimo Leone (University of Turin, Italy)

***Maimed cities and miming forms: the (an-)iconicity of urban destruction***

3:20 - 4:00: Dr Christer Johansson (Stockholm University, Sweden)

***Iconicity as intermedial concept***

4:00 - 4:30: Coffee Break

4:30 - 5:10: Dr Stefania Consonni (University of Bergamo, Italy)

***The tangled shape of time: The iconic configuration of Sterne's Tristram Shandy and the intermediality of narrative***

5:10 - 5:50 Ms Christine Schwanecke (Ruprecht-Karls-Universität Heidelberg, Germany)

***Form miming meaning and form miming form: (mult-)Iconicity in John Irving's A Widow for One Year (1998) and in the film based on the novel***

**BANQUET**

## Saturday, June 13

**Session 8: 9:00 - 12:00**

(Northrop Frye Hall, Room 007)

Chair: Professor emeritus Paul Bouissac (University of Toronto, Canada)

9:00 - 9:40 Professor emeritus John J. White (King's College London, UK)

***Thematized iconicity and iconic literary devices in the modern novel: A consideration of some modes of interaction***

9:40 - 10:20: Professor Marthinus Beukes (University of Johannesburg, South Africa)

***Chiasms, white spaces, ellipses, and parentheses in Antje Krog's poetry***

10:20 - 11:00: Professor Gabriele Rippl (University of Bern, Switzerland)

***Iconic features in Charles Simic's Dime-Store Alchemy***

11:00 - 11:40: Professor Michele Rak (University of Siena, Italy)

***Novel figures and eyes figures: The Love and Psyche story from Apuleius to Rafael***

11:40 - 12:00: Coffee Break

12:00 - 13:00: Iconicity in Language and Literature business session

Co-chairs: Professors Olga Fischer and Christina Ljungberg

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## ABSTRACTS

*In order of appearance*

Hu Zhuanglin (Peking University)

### **Imagic iconicity in the Chinese language**

The nature of arbitrariness and iconicity has been a heated topic for debate among Chinese linguists and semioticians in the past twenty years. Due to the fact that modern Chinese linguistic scholarship has been strongly influenced by Saussure's *Course in General Linguistics*, the dominant view in China was once marked by arbitrariness. Yet, with the development of cognitive linguistics, today the scale has tilted toward iconicity. Since most of the papers in favour of arbitrariness have focused on Saussure's view of sign as the dualistic relation between "signifier" and "signified", that is, "sound-image" and "concept", and almost remained the same in content in their argument, the present paper will mainly deal with iconicity studies in the Chinese language in China as more and more articles have been emerging in this field and helped deepen our understanding of the ontology and phylogeny of the Chinese language.

Seeing that both sides have acknowledged the role of iconicity at the syntactic level and the textual level, this paper, to save space and time, will not deal with sequence iconicity, distance iconicity, quantity iconicity, space iconicity, temporal iconicity, markedness iconicity. etc., and will confine itself to the image iconicity, that is, sound iconicity and graph iconicity. In doing so, I will start with a brief review of concepts and views held by Chinese philosophers and etymologists, past and present.



Vincent Colapietro (Pennsylvania State University)

### **Image, Diagram, and Metaphor**

It is far from implausible that some of C. S. Peirce's other distinctions might eventually prove to be as heuristically fruitful as the distinction of icon, index, and symbol has proven itself to be. The distinction of icon, index, and symbol is based upon the relationship between a sign and its dynamic object. This relationship constitutes the basis (or "ground") of signification; it accounts for why anything is accorded the status of a sign (or why anything is taken to fulfill the function of a sign, in an extremely broad and thus irreducible vague, though

not vacuous, sense). Anything functions *iconically* – i.e., anything fulfills the function of an iconic sign – insofar as the basis of signification is an intrinsic relationship between the perceptible properties of a sign and the object of that sign. Anything functions *indexically* insofar as the basis of its signification is a causal connection, whereas anything functions *symbolically* insofar as this basis (or “ground”) is a disposition (convention or custom being only one broad class of such a dispositional “ground”). These distinguishable functions are, more often than not, dynamically integrated in actual signs. They name not separate signs but distinct functions of irreducibly complex processes

The aim of this paper is to work toward making Peirce’s distinction of image, diagram, and metaphor (*Collected Papers*, 2.276) as intelligible and suggestive as his distinction of icon, index, and symbol. It is, at least, to take a step or two in this direction. Though some attention will be paid to how this distinction, like the more famous one, is categorically derived, more attention will be paid to exploring the possibility that image, diagram, and metaphor are distinct functions typically realized in dynamic integration with one another.

The classification of the modes of signification in terms of the relationship between a sign and its object (icon/index/symbol) leads, in one direction, to a classification of signs in terms of how the inherent qualities of a sign serve in various ways to fulfill the iconic function (image/diagram/metaphor).

The simple qualities of images stand in sharp contrast to the differential relationships of diagrams; in turn, the heuristic projections and intimations of metaphors are markedly different from both these qualities and these relationships. The task of explaining more clearly than Peirce himself ever managed to do this threefold distinction and, then, suggesting some of the more important respects in which image, diagram, and metaphor name dynamically integrated functions seems especially appropriate for a gathering of a society devoted to exploring various aspects of iconicity. In a sense, the distinction of icon, index, and symbol will be used as an image, diagram, and metaphor – for illuminating the distinction of image, diagram, and metaphor. This deployment of the one distinction to illuminate the other is in accord with the recursive manner so characteristic of Peirce’s semiotic investigations. Examples will be drawn from everyday and literary uses of language.



Vera Saller (Psychoanalytisches Seminar Zurich)

### **How iconicity contributes to an understanding of the Freudian so-called “Sachvorstellung” (thing representation)**

There are many reasons for preferring the application of Peircian semiotics to the reshaped structuralism-based psychoanalysis. Peircian semiotics has the instruments to conceive and differentiate non-linguistic signs and deal with them. The Peircian division of the signs into symbols, indexes and icons is extremely apt and its advantages can be clearly demonstrated. In this conference I will advocate the thesis that the Peircian concept of iconicity shows many items of what Freud called the characteristics of the unconscious and indeed corresponds in many aspects to Freud’s *Sachvorstellung* “thing representation”.

I will show that Iconicity does not coincide fully with the current term of what philosophers call “pictorial” or iconic. Peirce emphasises that the iconic relationship of sign and object is not based on the mainly visual or pictorial, but as the sharing of certain aspects: “Firstly, there are likenesses, or icons; which serve to convey ideas of the thing they represent simply by imitating them.” This means that the likeness might be visual, but also other senses might be addressed, such as hearing, touching, smelling and tasting.

In the developmental understanding we can imagine a very primitive icon on the level of the First as an early step toward the capacity of understanding and managing signs. The small child is eventually capable of recognising recurring objects or experiences as similar; to be precise, a present perception reminds him of an experience or perception in the past. Reading the outcome of baby observations reported by Daniel Stern I was impressed by the capacity of babies to translate rhythms into visual images or sounds. Newborn babies, only a couple of months and not yet able to speak, recognized their mother’s face, scent and the way she walked, breathed and talked.

In a division of Lucia Santaella these first signs are nevertheless accorded to the second stage of iconicity because an inner picture is compared with an outer object, which could be said to be the second step in perception. In contrast, a pure icon has no reference to the outer world or even, as yet, to a system of signs. It follows that the similarity is

altogether vague. Critics of iconicity sometimes point out that everything in our world can be considered as similar to everything else in some way. Iconicity on the level of the First is pure possibility. But it is precisely here that it plays the most important role in the process of signs and most fundamentally in the capacity of recognition in general. This concerns predominantly creative thinking, a quality that was called “abductive consequences” by Peirce. Similarly, metaphorizing or transferring an idea or mode of understanding from one area to another is crucial for any theory or argumentation.

The already mentioned Lucia Santaella differentiates six kind of iconicity. Starting with the pure icon characterised as sheer possibility, she demonstrates how indexical, and later, how symbolical aspects are added, development that culminates in the hypo-icon. Secondness introduces the character of pointing or referring to an object. Spoken and written language then is considered mostly as a system of symbols. It is tied to reality through indexes, for example personal pronouns, adverbial qualifications. Roman Jakobson named these linguistic indexes ‘shifters’. The depicting function of similarity also has its effects within language, inventing and producing new metaphors which start to develop into a system, that is, they become symbols. Shifters or indexes in their own way, tie in with this system through their pointing at speaker and situation - to the *Hic et Nunc*.

Coming back to the Freudian Unconscious, it is precisely the vagueness of the signs that is crucial. There is a merged meaning that could possibly stand for something that is not clear yet. I would like to show that ascribing the tropes of metaphor and metonymy to the Freudian forms of defence (repression and condensation) as structuralism did, was unfortunate because it tied the principle of iconicity too closely to the mechanisms of defence. What I would like to emphasize on the other hand, is the meaning of iconicity for the processes of thought in general.

