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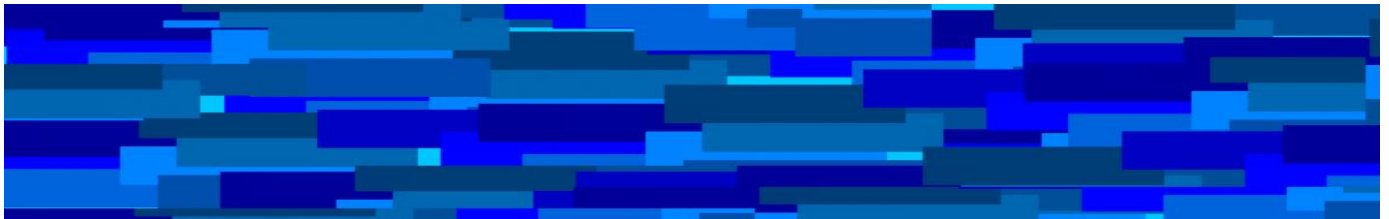


CENTRO DI STUDI
FILOLOGICI
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ASSOCIAZIONE PER LA CONOSCENZA
E LA SALVAGUARDIA
DEI DIALETTI GALLOITALICI
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Benedictine Monastery – Piazza Dante 32

Book of Abstracts

Table of contents



1. Committees	p. 3
2. Benedictine Monastery map	p. 4
3. Abstracts	p. 5
3.1. Plenary Talks	p. 6
3.2. Oral presentations	p. 15
3.3. Posters	p. 135



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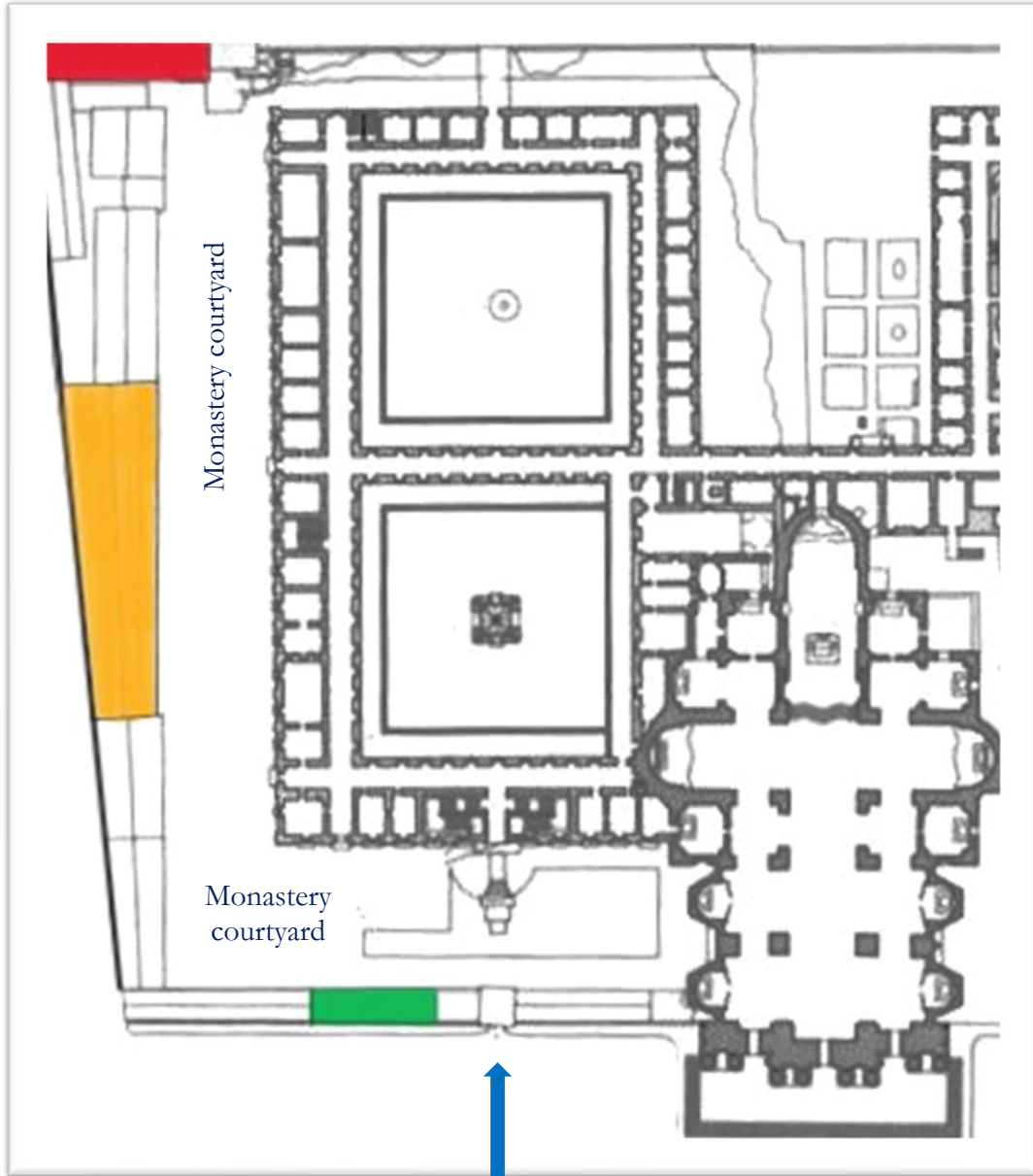
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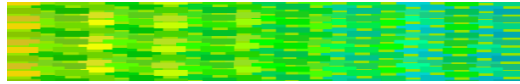
Benedictine Monastery map