In my view it makes more sense to consider iconicity (and this also means metaphor and metonymy) as crucial for thinking in general. The mechanisms of defence do indeed show considerable iconicity but, simultaneously, prevent other possible links, which would have been indexical or symbolic.

### **Bibliography**

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and Olszewsky (eds): *Peirce’s Doctrine of Signs. Theory, Applications and Connections*. Berlin, New York: Mouton de Gruyter: 205-214.

Stern, Daniel (1985): *The Interpersonal World of the Infant. A View from Psychoanalysis and Developmental Psychology*. [New York].



Drude van der Fehr (University of Oslo)

### **What is art for? And why does it work?**

In her books *What is Art for?* (1988) and *Homo Aestheticus: Where Art Comes From and Why* (1995), Ellen Dissanayake argues that art has been central to human evolutionary adaptation, and that the aesthetic faculty is a basic psychological component of every human being. It is central to this view to overcome dualisms such as the spiritual-physical and the objective-subjective, because these dualisms have been ensuring the persistence of the belief that art is incorporeal (1995: 27). Dissanayake’s perspective is bioevolutionary, and art for her is a doing, a behavior. As she underlines in her books, to view art as a bioevolutionary need has not been common in aesthetics and is still highly controversial to many. There is one philosopher, however, who long before Dissanayake held a comparable view: the American philosopher and pragmatist John Dewey (1859-1952). In *Art and Experience* (1934), he presents a theory of aesthetic experience which unites body and mind by closing the divide in the subject-object dualism. His aesthetics entails a theory of quality, qualitative immediacy and imagination. In this paper, I argue that, in his aesthetic theory, Dewey actually answers why art has played and still probably play a role in human evolution. The answer is that the quality of art is what man needs in his interaction with his surroundings and thus in evolution. Dewey substantiates his theory by entering into dialogue with his “father” in pragmatism, Charles S. Peirce, and his thinking around evolution and instinct. The interaction between inner man and man’s natural surroundings is performed by way of a sense of quality in which imagination plays an important role. Firstness and abductive “thinking” is what “happens” in art and ensures its effect on the mind-body, which implies the possibility of freedom, change and growth. I want to add that this is based on an epistemology of vagueness; the Peircean fallibilism.



Valerie Robillard (University of Groningen)

### **The poet as trickster: Spatial Maneuvers and the Verbal Artifact**

Because of their wide and varied relationships with the visual arts, ekphrastic texts offer a unique opportunity to study the operations of meta-referentiality on a number of levels, from description of the visual pre-text to a wholesale imitation of its structure. When these texts attempt to imitate the physical nature of the work of art (challenging the borders between the spatial and the temporal), the verbal text moves into a mode of self-reflexivity in which it is concerned with the nature of its own medium. Moreover, ekphrastic texts often go beyond this venture into spatial territory by moving to other planes of reference connected (often by extension) to the work of art; in this case, the text is concerned with the theoretical assumptions that go into the construction of the work of art itself. Moving from imaginative space to physical space to theoretical space, these texts become hybridizations of any number of disciplines that are often not directly connected with the artwork. This paper will explore the notion of analogous structuring (a term that I have used elsewhere) through the consideration of William Carlos Williams' ekphrastic poem "The Rose" (1923), which structurally addresses Juan Gris' cubist collage "Roses" (1914) and which belongs to a period in the development of art which arguably represents one of the most provocative in interart cooperation. Indeed, the spirit of anarchy among artists and writers during the first half of the 20th century not only questioned the very nature of images and their representation but also challenged the spatial and temporal boundaries between the visual and verbal arts in highly innovative ways. Many of the poems written by William Carlos Williams drew their energy from the "shattered" images of modernist art, images that, in their turn, were based on the principles of mathematics, resulting in an intricate hybrid of various media. In his essays on art, Williams specifically addressed theoretical notions underlying cubism's structural configurations and their potential significance to his own art. In an article entitled "Vortex" (1915), for example, Williams explains that his poetry is concerned with "the force that will express its emotional content by an arrangement of appearances of planes...". This notion of the verbal text assuming the nature of a visual artifact is further clarified by the following statement in which Williams explains his understanding of verbal planes:

"I amplify "planes" to include sounds, smells, colors, touch used as planes in the geometric sense, i.e., without limits except as intersected by other planes. Substance is not considered, for apart from transparency, which shows nothing, it does not exist aside from surface or plane [...] plane is the appearance."

In this statement, Williams not only explicitly addresses the ideological and mathematical problems which lay at the foundation of cubism but here explains his method of appropriating cubism's theoretical and structural elements to form visual artifacts that are constructed in such a way that the reader is "tricked" into becoming the viewer – a notion that lies at the very genesis of ekphrasis.



Maaret Koskinen (Stockholm University)

### **The director as writer or the writer as director? Ingmar Bergman and the intermedialities of language**

Ingmar Bergman published his autobiography *The Magic Lantern* (1987), five years after having finished his film career with *Fanny and Alexander*. What makes this autobiographical work interesting from an intermedial point of view, specifically in a context focussing iconicity, is its self-reflexive performativity, represented by numerous theatricalizations and cinematizations of the written text. In fact, at times language itself seems to turn into a theatrical stage or, alternatively, into cinematically charged *mise-en-scènes*.

This is not only stylistically elegant, for what can be more artful than a film and theater director who, as the very title of the autobiographical book announces, turns written memories into cinematic and theatrical performances? But more interesting in this context is the extent to which Bergman seems to remind the reader of who (or what) is in charge throughout these pages: the narrator becomes the director of the text, so to speak, lighting and setting the stage.

Needless to say, then, *The Magic Lantern* is of interest in an intermedial context, since it so clearly dialogues with other media. It is also of interest to the extent that one defines intermediality as dealing with "mixed media", as opposed to the idea of "pure" arts or media endowed with certain fixed mediaspecific properties, which in turn supposedly address one predominant sense (as in the term "visual media"). What Bergman's work sheds light on, then, are the



various sensory ratios (visual, aural, tactile) involved in various media, along a spectrum of possibilities: firstly on the level of origin and conception, secondly on the level of representation, and thirdly on the level of potentially activated senses in the reception of various media expressions.



Han-liang Chang (National Taiwan University)

### **Mental space mapping in classical Chinese poetry: A cognitive approach**

Primary verbal composite modelling, as manifested in cognitive poetry, raises serious theoretical questions over the nature and function of the linguistic sign (Stockwell 2002). If language as a conventional symbolic system qualifies as the Peircean Thirdness, it cannot possibly be at the same time a Firstness. Rather than getting once again into the infinitely boring debate on the naturalness or arbitrariness of the linguistic sign, or compromising himself by opting for a both-and solution, the author chooses to delve into the empiricism of reading classical Chinese poetry, mainly that produced in the seventh and eighth centuries, where the special use of imagistic language, quite different from its various English counterparts, has evoked heated debate on poetic iconicity over the past four decades.

The debate has been made more complicated by the supposedly “ideographic” (and popularly but wrongly held “iconographic”) nature of the Chinese writing system which has remained virtually unchanged since the second century. A classic statement on poetic diction in the 1971s reads: “Chinese nouns are close approximations of universals.” (Kao & Mei 1971). The underlying assumption is a kind of simplistic iconicity existing between substantives--“unadorned archetypal nouns”--and natural phenomena.

The above statement was made, ironically, during the heyday of structural linguistics and poetics when they were belatedly introduced and applied to the study of Chinese poetry (Jakobson 1966, Kao and Mei 1971, Guillén 1971-72, Cheng 1982). At the same time, such lexical and syntactical iconicity, when introduced into the Chinese speaking world, was warmly received by traditional interpreters, who, harbouring a similar vision of mimesis, found the idea congenial to their favorite “poetic talks” (i.e., critical fragments), such as qing-jing jiao rong (“emotion and scenery convergence”), jing-jie (“poetic boundary”, either “personalized” or “non-personalized”), etc.

The irony lies in the fact that, in the 1960s and 1970s, structural poetics based on the Saussurian model did not catch on and has never taken root, probably due to traditional critics’ general lack of training and interest in linguistic analysis and suspicion of linguistics-informed poetics.

Curiously, the next paradigm, cognitive linguistics (CL), has rarely been appropriated to deal with classical poetry either, partly because it takes to commonalities that operate across all kinds of discourses, and partly due to CL’s predominant interest in language cognition’s more immediate contextuality and its concern with “common operations in everyday life” (Fauconnier and Turner 2002). Lacking perhaps the refined sophistication of textual analysis of the previous generation, the cognitive approach, with its focus on human conceptualization and language cognition, however, may have much to say on the reading of Chinese poetry. For instance, the renewed interest in, and novel articulation of, categories and prototypes may shed light on both the semantic and pragmatic aspects of poetry, and may provide theoretical input on the traditional concept of iconicity. And the kind of poetic “space” (e.g., “scenery” and “boundary” cited above), whose “iconicity” has appealed to professional exegetes and common readers, when examined in the light of contemporary thinking on spatial cognition and its language representation, may turn out to be a misnomer and will have to be re-conceptualized and re-articulated (Landau and Lakusta 2006).

The paper attempts to re-read classical Chinese poetry, especially that which deals with the prototypes of time and space, in terms of cognitive “commonalities”, and attempts to address the problematic why classical poetry in general lacks figurative and imagistic intricacy, characteristic of highly conceited Western poetry, such as in the metaphysical and modernistic traditions. Specifically, the paper will analyze the ways in which mental spaces in Chinese poetry are mapped, for example, and how vital relations, scales, force-dynamics, and image-schemata, are integrated or “blended” in creating mediated poetic “space” (Fauconnier 1997). Through close reading of sample poems, which are noted for their representations of “space,” in terms of current Language and Space studies (Slack and Zee, 2003, Hickmann and Robert 2006), the paper argues that the commonly assumed iconicity in classical Chinese poetry, to return to the Peircean terms that

opens this proposal, should be more properly called poetic indexicality.

### **Bibliography**

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- Stockwell, Peter (2002). *Cognitive poetics: An introduction*. London: Routledge.



Thomas Eder (University of Vienna, Austria)

### **The Meaning of Form in Literary Texts**

In my talk I would like to confront two accounts dealing with the meaning of form in literary texts: "historic" structuralism and contemporary cognitive poetics.

#### **Structuralism**

Structuralists assume that literary texts convey a hidden meaning beyond the literal meaning of the used words and sentences, which has to be recovered in the act of interpretation. Poems say something literally and mean something different. Poetry expresses concepts and meanings indirectly. Roman Jakobson's famous formula "In the poetic function, the relation of equivalence is projected from the axis of selection to the axis of combination" implies that phonological equivalence necessarily involves semantic equivalence, which is responsible

for the additional, hidden, and implied meaning conveyed by poetry. According to recent interpretation (Schroeder 2001) of Jakobson's writings it is far from being clear what Jakobson means by "principle of equivalence on the axis of selection" – in the end one is left with the assumption that words on the axis of selection are similar or dissimilar with respect to their meaning. If examined more precisely, "contiguity on the axis of combination" is best understood in a loose and metaphoric sense of "contiguity". According to this critique, formal properties in verbal artworks are best understood as evoking cues for stressing the meaning which the used words convey literally, far from being iconic *sensu stricto*.

#### **Cognitive Poetics**

The adaptation of cognitive methods to the study of artworks and literary texts may provide a resolution to the problem of the form/meaning relation that arises from the quoted critique. Cognitive poetics offers an explanation of stylistic approaches to literature which is grounded in the human cognitive system. I will sketch what implication the notion of "image schemas" and so called "COGS" (Lakoff 2006) have to the study of literature in general and the role of iconicity within it. Image Schemas and Cogs are conceived as giving meaning to form in artworks and literary texts. I will end my talk by looking closely on the so called iconicity assumption in cognitive linguistics according to which words in which events are represented in language reflect their chronological order (Gibbs 2006, 178 sq.).

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Tatiana Iatcu (Petru Maior University of Targu Mures, Romania)

### **The boundaries of iconicity in English phrasal verbs formed with up and down**

Among the most important and studied forms of figures of speech are metaphor, irony, indirect requests, and idioms – which are conventionalized expressions in which the intended meaning often is difficult or impossible to recover from the words making up the expression (E.g., He kicked the bucket). Although the main verb of the English idiom is also found in the idiom of one’s mother tongue, you never know what preposition or adverb to use in such formations. When using phrasal verbs, mostly as idiomatic verbal phrases, the difficulty arises not when we meet them in English, but when we try to use them on our own.

Phrasal verbs, like the majority of phrasal idioms, are in fact semantically compositional, and the phenomenon of idiomaticity is fundamentally semantic in nature. There are some common features that idioms and phrasal verbs share (see Nunberg et al. 1994): conventionality, inflexibility, figuration, proverbiality, informality, affect, predictability, although none of these apply obligatory to all idioms and phrasal verbs. Some do not involve figuration (by dint of); many lack register restrictions and some belong more to literature (‘Render unto Caesar’).

The paper is trying to demonstrate that iconicity is to be found in the first surface layer of phrasal verbs, when their meaning is transparent and the signifier is analogue with the significant; when we enter the deep structure, it is more difficult to find correspondences which might help us understand the phrasal verb constructions. Examples with phrasal verbs formed with up and down will be supplied.

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David Glyn Wilson (University of Neuchâtel and University of Geneva)

### **Iconicity in Conceptual Blending: material anchors in William Morris’s *News from Nowhere***

This paper applies the cognitive theory of conceptual blending (Fauconnier and Turner 2002) to William Morris’s 1891 political utopia *News from Nowhere* (NN). In this novel, Morris expresses his aesthetic, social, and political convictions primarily and most forcefully not through propositional argumentation: instead, iconic material anchors are set up to support conceptual blending networks in which the reader is guided to conjure up human-scale scenes and contexts. These complex integration networks achieve intense iconic and often emotional compression (and decompression) of vital relations (such as identity, change, or time) in blended spaces, heightening the persuasive and aesthetic potential of the text, often at key points in its structure.

Following on from Van Langendonck’s (2007: 398) inclusion of metaphor “in the classification of iconic phenomena”, I argue that material (and conceptual) anchors, whether metaphorical or not, also belong in this classification. Specific elements of material anchors prompt in a motivated way for integration networks and blends and are thus not mere arbitrary symbols, in Peirce’s sense (ibid: 394), but strongly motivated icons supporting highly complex cognitive products.

Examples of material anchors developed in NN include: Ellen (one of the main characters), the population of Nowhere, coins, Trafalgar Square, Kelmscott Manor and Church in the Cotswolds.

This analysis of iconic material anchors in NN investigates the construction and processing of the blends for which they stand, as well as their place and value in the overall structure and reception of this novel.

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Mark Dingemans (Max Planck Institute for Psycholinguistics, Nijmegen)

### **Ezra Pound among the Mawu: the everyday poetics of ideophones in a West-African society**

The language of the Mawu people of eastern Ghana has a large class of ideophones: marked iconic words that vividly evoke feelings. Ideophones are found abundantly in African, Asian, and Amerindian languages; as a distinct class of words they are rare in Indo-European (Voeltz and Kilian-Hatz 2001). Their use has been summarized eloquently by Fortune: "With them one is in a special realm of spoken art. There is a roundness, a complete shape, not so vividly conveyed by more complex constructions, more formal expressions. They attempt to be a vivid representation or re-creation of an event in sound ... Always they try to capture the freshness of an event and express it of themselves with nothing to dull or cloud the evocation" (1962, 6).

The similarity between ideophonic and poetic language is easy to see. Yet the shadow of Lévy-Bruhl, who assigned mimicry to the realm of primitivity, has loomed large over linguistics and literary theory alike. The poet Ezra Pound, a central figure of Modernism, is a case in point: while his fascination with Chinese writing spawned the ideogrammic method, the mimicry and gestures of the 'primitive languages in

Africa' would never become more than a mere curiosity (ABC of Reading, 21).

This talk imagines Pound transposed into the culture of the Mawu. What would have struck him about their ways of 'charging language' with imagery? I will show that there are three levels of iconicity in Siwu ideophones —direct, relative, and Gestalt iconicity— which are combined in various ways to vividly recreate sensory events in sound. The abundant use of ideophones across a wide range of discourse genres suggests a concern of Siwu speakers with their perceptions. These observations will be juxtaposed with Pound's views on the 'word of literary art which presents, defines, suggests the visual image' (*Selected Prose*, 321), and his perpetual interest in the exact qualities of perceptions. The goal of this contrastive analysis is to shed light on the linguistic and cultural ecology of an everyday poetic device in the world's languages, and in so doing to rehabilitate what one might call 'the ideophonic method'.

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Jac Conradie (University of Johannesburg)

### **Temporal sources and modal targets: an iconic or indexical relationship?**

It can be shown that when temporal adverbials develop epistemic or modal senses, they do so in a systematic way. However, why a certain temporal reference converts into a certain modal sense, may perhaps be clarified by regarding the deictic or aspectual temporality of the adverbial in question as an iconic or indexical sign, sometimes bordering on the metaphorical.