Main entrance to the Monastery from Piazza Dante Alighieri, 32

-  Auditorium "Giancarlo De Carlo"
-  Classrooms A2, A9, A10/11
-  Classroom 70

Abstracts



Plenary Talks

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Qualitative Immediacy, Innate Susceptibilities, and Sophisticated Habits: Peircean Reflections on Iconicity.

In this paper, the author explores what Winfried Nöth has identified as “the iconic substratum of language.” Language and its literary uses are not only multifaceted but also multi-level. Meaningful units such as words are in some sense reducible to phonemes and graphemes (units lacking semantic but possessing contrastive significance). Linguistic and literary holism stresses complex networks of co-constitutive “units,” not putatively separate building blocks. There are arguably sub-verbal levels of immense importance for understanding how language and literature have taken shape and have evolved – and, beyond this, function in the present. The roots of language are deeper than language, just as the fruits of verbal usage and literary uses encompass more than verbal and literary phenomena. These roots reach into the dark soil of the embodied mind and bear, though often in unnoticed ways, the imprint of a subterranean life. The surface of verbal consciousness however is in effect an instance of pentimento. That surface at once conceals and intimates levels of forms and functions operating at both deeper levels than consciousness and indeed at the deepest levels of our mental life. We ought to count the *iconic unconscious* as one of these primordial levels.

However it is identified, the subverbal level extends to an “iconic substratum of language” or, more comprehensively, an unfathomable substratum of which an iconic level is of paramount significance. In one respect, this substratum can be identified as a vast array of densely sedimented habits (innate and acquired) allied to finely discriminating susceptibilities. At the most rudimentary level, consciousness is, as C. S. Peirce suggested, the capacity to feel and, in turn, this capacity is not so much that of qualitative discrimination as simply that of an immediate sensitivity to qualitative immediacy (the firstness of feeling matching the firstness of the qualities themselves). But the secondness inherent in the kaleidoscopic juxtaposition of contrasting qualities commands our attention, virtually forcing us to miss the primordial susceptibility underlying qualitative discrimination (simply, the capacity to *feel*, the susceptibility of consciousness to be *qualified* by some ineffable, ephemeral, and invincibly elusive first). From a Peircean perspective, consciousness *is* this susceptibility or the realization of this susceptibility in an instance of feeling.

Innate susceptibilities to the contextual exemplifications of shared qualities and, at a more sophisticated level, acquired habits of finely made qualitative discriminations (such as a connoisseur possesses) are two defining features of “the iconic substratum of language.” My aim is to identify these susceptibilities and habits, to suggest how their complex interplay is critical for understanding iconicity in language and literature. While the position is Peircean in inspiration, it is not limited to his explicit formulations.

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Iconicity in pragmatics: the case of implicit and background information.

Linguistic implicit strategies have been acknowledged as reducing critical attention (epistemic vigilance, Sperber et al. 2010), thereby facilitating the transmission of content that would more likely face cognitive scrutiny if conveyed explicitly. This phenomenon finds its roots in the evolution of our cognitive systems (Krebs & Dawkins 1984, Reboul 2017) and is consistently exploited by commercial advertising and political propaganda (Lombardi Vallauri 2019). Notably, iconicity plays a significant role in this process. The talk will try to show that persuasive pragmatic strategies involving different kinds of implicitness, such as presuppositions, implicatures, topicalizations and others, heavily rely on iconicity to (i) communicate content without explicitly encoding it, and (ii) distinguish between foregrounded (i.e., more explicit) and backgrounded (i.e., less explicit) content. Various forms of persuasive/implicitating iconic strategies will be examined, utilizing phonetic, graphic, and syntactic iconic patterns.

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L'iconicità nella relazione concettuale e nel metodo comparativo come operatività sostanziale e validità delle regole di combinazione.

A partire dall'età rinascimentale, lo studio della lingua ha insistito sulle medesime premesse logico-matematiche su cui si fondavano le ricerche sui fatti di natura. Il principio dell'origine, quale punto da cui cominciano gli assi delle coordinate, insieme al percorso sperimentale di individuazione e di tabellizzazione degli elementi costitutivi della realtà vengono a essere combinati con le analisi condotte sugli schemi di funzioni osservate nelle lingue prodottesi in natura.

Iconicity in the conceptual relationship and comparative method as substantive operability and validity of the rules of combination.

Since the Renaissance, the study of language has insisted on the same logical-mathematical premises on which research into facts of nature was based. The principle of origin, as the point from which the axes of coordinates begin, together with the experimental path of identifying and tabulating the constituent elements of reality are combined with the analyses carried out on the patterns of functions observed in the languages produced in nature.

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Le componenti espressive dell'intonazione: forze illocutorie gradienti e significati iconici.

Il presente contributo prende in esame alcune manifestazioni prosodiche, in particolare dell'intonazione, contenenti evidenti sensi iconici. L'obiettivo è quello di mettere in luce come specifici significati vengano trasmessi, e pertanto amplificati nella loro forza illocutiva, mediante l'attivazione di indici sonori gradienti. L'intonazione è il fenomeno prosodico che, più di altri, mostra l'interazione tra componenti continue e discrete del linguaggio, tra significati linguistici e paralinguistici. Essa svolge un ruolo contrastivo, contribuendo alla distintività dei significati frasali, ma assume anche funzioni paralinguistiche finalizzate alla trasmissione di una vasta gamma di sfumature attitudinali, emotive e sociolinguistiche. Tali significati continui, iconici e per gran parte affidati alle potenzialità sonore della voce, sono difficilmente inquadrabili entro approcci teorici lineari categoriali e pertanto richiedono l'adozione di sistemi interpretativi integrati. In questa sede si farà riferimento a due tipologie di atti linguistici, i complimenti e gli insulti, nella cui resa prosodica coesistono significati linguistici e paralinguistici. Essi si collocano entro uno spazio pragmatico opposto, declinando gradi antitetici di cortesia linguistica, contengono aspetti sia verdettivi che performativi e incarnano emozioni diverse la cui intensità è proporzionale al carico espressivo dell'atto linguistico.

Sul piano prosodico, in ambedue i casi, si ha un ampliamento dello spazio acustico, in quanto i maggiori parametri, tra cui velocità elocutiva, durata, *pitch range*, intonazione e qualità della voce sono alterati. Ciò induce una sorta di simbolismo prosodico, come mostra un'analisi condotta su un campione di enunciati target elicitati in modo semi-controllato.

Complimenti e insulti non sono mai interpretabili come atti linguistici neutri, essendo il più delle volte prodotti mediante enunciati esclamativi o asserzioni enfatiche. La presenza di una struttura acustica deviata e spesso esagerata, frutto di un maggiore sforzo muscolare e articolatorio, rende questi enunciati più udibili e prosodicamente forti. La voce rappresenta dunque il fine e il mezzo per intensificare la forza illocutoria e agisce come un robusto mezzo di significazione prosodica, integrando sul piano segmentale, i tratti lessicali e morfosintattici dei due atti linguistici.

La sostanza fonetica, integrata da manifestazioni paralinguistiche di varia natura, come i gesti e la mimica facciale, trasmette significati non verbali, caricandosi anche di quei particolari sensi etologici relativi alla dominanza linguistica del parlante, deferente e cortese nel caso dei complimenti, ma aggressivo e dominante negli insulti. La corrispondenza tra significanti e significati, tra forme e funzioni è debolmente arbitraria, in quanto rispondente a quelle esigenze espressive che tendono verso quell'ottimizzazione delle funzioni comunicative soggiacente alla grammaticalizzazione biologica dei significati sonori e prosodici.

The expressive components of intonation: gradient illocutionary forces and iconic meanings.

This presentation analyses prosodic manifestations, specifically intonation, that carry clear iconic meanings. The goal is to clarify how these specific meanings are conveyed and reinforced in their illocutionary force through the activation of gradient phonetic indices. Intonation is the prosodic phenomenon that, more than others, shows the interplay between continuous and discrete components of language, as well as linguistic and paralinguistic meanings. It plays a contrastive role in contributing to the distinctiveness of sentence meanings and serves paralinguistic functions by conveying a wide range of attitudinal, emotional, and sociolinguistic nuances. Such continuous and iconic meanings, largely conveyed through the sound potential of the voice, are difficult to frame within linear or categorical approaches, so they require the adoption of integrated interpretative systems.

Here, we will refer to two types of speech acts, compliments and insults, in which both linguistic and paralinguistic meanings coexist in their prosodic realisation. They lie in opposite pragmatic spaces, with antithetical degrees of speech politeness, contain both verdictive and performative aspects and embody different emotions whose intensity is proportional to the expressive force of the speech act.