Among the sources of epistemic particles expressing 'possibility' in various languages are (i) adverbials referring to the future, such as Afr. *aans* 'possibly' (obsolete) < *aanstons* 'in a short while', and

*straks* ‘perhaps’ from Du. *straks* ‘in a short while’, and similarly Dan. *snart* and Gk. *τάχᾶ*, (ii) adverbials referring to unique or incidental occurrences, such as Eng. *perchance* (obsolete), Fr. *éventuellement*, Hung. *esetleg*, Pol. *przypadkowo*, Port. *por acaso* and *talvez*, Rus. *sluchaino* and isiZulu *khathisimbe* ‘on some occasion’ and *mhlawumbe* ‘on a different day’, and (iii) adverbials indicating repeated action, such as Du. *soms*, Eng. *perhaps* (< pl. *happes*), Fris. *faaks*, Pol. *czasem* and Swahili *huenda*.

In contrast to adverbials referring to the future, those referring to the past (iv) are often the source of senses that may be described as ‘evaluative’: Nama *huga* ‘long ago’ > Afr. *hoeka*, ‘conclusive’: Fr. *déjà*, Gm. *einmal* and Turk. *henüz*, or ‘emphatic’: Dan. *engang*, Du. *pas*. Reference to a ‘long period’ (v) may be the source of an ‘evaluative’ sense, as in Port. *sempre*, of a ‘conclusive’ sense, as in Fr. *encore* and Hung. *egyremegy*, while another source of ‘conclusive’ may be (vi) temporal adverbials or expressions with a perfective aspect, such as Afr. *ten slotte*, Dan. *endelig*, Eng. *after all*, Fr. *après tout*, *enfin* and *finalement*, Gm. *halt* and *schließlich*, It. *dopo tutto*, Port. *afinal*, Sp. *después de todo* and Swed. *ändå* and *slutligen*.

There are of course different ways to look at ‘possibility’. It would perhaps be helpful to regard it less abstractly as ‘possible occurrence/event’. From the point of view of deictic time, the present and past would be excluded as loci of ‘possibility’, because association with these time frames indicates an actual rather than a possible event. What is possible, therefore, by implication lies in the future. The somewhat indirect relationship between the temporal and epistemic senses of an adverbial may be characterised as indexical. In contrast, the relationship between aspectual ‘repeated action’ and ‘possible occurrence’ is more directly one of diagrammatic iconicity: now it happens, now it doesn’t, now it happens, now it doesn’t, etc. – ideally 50% of the time in each case. Adverbials referring to a once-off occurrence assume an intermediate position. The unique occurrence is once again by implication not the present or the past, but some time in the future, as is graphically – almost metaphorically – described by isiZulu *mhlawumbe* ‘on a different day’, but being indirect, an indexical relationship. On the other hand the contrast between actualization and non-actualization is a 1 : 1 contrast, which is an iconic image of ‘possible occurrence’.

In contrast to the inherent uncertainty of ‘possibility’, evaluative, conclusive and emphatic

senses indicate or imply the speaker’s certainty in regard to a proposition or situation. While a reference to something having been in existence in the past or for a long period of time implies certainty and fixture – an indexical relationship, therefore – the perfective aspect may be regarded as an iconic image of a ‘conclusive’ sense.



Olga Fischer (University of Amsterdam)

### **Cognitive implication of reduplication in spoken and sign languages**

Many reduplicated forms in language (common, poetic, visual) are cognitively transparent or “iconic” but there are also reduplications where this ‘motivation’ is much less clearly evident. In this paper, I will consider two types of reduplication: the cognitively transparent (motivated) type, and the cognitively opaque (arbitrary) one. My goal is to find out how far iconicity plays a role. In doing so, I will raise the question of why reduplication is so much more frequent in creoles. Finally, I will discuss the case of sign languages in which gesture reduplication occurs very frequently, asking in conclusion whether the use of reduplication in sign language could explain the role played by iconicity in common language and, even to a greater extent, in poetic language.



William J. Herlofsky (Nagoya Gakuin University)

### **Iconic Thinking and the Contact-Induced Transfer of Linguistic Material. The Case of Japanese, Signed Japanese, and Japan Sign Language**

Stated very simply, iconic thinking is the ability to recognize similarities (and differences) in different (and similar) phenomena in the world. This way of thinking can often lead to imitation, and this imitation can be, in human beings, the imitation, or imitative borrowing of abstract objects (such as ideas, or other kinds of meaning-carrying devices), as well as more concrete objects in the world (like tools, or weapons). Imitation and borrowing also often occur when languages come into contact, and these are two important methods that languages have available to them for forming new words and enriching their lexicons. These two methods, along with many others, are available to all natural human languages, including sign languages, but lexical borrowing is particularly prominent among sign languages. One reason for this is that almost all of the relatively new sign languages are minority languages surrounded by

much older and more lexically rich majority spoken languages. This is also the case in Japan, where Japan Sign Language (JSL) is surrounded by spoken Japanese and the hearing Japanese culture. In addition, in this type of signed-spoken/minority-majority language environment, an intermediate language, a manual version of the spoken majority language, often develops. In Japan as well, a manual version of Japanese, Signed Japanese (SJ), which utilizes the grammar of Japanese, but the signs of JSL, coexists with JSL, and is often used by bilingual deaf people when communicating with hearing or hard-of-hearing people. And so, although JSL is an independent language, different from spoken Japanese, spoken Japanese has had considerable influence on JSL, especially in its lexicon, where new terms often first pass through SJ, as loan words, and then continue on to enter into the JSL lexicon. This is also true of other word-formation processes, like grammaticalization and lexicalization, where over time free morphemes become grammaticalized bound morphemes, and bound morphemes become free lexical items. The present analysis will consider how the word-formation processes in both SJ and JSL interact to expand the lexicons and grammars of both languages by focusing on the role of manual affixes in word-formation. The first portion of the analysis will illustrate how the structures of words in spoken Japanese influence the development and use of manual affixes (affixes that originate as free morphemes and then grammaticalize into bound morphemes), and will then consider an example of a somewhat rare, manual bound-morpheme prefix in JSL, focusing on how this prefix, though unproductive and limited in scope, can vary in location and shape.



Keiko Masuda (Chuo University, Tokyo)

### **The sound of symbolically-used, non-existent vowels in Japanese**

This paper investigates the phonetic features of vowels with a diacritic for voiced obstruents (dakuten) in Japanese, which are phonologically and orthographically non-standard but often observed recently in informal linguistic media. A dakuten is a diacritic to mark voicing in the kana syllabary and looks like two dots on the upper right corner of a kana. Since vowels are already voiced, it is simply impossible for vowels to be altered by a dakuten. In recent years, however, it has been observed that a dakuten is sometimes added to vowel-only kana in

informal linguistic media particularly for young people, such as comic strips, subtitles used for TV comedy shows, personal websites and email and text messages, and there seem to be some coherent ideas of what these non-existent vowels should sound like. There also seems to be a shared understanding that they symbolically add a negative and/or emphatic nuance.

In her previous study, the author examined recorded data of these vowels produced by non-phonetician subjects. Although certain tendencies such as creakiness and lowered pitch were observed, there were claims from those who listened to the sample data at the presentation that the recorded vowels did not sound like or were different from what they imagined as such sounds. The disagreement might be due to the small number of data and the inadequacy of the subjects' pronunciation skills. Since they were not phoneticians, they may not have been able to fully express what they considered as vowels with a dakuten.

In response to the claims of disagreement, a perception experiment was conducted where subjects rated interjectional expressions including a vowel with a dakuten embedded in a sentence based on whether the expressions sounded like what they imagined as such sounds. The expressions were produced and recorded by a trained phonetician (the author), and the subjects were native speakers of Japanese aged around 20 (university students). The result and its implications including the symbolic use of a dakuten will be discussed.



Kimi Akita (University of Tokyo)

### **The lexical basis of sound symbolism of sound symbolic words in Japanese**

This paper proposes that the special phonosemantic status of mimetics (or ideophones) stems from their distinctly specific lexical meanings. Mimetics are generally characterized by their peculiar phonosemantic properties. This is why they are called "sound-symbolic words." However, it is also true that sound symbolism is also reported for nonmimetic regular lexical items (Slobin 1968; Tanz 1971). Then, what makes mimetics sound so special?

Two experiments were conducted. Experiment 1 asked twenty native Japanese speakers to rate the magnitude, brightness, and hardness evoked by 140 novel words on seven-graded scales. A half of the stimuli satisfied one of the productive

morphophonological templates (e.g., C1V1^C2V2-C1V1C2V2, where ^ = accent nucleus), which primarily define Japanese mi-metics (Akita 2009). As a result, no clear difference in both consonantal and vocalic sym-bolisms was obtained between words with a mimetic template (e.g., ga^nganu) and words without a mimetic template (e.g., gaanuu).