At the prosodic level, both utterances widen the acoustic space by altering the main parameters, such as speech rate, duration, pitch range, intonation and voice quality. This enacts a form of prosodic symbolism, as demonstrated by an analysis of a sample of target sentences elicited in a semi-controlled manner.

Usually produced by means of exclamations or emphatic assertions, compliments and insults can never be interpreted as neutral speech acts. The presence of a deviant and often exaggerated acoustic structure, resulting from increased muscular and articulatory effort, makes these utterances more audible and prosodically strong. The voice serves as both the means and the end of intensifying the illocutionary force; it acts as a powerful medium for conveying prosodic meanings that integrate lexical and morphosyntactic features on a segmental level.

The phonetic substance, along with paralinguistic manifestations, such as gestures and facial expressions, transmit non verbal-meanings. It also carries ethological meanings of the speaker's dominance in speech, being deferential and polite in the case of compliments, but aggressive and dominant in the case of insults. The correspondence between signifier and signified, between form and function, is only slightly arbitrary in that it responds to those expressive needs, which tend towards that optimisation of communicative functions which underlies the biological grammaticalisation of speech sounds and prosodic meanings.

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Oral presentations

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Annily's intentional theory of language.

The theory we are proposing today is actually that of a little-known Iraqi linguist and philologist, 'Ālim Sbīt. Annily (1956-2000), who, shortly before his death, presented a new theory of language, which he called ***the Intentional Theory***, based on the principle of analogy between the signifier and the signified. The elements of the theory are based primarily on the scientific definition of sound in terms of it being «the product of vibration». When sound is issued, a vibration occurs in the air molecules near the source, and the movement of molecules propagates from one point air molecule to another, and spreads in all directions in the form of waves¹. The spread here is of the energy carried by the waves and not of the matter².

As for how we hear these sounds, it is in the following way:

By the effect of vibration caused by sound, «the molecules which fill the cavity of the ear in turn receive the movement, and will strike the membrane of the eardrum, placed across the canal which leads to the brain. This membrane, the drum of the ear, is set in vibration, the vibratory movement is communicated to the auditory nerve, and, conducted along this nerve, it arrives at the brain... **It is the movement imprinted on this auditory nerve, which, transmitted to the brain, results in sound.** (emphasis added).»³

This definition is very important, because it means that **the sounds of speech only carry meaning when arriving at the brain because they arrive there in a form of movement, an instantaneous image in a way, and it is this which carries meaning by analogy with movement.** As a result, as linguistic sounds are not emitted by the oral cavity in the same way, there follows a variety of forms of movement that the brain receives and which then translates them into meaning.

The word according to this definition is neither the referent nor any meaning given to it, it simply means a ***movement***.

This definition in fact is the basis of Annily's *Intentional Theory* of Language, in which² he defines the sound of speech as a physical movement and the word as a total of the physical movements of the sounds of which it is composed:

«Sound makes a single movement, it is the same movement wherever it appears, in every word and in every language. Language in this sense is a single language – any succession of sounds describes an equal number of movements, provided that it functions according to a precise system of connection.»⁴

As a result, the general movement of any succession, (or the result of its significance), depends on two things:

- 1- The sounds found in the succession.
- 2- The successive order of sounds.»⁵

This system works as follows: «**The first sound is open to all possible subjects; and every sound that follows constructs its movement on the basis of the previous sound, by a temporal-local feature that it received or emitted.**»⁶

On this basis, the word does not carry its meaning arbitrarily, but rather carries naturally the meaning of the sum of movements formed by the sounds included in its structure.

Now, how do we know the movement of each sound?

«Sound is an instantaneous frozen image of a movement that occurred at high speed and froze as it was.»⁷

«It occurs in the air in the form of a ghostly, fleeting image, accompanied by a phonetic form of its own.

The goal of **The United Language** is to discover images accompanied by sounds.»⁸

The theorist came up with a drawing of the form of movement for some consonant sounds and vowels.

He also gave many examples to prove the validity of his theory.

This theory presented by Annily is a general theory for all linguistic sounds and for all languages of the world. The reason for calling it the *intentional theory* is because it claims that the movement of the word in any language is a natural movement that carries an intentional direction to indicate meaning.

Annily explained his theory in two books called **The United Language**:

«**The United Language** means that all linguistic units are part of a single linguistic system common to all nations. The process of sound formation is the same (...) The difference between languages occurs only at the construction stage.»⁹

«Using this direct (intentional) theory, researchers can confirm **The United Language** by discovering its linguistic elements and units scattered among nations.»¹⁰

1 Ch. Zananiri. 2002. P. 9, 107.

2 C. Allegre. 2006. P. 76.

3 T. Tyndal 1869. p. 2, 4.

4 Annily. UL-1- 1999. p. 88.

5 Annily. UL-2- 2002. p.15.

6 Annily. UL-2- 2002. p. 87.

7 Annily; UL -1- 1999. p.87.

8 Annily. UL -2- 2002. p.92.

9 Annily. UL -2- 2002. p.129-130.

10 Annily. (UL -2- p.131-132).

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Lexical iconicity in Portuguese: language acquisition and typological notes.

Lexical iconicity is a similarity between a linguistic form and certain sensori-motor or affective properties of their respective referent (as object, feeling, action, etc.). To the best of our knowledge, there has not been any experimental work investigating lexical iconicity in Portuguese, so we aim to fill this gap. Thus, we replicated the experiment by Perry, Perlman and Lupyan (2015) that investigate, mainly, the relationship between iconicity rating, lexical category and age of acquisition of words in English and Spanish taken from the MacArthur-Bates Communicative Developmental Inventories (MCDI) wordbank. The results by Perry, Perlman and Lupyan (2015) indicate that words with higher scores for iconicity perception, both in English and in Spanish, also show a higher percentage of learning by children aged up to 30 months, i.e., words that are more easily learned are also perceived as more iconic. Perry, Perlman and Lupyan (2015) also consider a typological hypothesis based on Talmy's (2000) typological framework for motion events in their conclusion: languages that present similar linguistic structural patterns regarding the nature of verbs will present similar results in experiments like these. More specifically, it is expected that the results in Spanish are in line with those in Portuguese, since these are, at first, verb-framed languages – languages whose verbs generally represent path and the surrounding words can represent the mode of action; as opposed to satellite-framed languages such as English, in which the manner of action is presented by the verb and the path by the surrounding words. To replicate their study, we gathered data on the perception of iconicity for a sample of 529 Portuguese words from the MCDI wordbank. Five hundred and four speakers of Brazilian Portuguese rated these words on iconicity, and these ratings were then analyzed with multiple regression along ratings of concreteness, frequency and morphological and phonological length. Our results partially replicate the findings for English and Spanish: words that are easier to learn also have a higher iconicity score in Portuguese. As for the relationship between iconicity ratings and lexical category, as well as in English and Spanish, the categories with the highest ratings in Portuguese were onomatopoeias and interjections, followed by adjectives. However, they did not follow the expectation of the typological hypothesis indicated by the authors: there was no significant difference between verbs and nouns in Spanish; on the other hand, verbs obtained higher scores than nouns in BP, as well as in English. Our result points to the understanding that typological issues related to movement do not explain the different patterns of iconicity found across languages.

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***Iconimia* e riusi fonico-lessicali nella lingua comune e nella letteratura: processi di (de)codifica a confronto.**

L'intervento prende spunto dalla nozione di *iconimo*, proposta da Alinei (1995) per chiarire il rapporto tra arbitrarietà e motivazione del segno linguistico. Muovendo dal principio saussuriano della natura arbitraria e, al contempo, convenzionale del segno, il linguista ne rintraccia la motivazione in quella che definisce “pubblicità preventiva”, intesa come «la sua notorietà nell'ambiente che lo adotta, cioè in quella che è stata anche chiamata la sua socialità» (Ivi:15): la motivazione è dunque da intendere non «come un aspetto della natura del segno», ma come «un espediente con il quale il segno arbitrario può essere appreso immediatamente da tutti» (Ivi:16). Il processo sotteso a questo tipo di motivazione – che, attingendo alla terminologia semiotica di Peirce, Alinei definisce “iconica” – consiste principalmente nello sfruttare materiale già presente in un dato sistema linguistico e, pertanto, già noto ai parlanti; il risultato del processo è l'*iconimo*, cioè il «‘nome-icona’, ‘nome che attraverso il proprio riciclaggio rappresenta direttamente il nuovo referente concettuale’» (Alinei 2009). Il riuso può essere: 1) lessicale, perlopiù metaforico, tramite “riciclaggio di termini preesistenti, adottati per designare il nuovo referente” (Ivi: 16) o 2) fonico (onomatopeico o fonosimbolico): si tratta, in pratica, di procedure di tipo paradigmatico o associativo e metaforico, attraverso le quali “qualunque membro della collettività può pubblicizzare le proprie creazioni linguistiche senza dover ricorrere ad altre procedure pubblicitarie” (per portare un esempio di Alinei, nel caso del fr. *Lunettes* ‘occhiali’, l'*iconimo* è *luna*) (Ivi: 20).