Experiment 2 compared consonantal symbolism of novel words presented in a referen-tially specific sentence (e.g., “I chopped the vegetables”). Judgments by twenty Japanese speakers showed a significant interaction between the morphophonological forms and con-sonantal features (voiced vs. voiceless) of the stimuli ( $F(1, 299) = 26.99$ ,  $p < .001$ ). That is, words taking a mimetic form turned out to yield sharper consonantal-symbolic contrasts.

These two sets of results together allow us to conclude that the critical phonosemantic difference between “sound-symbolic words” and “words with sound symbolism” resides in their degree of semantic specificity (or “expressivity”) as lexical items.

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Jui-Pi Chien (National Taiwan University)

### **Tacit Notions of Iconicity in Ferdinand de Saussure’s Writings in General Linguistics**

In the movement of reconceptualizing iconic signs in the 1980s and 1990s, the feature of “linearity,” credited to Saussure as his major contribution to the study of linguistic signs, was nevertheless taken as a target of criticism (Groupe Mu 1992: 59). To break away from Saussure and his followers, the Belgian Groupe Mu developed alternative models for the analysis of the complexities and interpretations of iconic signs. They even went further to declare that we should abolish an excessive use of linguistic models in the study of visual arts and seek to redefine the nature of linguistic phenomena based on a thorough study of human perception

(1992: 147). Following this strand of thought, which grew from cognitive and experimental findings, they advocated the idea that linguistic rules (*langue*) should stay independent of the study of visual arts. However, the unsettled issue is whether Saussure really did go to such extremes as to impose “linearity” and “uni-dimensionality” on our perceptions and interpretations of visual patterns.

A look into his miscellaneous notes and writings reveal that he was actually considering the spatial rather than the temporal as a better way of forming and understanding signs in general (Saussure 2006: 74-79). Although he summarized rules (*langue*) according to linguistic phenomena, he also wrote that “vocal apparatus,” “the original contract” and “the initial convention” are “of lesser (or least) importance” when it comes to the co-existence of linguistic and non-linguistic systems in his project of semiology (2006: 201-202). The semiological system in his terms blurs boundaries and distinctions: its fundamental features which are derived from linguistic systems offer an index to the ways many other systems function. This idea can help us in our need explore iconicity (which presupposes similarity but can go beyond it) at a deeper level.

Saussure has also been criticized for his ignorance of ideograms or writing systems. However, in his notes, he devises a pair of terms like *seme* and *sôme* and employs their distinctions to bring out the principle of “pluriform divisibility.” This principle is based on meaning but can go beyond its constraints. He makes the point that we should abandon the principle of succession in time and references to concrete entities (*sômes*) for the benefit of forming visual patterns in our mental space (2006: 75). In other words, the general characteristic of *seme* as a meaningful entity or holistic impression is more “iconic” than “logical,” which presents asymmetrical and irregular patterns rather than identical cuts or units. Being iconic in Saussure is not about reducing visual stimuli to geometrical patterns (as psychologists believe “schema” should function) or setting limits to what we can see (as conventionalists entrust such operation to “cognitive type”). His visual *semes* as a system are subject to constructions, multidimensional combinations and recombinations. Drawing on such system, he not only questions “linearity” as an aspect of linguistic signs but also, in a paradoxical fashion, enhances our knowledge of the workings of “unidimensional *semes*.” This paper discusses tacit notions of iconicity in Saussure’s notes and writings and argues for their essential role in

conceptualizing the interdependence between linguistic and non-linguistic systems.

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Damjana Bratuž (University of Western Ontario)  
**On the Persistence of an Iconic Misrepresentation:  
Two Musical Examples by Béla Bartók**

To say that Hungarian composer Béla Bartók has not been "heard," yet, is to acknowledge that he remains one of the most misinterpreted among the giants of the 20<sup>th</sup> century.

His own piano recordings are inhabited by the vocal flexibility of the Hungarian language, by transparency of sound, and a rich variety of unfamiliar timbres; above all by a *circularity* of movement that is in obvious contrast to the relentless *vertical* pounding that has become attached to the performance of his piano music.

The middle movements from Bartók's *Sonatina* (1915) and from his *Sonata* (1926) for piano present the interpreter/performer with the challenge of recreating, respectively, a fast dance music, and a lament, for both of which the notation and the indications are insufficiently precise.

Unless the performer is acquainted with the peasant-style references that Bartók stated were his *model*, with all the imagery, structure, text, gesture, and articulation implied in the notation, the rhythm and the dynamics selected will inevitably result in a performance that projects and superimposes onto the score completely alien iconic features.

Recordings of the brief *Sonatina* middle movement by Hungarian pianists, including the composer, are explored and examined, while an original *lament* collected and recorded by Bartók is juxtaposed to various *mis-readings* of his *Sonata* slow movement.



Costantino Maeder (Louvain-la-Neuve University)  
**Argumentative, iconic and indexical strategies in  
Schubert's *Schöne Müllerin* and *Winterreise***

Schubert's *The Fair Miller-Maid*, based on a collection of lyrics by Wilhelm Müller, is published in 1823. This utmost successful song cycle is apparently characterized by a remarkable piano accompaniment that consist mainly in the iconic imitation of sounds of



the real world and the mood of the main character, as depicted in the poems. It is a common place to claim that Schubert's music in itself does not contribute to signification: it simply illustrates and heightens what Müller has written.

A close reading of the partition shows that indeed Schubert, in the beginning, simply creates a rather simple world of iconically determined sound patterns, according to early Romantic poetics: a flowing brook, the sound of hunter's horn, vertical chords and pauses signifying stasis or death and so forth. Most of those patterns are unusually often quoted and varied in the very first four *Lieder*. Through this argumentative strategy, those patterns are strongly tied to the contents and words of the text and function at the end as signifier referring to a precise signified. These iconic words can contradict the song texts or nuance them, and therefore what seems to be literally evident.

This is combined with another iconic device, more of an indexical character: the opposition of minor and major tonalities, closely tied to different dimensions, to wit illusion and reality in this case. Schubert's interpretation of Müller's poems is therefore unique and cannot be reduced to a superficial illustration, as we will point out in our lecture/speech. As a result, Schubert creates an autonomous Song Cycle, without having to change Müller's texts.

All those musical strategies are easily recognizable by any listener accustomed to classical music, without having any knowledge of harmonic structures or morphology of classical music.



Luca Nobile (Université de Lille 3, France)

### **Phono-sémantique différentielle des monosyllabes italiens : vers un traitement systématique**

On applique à la langue italienne une méthode originale d'analyse du lexique, qui vise à en mettre en valeur l'iconicité phonologique. Cette méthode se base sur la conception saussurienne de la langue en tant que système (1916 : 155-184), sur les théories du signe et de l'énonciation d'Emile Benveniste (1939 et 1970) et sur la notion d'iconicité diagrammatique de Roman Jakobson (1949 et 1965). On traite donc les signifiants et les signifiés comme des valeurs différentielles, relatives à un système d'oppositions, qui doit être pris en compte dans sa totalité, en supposant qu'il possède une cohérence interne et qu'il est relativement arbitraire par rapport à la réalité

extralinguistique. Afin d'avoir accès à ce système d'oppositions en tant que totalité délimitée et donc analysable, on regroupe les mots par leur nombre de phonèmes et on décrit chaque groupe en partant des mots les plus brefs, qui sont également les plus fréquents et les moins nombreux. Cela permet de dégager en même temps les dimensions diagrammatique et figurative de l'iconicité phonologique.

On commence ainsi par étudier les rapports différentiels entre les huit mots d'un seul phonème ("monophonèmes"; Nobile 2003, 2008, 2009b). On aborde ensuite les 200 mots, environ, de deux ou trois phonèmes (« biphonèmes » et « triphonèmes »), en se bornant ici aux deux sous-systèmes principaux, celui des personnes grammaticales et celui des adverbes. On analyse enfin le système des adverbes (Nobile 2009b), organisés le plus souvent en couples ou trios, qui permettent de différencier le lieu (*qua, là, via* /kwa, la, via/ « ici, là-bas, ailleurs »), le lieu vertical (*su, giù* /su, dʒu/ « en haut, en bas »), le temps (*poi, già, mai* /pɔi, dʒa, mai/ « puis, déjà, jamais »), la quantité (*più, po', men* /pju, pɔ, men/ « plus, peu, moins »), la qualité (*ben, mal* /bɛn, mal/ « bien, mal »), ainsi que de répondre à un acte de parole (*si, no* /si, nɔ/ « oui, non ») ou de renverser la valeur de vérité d'une phrase (*non* /non/ « ne pas »).

En conclusion, cette méthode permet de décrire de façon cohérente environ 85% des formes monosyllabiques de l'italien standard (95% des occurrences), ce qui se rapproche d'un traitement systématique du répertoire lexical, considéré du point de vue de l'expérience qu'en fait le système sensori-moteur de l'organisme. Ces résultats semblent confirmer l'hypothèse d'une origine mimético-gestuelle du langage, telle qu'elle a été avancée suite à la découverte des neurones miroirs par Rizzolatti & Arbib (1998) et par Gentilucci & Corballis (2006).