Il presente contributo – sfruttando un'analisi condotta sugli onimi finzionali del romanzo *The Bird's Nest* (1954, trad. it. *Lizziè*), della scrittrice americana Shirley Jackson (Assenza 2021) – mostrerà come nei *nomina ficta* letterari, e negli antroponimi in particolare, *agiscono analoghi processi* di riciclaggio linguistico (sia lessicale che fonico), individuando al contempo una differenza sostanziale: se, infatti, nel lessico della lingua comune l'*iconimo* ha una funzione fondamentalmente *genetica*, sì che “subito dopo aver svolto la propria funzione pubblicitaria, passi immediatamente in secondo piano e possa poi addirittura scomparire” (Alinei 1995: 17), all'interno dell'opera letteraria esso è essenzialmente funzionale, permanente e trasparente. Essendo perlopiù contrassegnati da processi di voluta semanticità, i *nomina ficta* mantengono infatti una relazione consustanziale con la loro motivazione, che li rende in grado di innescare nella “mente intralinguistica” del lettore (Sasso 1993) una fitta rete di associazioni foniche e concettuali, utili alla decodificazione e all'interpretazione complessiva del testo.

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London Underground Diagram (LUD): a cognitive tool for its users.

The design of the London Underground Diagram (LUD) is a well-known example of representational efficiency, facilitating urban transportation for thousands of everyday users and being copied by urban transportation systems worldwide. It is present in almost every major city in the world and has established an international paradigm for performing simple decision-making tasks involving networks of stations and lines. Its origins can be traced back to 1933, when engineer draughtsman Henry C. (Harry) Beck proposed several novel features to the old Underground Map, sacrificing geographic accuracy in favour of task specialisation.

This presentation investigates the London Underground Diagram's design, identifying the semiotic basis of its representational efficiency. Efficiency in a representation is a matter of iconic semiosis. Several conceptions of iconicity have been acknowledged: the icon is operationally defined as a sign whose manipulation reveals, by direct observation of its intrinsic property, some information on its object (operational iconicity) (CP 2.279; Atã & Queiroz, 2013; Stjernfelt, 2011: 397; Hookway 2002), but it has also been connected to representational features involved in the specialization of signs for certain purposes (optimal iconicity) (Stjernfelt, 2011: 415). It is the type of sign whose signification is Sign-dependent (that is, logically dependent on the sign itself) and, more traditionally, it has been defined as similarity between the sign and its object. These different conceptions of iconicity sometimes appear to generate contradictory claims regarding representational efficiency. To solve such contradictions, we stress that a specialized representation is an icon of the formal structure of the problem for which it has been specialized. Here we (i) describe the London Underground Diagram and its representational features, (ii) investigate the LUD's efficiency by examining its relevant innovations in the light of different conceptions of iconicity, (iii) describe its role in cognitive niche construction. Our conclusions relate cognitive distribution and niche construction with representational efficiency as a matter of iconicity. The main idea that we defend here is that The London Underground Diagram is an example of a diagrammatic cognitive artifact, providing a niche built for extraction of relational properties.

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A holistic view of iconicity in word-formation, with special reference to English.

The role of iconicity in word-formation has been central to Natural Morphology (Dressler 1987, 2005; Luschützky 2015) and some cognitivist accounts of morphology (Ungerer 1999, 2003, 2007) and several individual processes have already been explicitly discussed in terms of iconicity, for instance reduplication (Abraham 2005; Brdar 2013; Conradie 2002; Inkelas 2014; Regier 1998), blending (Brdar & Brdar-Szabó 2008; Conradie 2013), and (embellished) clipping (Brdar 2015).

From a semiotic-theoretical standpoint, only an onomasiological approach — where form resembles meaning — elicits true or primary iconicity (“iconicity itself [...] is the condition upon the discovery of the sign function, that which must be perceived for the sign relation to be known to exist” (Sonesson 1997: 741)), but the definition of secondary iconicity — “an iconic relation between an expression and a content, which can only be perceived once the sign function [...] is known to obtain” (ibid.) — and the recognition of the role of analogy in word-formation justify the parallel application of a semasiological perspective, where relative motivation is recognized as language-internal iconicity (De Cuypere 2008).

In this research, we successively apply the two approaches to ranking English word-formation processes in terms of relative iconicity. Recognizing that iconic relations may involve various "properties, proper parts, or perspectives" (Sonesson 2008: 47), in the onomasiologically driven classification we employ property-based iconicity and look at the way the process of word-formation presupposes resemblance between the concept and a complex lexeme; and in the semasiologically driven classification we employ the proper-parts resemblance aspect of iconicity and analyze how high degree of form resemblance or analogical modeling correlates with ease of concept identification. The two perspectives lead to different results, as can be seen in the table below, in which ranking from top to bottom reflects a decreasing degree of iconicity:

Onomasiological view	Semasiological view
Compounding	Conversion
Blending	Suprafixation
Affixation	Twin affixation
Twin affixation	Affixation
Desuffixation	Desuffixation
Suprafixation	Clipping
Conversion	Blending
Reduplication	Reduplication
Clipping	Compounding

In the discussion that follows, these rankings are correlated with the functional specialization of the different processes outlined by Renner (2020) in order to provide a perspective-driven account of iconicity in English word-formation.

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Ideophones in Korean newspaper and news broadcast's headlines.

Ideophones, also identified as “mimetics” or “sound symbolic words” for their relationship between sound and meaning, are commonly recognized in Korean as 의태어. They can be defined as “marked words that portray sensory imagery” (Dingemans, 2012) or “vivid representations of an idea in sound” (Doke, 1935). The Korean language has an extensive repertoire of these lexical items, with more than 20.000 terms registered in the Standard Korean Language Dictionary (표준국어대사전), issued by the National Institute of Korean Language (국어국립원).

As a member of the research project entitled MOTIV (Motivation, iconicity and arbitrariness in the processing of multimodal language), funded by the Spanish Government (AEI Funds- PID2021-123302NB-I00), a study on the scope of Korean ideophones is being conducted. In countries with limited usage of ideophones, these words have not received the recognition they deserve, are instead marginalized, are confused with simple onomatopoeia or related with informal and immature uses. Nevertheless, Korean ideophones are applied in formal and informal registers, in both speaking and writing language. One example of this is the extensive usage of ideophones in newspapers and news broadcasts' headlines.

In order to demonstrate this, the ideophones included in headlines from Kukmin Ilbo, JoongAng Daily, The Chosun Ilbo, Maeil Business Newspaper, YTN and SBS were collated during a month, starting from 9th July, 2022 until 9th August, 2022. After one month of research, a database with more than a thousand ideophones was generated. During this individual presentation, the relevant role of ideophones in formal registers, such as newspaper headlines, will be demonstrated using the data collated.

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Il parto tra pericolo e miracolo. Le parole del ‘venire al mondo’ nella letteratura tardo-antica.

Il contributo intende mettere in evidenza - attraverso l’analisi del vocabolario e degli strumenti dell’*ars scribendi* - come la rappresentazione della nascita, esperienza naturale e fisiologica comune a tutti gli esseri umani, rifletta il contesto culturale e storico-religioso dello spazio/tempo di chi scrive e di chi legge o ascolta. Per questo i testi presi in considerazione (alcuni racconti apocrifi della natività e i versi di un poeta latino: composizioni situabili tra II e VI secolo) possono raccontare qualcosa sulla percezione e sul vissuto del ‘venire al mondo’ di epoche lontane. Nelle immagini che tali testi restituiscono, infatti, il più naturale degli eventi sembra potere essere sottratto alla paura di un momento fatale solo dall’intervento divino, che trasforma la patologia in miracolo.

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Pettson, Findus, and cows: Iconicity meets meta-narration.

This paper focuses on the illustrations of stories from the popular *Pettson och Findus* series written and illustrated by Sven Nordqvist. The cat Findus, co-protagonist, is not the only animal depicted in the illustrations. Other animals populate the images without being mentioned in the text, such as mice, crocodiles, and other creatures attending the scenes, usually of small size and present in groups. Those animals act in the story space just like the two protagonists. However, a third kind of animals belongs to the illustrations, namely cows. Like the other small creatures, they are never mentioned in the text, but unlike them, they consistently appear in drawings/paintings/pictures hanging on the walls in Pettson's house. In other words, they exist only as intrapictorial representations (Hoster Cabo et al. 2017).

We collected – out of four stories in the German edition - overall 25 hanging depictions of cows. We submit that they systematically relate to co-occurring depictions of Pettson and/or Findus through iconicity. Yet, a wide range of iconic meanings is conveyed. We distinguish five groups:

1. Cows resembling the protagonists in physical posture or body movements;
2. Cows in an environment whose most salient feature resembles the most salient feature of the protagonists' environment at a certain moment of the story;
3. Cows resembling Pettson's feelings, thoughts, and viewpoint;
4. Cows resembling future states of the protagonists in the story (narrative foreshadowing);
5. Cows intruding into the story space (metalepis, in narratological terms), therefore joining the other little creatures in the scene and in function.

These different levels of iconic associations between cows and protagonists can be explained in Peirce's terms (Peirce 1931-1966). We see imagic and diagrammatic iconic relations in groups 1 and 2, diagrammatic and metaphoric iconic relations in group 3, and metaphoric iconic relations holding across different moments of the story in group 4. Whenever the suggested iconic meanings are supported by textual content, we can talk about cross-modal iconicity. Finally, group 5 arguably does not convey any iconicity.

The paper will conclude by addressing the fact that all depictions of cows are literally framed in drawings/paintings/pictures hanging on the walls. A connection will be drawn between iconicity and meta-narration through this consistent intrapictorial detail.

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Didattica del lessico tra iconicità e inclusività.