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Franck Bauer (Université de Caen)

### L'hypothèse iconique. Problèmes de méthode

Le point de départ de cette communication serait **l'examen d'une analyse** des rapports de la forme et du sens en poésie que l'on peut considérer comme exemplaire : celle que S.J. Keyser a proposée jadis de 4 textes de Wallace Stevens (« Form and Meaning in four poems », *College English*, 1976).

L'examen de cette analyse, dont la pertinence n'a, à ma connaissance, jamais été contestée et dont les résultats n'ont pas été, me semble-t-il, exploités comme ils le méritaient, permet d'établir (c'est à cela que je consacrerai le deuxième temps de ma communication) les **précautions méthodologiques** à respecter si l'on veut s'assurer de la validité des propositions interprétatives obtenues par application d'un protocole du type de celui qu'utilise Keyser, et se prémunir contre certaines objections que cette procédure peut susciter.

Ces précautions méthodologiques, que Keyser, le plus souvent, n'explique pas, ou n'explique, quand il choisit de le faire, que de façon très indirecte, supposent la définition de **critères de marquage** de la signification formelle, qui renvoient eux-mêmes à un

certain nombre de **principes** régissant le fonctionnement linguistique du texte de poésie. L'ensemble de ces principes, que je m'efforcerais de dégager dans un troisième temps (principe de non-contrainte, principe de consistance, principe d'autonomie des niveaux d'analyse), est le cadre dans lequel on pourrait envisager d'esquisser (tel est l'objet de quelques-uns de mes travaux depuis une vingtaine d'années) une théorie générale.



Heilna du Plooy (North-West University, South Africa)

### Words and shells and words as shells

The South African (Afrikaans) novelist Ingrid Winterbach is known for her individual style, the originality of voice in her novels as well as an unusual and ironic view on reality. In this paper I would like to focus on Winterbach's ability to integrate the use of language and narrative technique to such an extent that the language in some passages in the novels can be described as iconic.

Winterbach uses words and phrases from different domains, discourses and semantic fields as well as archaic language and often coin phrases in which the incongruous relation between the words is ambiguous and ironic. She makes the statement that she likes to use language in a way that resists direct understanding and interpretation. To achieve this she employs word games and lists of words in which unexpected meanings develop so that the semantic value of the words as well as the words as such become important in the thematic development of the novel. In Winterbach's novels words do not only create unexpected and defamiliarized meanings on account of illogical systems of creative thought, but also bear witness to all the previous and ideologically suspect meanings in the history of the words.

In these novels there is an awareness of what lies beneath the surface of things, thematically as well as linguistically, so that the reader becomes aware of the archaeology of thought and the archaeology of language (as described by Foucault). In this paper I would like to explore Winterbach's poetics as a form of iconicity.



Svetlana Soglasnova (University of Toronto)

### The iconic use of noun properties in a literary text

Our proposal investigates the iconic use of noun properties in a literary text from an integrated perspective (cf. Anderson 1999). For example, the

famous passage describing the rapid progress of a carriage in Pushkin's *Eugene Onegin* provides evidence for an iconic use of grammatical categories of a Russian noun in terms of diagrammatic iconicity, pace Peirce. We argue, however, that the iconic use of nominal categories in this example is integrated into the general structure of the stanza which serves as an active frame rather than a passive background for iconicity effects. This line of inquiry is further applied to the recent phenomenon of Slavic Fantasy genre fiction (*slavianskaia fentezi*) which provides examples of the iconic use of noun properties as a trigger of cognitive frame switches. Cognitive frame analysis (cf. Stockwell 2000, Gavins and Sheen 2003, Lakoff 1987) may account for cross-level dynamics of iconicity (cf. Jakobson 1960) in an integrated, systematic manner.



Gabriella Bologna (University of Verona)

### **Henry James' *The Aspern Papers* and the iconography of Venice in Anglo-American painting in the late nineteenth century**

The paper addresses the topic of the iconography of Venice in Henry James' only novel entirely settled in Venice. Originally published in *The Atlantic Monthly* in 1888, *The Aspern Papers* is revisited for the New York edition in 1907, with a frontispiece by the famous American photographer Alvin Langdon Coburn.

Although a great part of the plot is confined in the rooms of an old palace, the story offers brilliant descriptions of the town, with its canals, monuments and cafes. The same image of a magnificent place to spend summer time admiring its architecture during the day, and enjoying an ice cream at the famous Café Florian in Piazza San Marco in the evening, may be found in the depiction of James' contemporary painters.

The social life of English and American artists living in Venice at the end of the century was deeply rooted in circles such as the one in Palazzo Barbaro, a gothic building on the Grand Canal, owned by the Curtis family from Boston. The Palace attracted a remarkable group of artists such as Anders Zorn, Robert Browning, James McNeill Whistler and John Singer Sargent.

During his staying at the Palazzo Barbaro, in 1887, James wrote the last part of the *Aspern Papers*, and he has been certainly influenced by the artistic *milieu* of the American scene in the town. The canals and the laguna depicted in Whistler's pastels and in

the Venice Sets of etchings, Sargent's and Ralph Curtis' oils are just some of the works which may be connected with James' descriptions.



Andrew James (Chikushi Women's University)

### **The embedding of Victor Gollancz in Kingsley Amis's *The Green Man* as non-intentional inspiration**

This presentation examines the Kingsley Amis novel *The Green Man* (1969) as an example of what Earl R. Anderson has called nonintentional inspiration (*A Grammar of Iconism*, Fairleigh Dickinson UP, 1998, 325). Although Amis probably did not realize that he was representing his former publisher through the cat Victor Hugo in this novel, the pattern of lampooning publishers had become firmly established in his early fiction. Amis's first publisher, the disreputable R.A. Caton, served as the model for L(azy) S(od) Caton, who made cameos in the first six novels. Caton never physically appears but (as nefarious publishers are wont to do) inconveniences the heroes from a distance, via telephone messages and written correspondence.

L.S. Caton was killed off in *The Anti-Death League* (1966) because, as Amis himself admitted in an interview, the joke had gone on long enough. Three years later, though, he unintentionally introduced Caton's successor—another character based on a former publisher—in the ghost story, *The Green Man*. In support of the argument that aspects of the novel are more usefully examined as the product of inspiration than as intention, Amis wrote the novel when he was suffering from alcoholic hallucinations. The protagonist, innkeeper Maurice Allington, has similar experiences and struggles to differentiate the real world from the one that he envisions while inebriated.

All of Amis's novels contain commentaries on the importance of individual and artistic freedom and complaints against hindrances to freedom. In *The Green Man*, Victor Hugo the cat fulfills the role previously played by L.S. Caton. Earl R. Anderson has explained, in regards to inspiration, that there is a sense in which "the compositional process somehow is separate from the personality or personal identity of the poet" (327). Amis perhaps did not intend to portray his publisher through the cat—the connection has never been critically recognized or admitted by Amis—but it will be argued that the relationships between cat and protagonist, author and publisher, were borne from intuitive, nonintentional inspiration.

The connection to Gollancz began with the choice of a similar name and deepens through the development of the cat's personality and relationship to his master. Ultimately, the cat's death will be shown to mirror Gollancz's own through the benefits accrued to both protagonist and author.



Zhao Xinxin (Kunming University of Science and Technology)

### **A Burning World of War – How Iconicity Works in Constructing the Fictional World View in *A Farewell to Arms***

This thesis is a study on how a literary work makes frequent use of the iconic potential inherent in language to construct a fictional world view. Contrary to Saussure's arbitrariness between signifier and signified, iconicity allows an analogue relation between the linguistic signifier and the extralinguistic signified. Natural and perceived similarity between form and meaning constitutes the basis of iconicity, which has been discussed ever since Aristotle first posited the principle of mimesis. This thesis is to demonstrate that in a literary work, the form (*i.e.* the narrative pattern and linguistic arrangement) is iconically relevant to the meaning of a literary work; in other words, the form of a novel is motivated by the intended meaning. In that way, the abstract meaning (theme/world-view) could be visualized by the concrete form.

A case study of Hemingway's *A Farewell to Arms* is presented to show that instead of the commonly accepted two themes of love and war, the overriding theme of this novel is war – the universal and pervasive condition of existence. Human existence is itself a war against the forces that aspire to make human life shorter and less pleasant. The burning world of war is produced by the iconic force in literary language, from lexical choice to syntactic structure, from pattern within a paragraph to pattern between paragraphs, from the whole chapter to even the whole narrative structure. Usually, syntax and sound stand at the center of a scrutiny from an iconic angle. This thesis pays efforts to elucidate that iconicity work effectively on almost every level of literary language, to be more specific, the following textual formal features will be given detailed analysis of: the choice of lexical items (general/specific word, possessive/non-possessive word, repetition), word order, syntax (transitivity, cohesion), dialogues, juxtaposition of paragraphs, pronoun shifts, tense

shifts, style (noun/verb style, parataxis/hypotaxis), and narrative (narrative structure, focalization). Through the iconic quantitative and sequential means, the abstract theme becomes accessible, and the formless fictional world becomes tangible.

In the study the author attempts to bridge a gap between literary criticism and the study of language. The analyzing methods used herein give credit to the studies of linguistics, narrative and stylistics. The examples quoted from the novel will be described or analyzed from linguistic, narrative and stylistic perspectives, and will henceforth be interpreted in terms of iconicity in relation to the theme. Iconicity, which is an interdisciplinary field, could readily integrate the study of language with that of literature. As literature consists in a creative exploitation of everyday language, a closer look from a linguistic point of view is highly instructive for literary critics too. On the other hand, linguists will also greatly profit from a critical examination of the literary use of the iconic potential intrinsic to language. Literary critics could use the text-grounded iconic evidence to justify their interpretation, and would not readily be accused of subjectivity. Linguists would also hardly be accused of damaging the aesthetic value of the literary work in the context of iconicity. To read a literary work in an iconic approach, two abilities will be needed simultaneously: the ability to respond to it as a literary work, and the ability to observe its language.



Mark Changizi (Rensselaer Polytechnic Institute, U.S.A.)

### **The look and sound of nature in writing and speech**

Our sensory systems may be the most complex and well-honed machinery in the known universe, but they're terrible at reading bar codes and comprehending fax machine brrrr. Vision and audition are not general purpose sensory systems capable of accommodating any stimuli thrown at them, but are, instead, highly specialized adaptations selected over hundreds of millions of years for processing natural scene stimuli. Why, then, are we such good readers? The advent of writing is much too recent for us to have evolved visual mechanisms for processing written words. Recent evidence suggests that writing culturally evolved over time to look like nature – in particular, written words look like visual objects – just what our visual systems are good at processing. Writing has come to harness our visual system, so

much so that we appear to have visual areas for processing written words. In light of this work on how culture harnesses our brains for written language – by looking like nature – one might wonder whether the same principle could underlie our ability to comprehend speech. Could speech have culturally evolved over time to sound like natural auditory events, thereby harnessing our ancient non-linguistic auditory capabilities?



Piotr Sadowski (Dublin Business School)

### **The Iconic Indexicality of Photography**

Just as linguistic iconicity adds emotive expressiveness to the informational content communicated by language's symbolic code, so in visual communication combining different types of signs can enhance the communicative power of images. A classic case in point is photography, whose unique visual appeal results from combining the basically iconic code (close perceptual resemblance between image and its referent) with indexicality. Photography is indexical insofar as the represented object is "imprinted" by light and the chemical (or electronic) process on the image, creating a visual likeness that possesses a degree of accuracy and "truthfulness" unattainable in purely iconic signs such as painting, drawing, or sculpture. The indexical origin of the photographic image explains why discussions of the photographic media (including film and television) often employ categories normally reserved for the emotive and irrational effects produced in traditional societies by sympathetic magic, with its objectively wrong but psychologically compelling sense of direct causal link between objects once physically connected but later separated (here: the object and its displaced photographic "imprint"). The paper will discuss the semiotic status of photography both in terms of its iconic indexicality, and in the context of historic antecedents such as deliberate imprints of hands, death masks, wax effigies, shadow portraits, and experiments with camera obscura.



Massimo Leone (University of Turin)

### **Maimed cities and miming forms – The (an)iconicity of urban destruction**

In *Luftkrieg und Literatur* (translated in English as *The Natural History of Destruction*), Winfried G. Sebald ponders on German literature in the immediate aftermath of World War II. He points out that it was

unable to give an effective verbal account of the catastrophic destruction of German cities by the Allies' bombings. He therefore sets forth his own evocation of that period, trying to transmit a proper idea of the devastation of entire German urban centers. As it is characteristic in most Sebald's works, words are accompanied by images of various kinds (photographs, postcards, film posters, etc.). Far from being mere illustrations, they often bring about an autonomous iconic discourse that interplays in complex semantic ways with the verbal one.

The paper will start from the semiotic analysis of such interplay in order to tackle more general questions:

- 1) If iconicity is form miming meaning, which form can iconically render (both in the visual and in the verbal discourse) the idea of a total destruction of forms?
- 2) In particular, which iconic forms are effective in miming the idea of the complete disruption of cities, considered as places where most modern civilizations organize, signify and communicate their meanings?
- 3) Is it possible to conceive an iconicity of aniconicity, a way in which cultures, through words and images, literary accounts and visual representations, stereotypically mime the dissolving of meaningful forms into chaos?



Christer Johansson (Stockholm University)

### **Iconicity as intermedial concept**

In my paper I discuss and analyse the concept of iconicity from an intermedial perspective. The field of iconicity is divided along the following lines: primary and secondary (or mediated) iconicity; obligatory and optional iconicity; complete and partial iconicity. These distinctions and their intersections are related to the Peircian trichotomy image, diagram and metaphor, and applied to the three main media of narrativity and fictionality, prose fiction, fiction film, and drama.

Some examples:

- 1) Cinematic narratives are characterized by primary iconicity, that is all meaning and fictional content is dependent on the iconic relation between sign vehicle and depicted content. The iconicity of prose fiction and drama is, by contrast, secondary, mediated by (different kinds of) conventional sign relations.

2) The dramatic stage and the image- and soundtracks of film narratives represent icons, identity signs and dummies, representing fictional characters, objects, and events. More over, the meaning of the filmic and dramatic depictions is related to the fictional content by a default-principle: we presuppose, in the absence of indications to the contrary, that the things we see and hear correspond to fictional truths. The literary narrative does not represent other iconic signs, like identity signs and dummies, but is some times in itself a dummy, that is an imitation of some kind of non-fictional discourse type or genre, a phenomenon very rare in cinematographic and dramatic contexts.

3) Prose fiction, fiction film and drama are united by a kind of obligatory diagrammatic iconicity, a default-principle, correlating sign vehicle and fictional content. The (temporal) order of the elements of the sign vehicle, corresponds, as long as no indications to the contrary emerge, with the order and causality of the fictive events and existents.



Stefania Consonni (University of Bergamo)

### **The Tangled Shape of Time: The Iconic Configuration of Sterne's *Tristram Shandy*, and the Intermediality of Narrative Representation**

Partially based on a book-length study currently in progress, devoted to iconic plot construction strategies in the Eighteenth-Century novel, my paper suggests an interdisciplinary approach to narrative intelligence as a network of textual relationships, related both to the theory of literature and the semiotics of the visual arts, as well as to aesthetics and the history of epistemology. Narrative structures, as shown by Sterne's masterpiece plot, are intermedial artefacts, both temporally dynamic and spatially geometrical in nature, i.e., both narrative and illustrative, verbal and iconic artefacts. As it were, the act of configuration provides a shape to narrative time, replacing mere chronology with significant temporal morphologies. This invites a reflection on the intermedial status of narrative representation: if we assume plot in a broader-than-usual sense, as a *mise en intrigue*, as a 'synthesis of the heterogeneous' operating in both space and time, it may prove a valid stage for debate on such challenging issues as fiction, mimesis and reference.

By investigating the articulate iconic patterns configuring Sterne's narrative, my paper will address

some crucial points in the history and theory of the relationships between time and space, and the verbal vs. visual arts. The scope of my analysis is twofold: 1) To cross-examine the languages of literature and painting / sculpture / architecture, along with their sister art, music, as they take shape in (and give shape to) Sterne's spatial-temporal texture. 2) To trace the philological and critical development of specific interactions among different sign systems – particularly of iconic aspects in narrative texts – from the *ut pictura poësis* paradigm through milestones of intermediality, such as Leonardo's *Trattato della pittura* and G.E. Lessing's *Laokoon*, to Arnheim and Gombrich's theory of time in the spatial arts, and (conversely) to Joseph Frank, W.J.T. Mitchell and Paul Ricœur's theory of space in the temporal arts. Each of these issues finds an echo, often of both philological and critical value, in Sterne's novel. My analysis should then, however synthetically, help me illustrate the implications – also involving, as already mentioned, the status of fiction – of an interdisciplinary idea of plot configuration. A still unsurpassed token of narrative intelligence, *Tristram Shandy's* tangled plot embodies the iconic character always inherent to narrative representation, and helps us give shape to the theoretical issues attached to it.



Christine Schwanecke (Ruprecht-Karls-Universität Heidelberg)

### **Form miming meaning and form miming form: (mult)I-conicity in John Irving's *A Widow for One Year* (1998) and in the film based on the novel**

John Irving has often been praised for his "stunningly visual" novels (*Los Angeles Times Book Review* 7/2005), with which he paints such "detailed map[s] of human nature" (*The Kansas City Star*, 27/2005) that it feels as if there are real people in actual situations, iconically referred to. In *A Widow for One Year* (1998), however, his iconic way of storytelling is pushed even further. Snap-shots, portraits, drawings, postcards, polaroids, frame shops, picture books, even bare picture hooks: Wherever the reader looks, (s)he is surrounded by iconic diagrams or – by way of ekphrasis – verbally evoked iconic images. This does not only hold true for the story-level of the novel but also for its discourse-level, i.e. the way in which the story is verbally as well as topographically constructed.

This paper aims at exploring the multilayered dimensions of iconicity – its "(mult-) i-conicity" –

occurring at all levels of the literary text, so as to question its impact on as well as its functions for the narrative under examination. Moreover, we will look beyond the shape iconicity takes in the novel by comparing the iconic forms to the way they materialize in the film based on the novel, *The Door in the Floor* (director/screenwriter: Todd Williams; 2004). Thus, we will observe if and in which way the respective verbal icons change into visual ones, and consequently consider the influence the “intermedial transfer” has on their function to mime either form or meaning.



John J. White (King’s College London)

### **Thematized iconicity and iconic literary devices in the modern novel: A consideration of some modes of interaction**

Thematized iconicity has for a long time been the orphan of Iconicity Studies. Its role in the modern novel has, for example, received decidedly scant attention from those of a Peircean persuasion, although the phenomenon has become a key ingredient of fiction from Vladimir Nabokov to Daniel Kehlmann. Umberto Eco, one of the most influential 20<sup>th</sup>- 21<sup>st</sup> century theoreticians to develop a distinctly Peircean approach to the analysis of semiosis, is better known among his contemporaries as a novelist than for his contribution to semiotics. While *Il nome della rosa* (1980)/*The Name of the Rose* (1983) was the 20<sup>th</sup> century’s most important “semiotic novel” by virtue of its concentration on the protagonist’s interpretive approach to iconic signs-qua-clues, no iconic effects are used in the novel itself, with the exception of the two architectural plans in the work’s frontispiece. Iconicity is nevertheless extensively thematized, although without informing the novel’s technique either visually or acoustically. Until the 21<sup>st</sup> century, the same held true for Eco’s subsequent fiction. Only in *La Misteriosa Fiamma della Regina Loana* (2004)/*The Mysterious Flame of Queen Loana*: (2005) does Eco bring together thematized iconicity and iconic effects integrated into the verbal fabric of the novel. Having explored the implications of this new symbiosis between thematized iconicity and iconic literary devices, the present paper will attempt to identify and explore significant patterns of interaction between its examples’ theme and method, the structural aspects of such contrived interfacing and the extent to which both features can be related to a specifically Peircean conception of the sign as “Icon”.

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### **Marthinus Beukes (University of Johannesburg) Chiasms, white spaces, ellipses, and parentheses in Antje Krog’s Poetry**

The poet Antjie Krog wrestled with bodily destruction in her previous volume of poetry, *Body Bereft*, and the inability of language to comprehend the process of decay. She asks “how and with what/ does one acquire a vocabulary on age?” (28). Different aspects of language usage were implemented to show iconically how her body is becoming old and that she battles to find words to describe the decaying process. In the recent published poems for *Poetry International 2009*, Rotterdam, *Where I become you*, she again explores the abilities and inabilities of language, i.e. syntax and the outlay of the poem visually, to portray iconically her relationship with her beloved. Separateness is described by means of distance through the deictic words “here” and “there”, which become togetherness as she gets closer to her beloved. But it is also the semantically distance that Krog deals with in these poems. The structural distortion in the poem form serves as vehicle for the separateness.

I will attempt to show in this paper how she explores chiasms, white spaces in the sentence / verse, ellipses, parentheses and word relations in her connectedness to him.



### **Gabriele Rippl (University of Bern) Iconic Features in Charles Simic’s *Dime-Store Alchemy***

My talk is concerned with the contemporary American poet Charles Simic and his collection of prose poems published under the title *Dime-Store Alchemy*. *The Art of Joseph Cornell* in 1992. Simic pays homage to one of America’s greatest surrealist visual

artists, whose work he reactivates in the American cultural memory. While it is clear that Cornell's montages, assemblages and 'magical' boxes have inspired Simic's poetry, so far only his ekphrastic verbal means have been investigated by literary scholars. The equally rich iconic quality of his poems, the fact that they are themselves presented as boxes and thus approximate Cornell's visual techniques, has been neglected. Against the backdrop of recent debates about intermediality, iconicity, (post-)modern culture and cultural archives I will try to explain how intricately Simic based his art on strategies of visual iconicity.



Michele Rak (University of Siena)

### **Novel figures and eyes figures: The Love and Psyche story from Apuleius to Rafael**

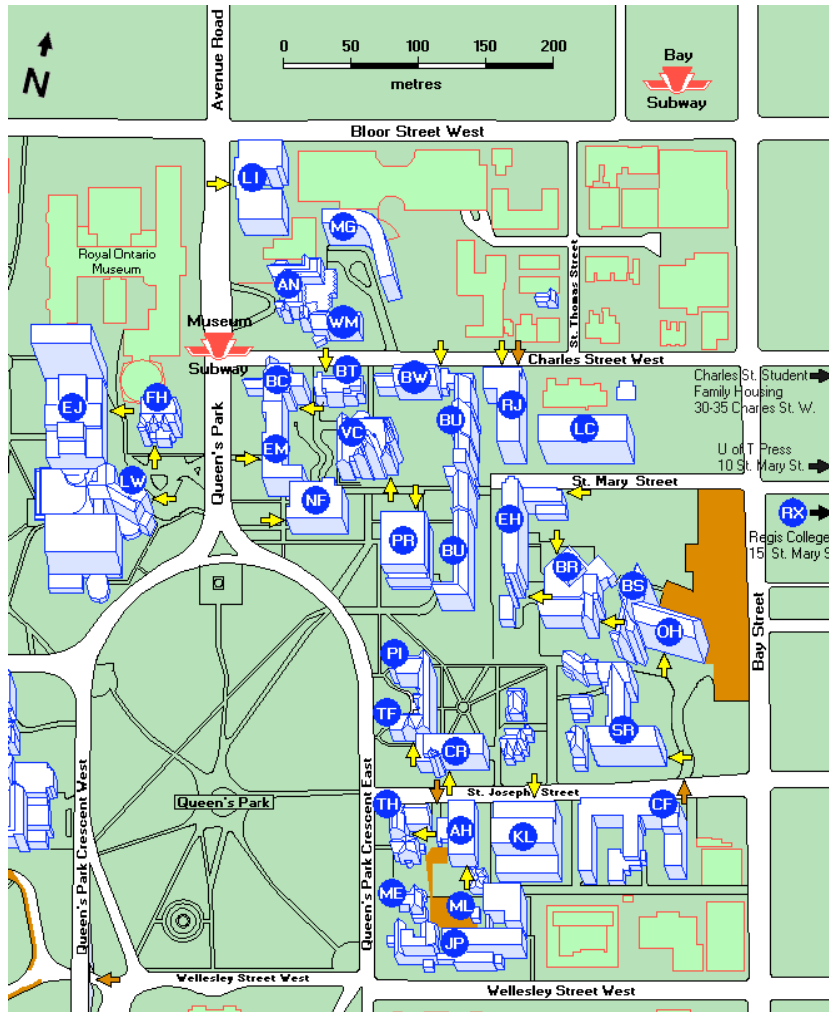
The novel by Lucio Apuleius (*The Golden Ass*, sec.II) was rediscovered and translated by Boccaccio. In the novel an old lady tells to a young girl abducted from the brigands the fable of Love and Psyche. The fable is the first representation of the stories, sufferings and pleasures which that painful and thrilling experience called love requires. Many cultures all around the globe have subsequently selected this fable to represent love positions through the visual arts. In Italy and in Europe the fable begins to circulate in the Italian and European humanism. The history is put in form of visual story by Rafael for the Farnesina Villa Loggia in Rome in 1519 with the help of Giulio Romano and various other erudites: with the image of the Psyche story it celebrates the buyer's marriage. The Rafael fresco story becomes a model that circulates in form of press, of painting, of decoration and of fable for the whole Modernity, up to the French Revolution. This essay reconstructs Rafael and his erudite friends' interpretation.

In the fable, Psyche puts at risk the fundamentals of the experience of life: desire, beauty, contact, in that place out of time and away from the space that all lovers desire: in the gilded Love Building where all the others are invisible and where there is everything lovers do need. The fable shows the separation, the search, the tests, the pain, the apotheosis, in that place where lovers imagine themselves: among the gods and in the sky.



# Information

Victoria Campus Map



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