L'iconicità del fumetto femminista e di genere gioca un ruolo fondamentale nell'apprendimento del lessico in classe di FLE, ponendosi come un valido strumento nello sviluppo della competenza lessicale e metalessicale. La motivazione semantica infatti incoraggia un apprendimento riflessivo, volto alla creazione di una società inclusiva e non discriminatoria. Dopo avere analizzato la nozione di lessico (Polguère: 2016) e di lessico mentale (Van der Linden: 2006), questo contributo intende dimostrare i benefici di un insegnamento esplicito e strutturato del lessico rafforzato dal linguaggio visivo.

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Quando l'arbitrarietà cede il passo all'iconismo: la reduplicazione in vietnamita, tra lessico e grammatica.

La reduplicazione consiste in un aumento di corpo fonico con affissi foneticamente sottospecificati, ed è volta alla creazione di nuovo lessico, o alla manipolazione connotativa del lessico esistente, con valori spesso iconici (cfr. Key 1965), secondo il principio “MORE OF FORM stands for MORE OF CONTENT” (Lakoff & Johnson 1980). Nel vietnamita la reduplicazione contribuisce nei verbi a denotare azioni iterate o prolungate, o la permanenza in uno stato; nei nomi ha funzione distributiva; negli aggettivi segnala un aumento di grado; non mancano però valori anti-iconici (attenuazione, diminuzione di grado e di quantità) più volte segnalati negli studi sulla reduplicazione anche in altre lingue (es. Moravcsik 1978). Gli studi sulla reduplicazione in vietnamita non mancano, a partire dalla monumentale sistematizzazione in Emeneau 1951 (vd. anche Nguyen 2001; Phong 1976; Thompson 1965), anche perché il vietnamita può contare su molti tipi di reduplicazione: reduplicazione totale (es. *nói nói* “keep talking and talking”¹); reduplicazione in cui l'affisso reduplicativo cambia tono (es. *bự* “big” -> *bự bự* “very big”); reduplicazione in cui cambia il nucleo sillabico (es. *nhát* “be cowardly” -> *nhát nhút* “be timid, shy”); con cambio di onsets sillabico (es. *ngùi* “be moved emotionally” -> *bùi ngùi* “be very much moved”); con cambio di rima sillabica (es. *rối* “be mixed up, tangled” -> *rối rối* “be complicated, intricate”).

In questo lavoro si cercherà di cogliere le associazioni tendenziali tra tipo di reduplicazione e significazione, soprattutto relativamente ai *pattern* più produttivi, cogliendone gli aspetti iconico diagrammatici: anche all'interno di uno stesso tipo di reduplicazione, processo iconico già di per sé, ci può essere una suddivisione di *pattern* significante/significato organizzati iconicamente. L'opposizione tra i due toni brevi (*đắc* “high rising pitch” vs. *ngặng*, “low dropping pitch”), entrambi con un profilo tonale che contiene un unico cambio di direzione nella durata dell'unità tonale (Bao 1999), correla con un significato intensivo (es. *khét* “have odor of something burning” -> *khét khét* “have odor of something badly burning”): come se nel sintagma reduplicativo il tono prima salisse per poi precipitare, rappresentando iconicamente un'estensione dello spazio del significato. Viceversa, se il *pattern* tonale prevede armonia di registro (Pham 2001), l'affisso reduplicativo assume un tono non marcato (*ngặng* “high-mid trailing pitch” o *huyền* “low trailing pitch”), cioè un tono in cui nell'unità tonale non si registra un'escursione della F0, e il significato è di tipo attenuativo, iconicamente coerente con l'appiattimento del tono (es. *nhỏ* “be small”, con un tono medio discendente accompagnato da una risalita finale -> *nhỏ nhỏ* “be rather small”).

Vedremo inoltre come la reduplicazione consenta il continuo travaso tra lessico e grammatica, soprattutto favorendo la lessicalizzazione: anche fornire un referente a elementi grammaticali è in fondo una strategia iconica (es. *đã* “marca di anteriorità” -> *đã đã* “ages ago”).

¹ Tutti i significati, in inglese, sono tratti da Thompson, 1965.

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A causal analysis of the coding asymmetry in Japanese mimetics: Iconicity over frequency

Introduction

There is an ongoing “iconicity vs. frequency” debate about whether iconicity or frequency motivates “coding asymmetries”—oppositions where one meaning is conveyed in a simpler form and another in a more complex form (Croft 2008; Devylder 2018; Haiman 2008; Haspelmath 2008a, 2008b, 2021). This corpus study investigates the underlying cause of such asymmetries in two types of Japanese mimetics: CVCVri and CVCV-CVCV, such as *fuwari* and *fuwafuwa* (both meaning ‘softly’). Previous research suggests that CVCVri is typically associated with ‘completion’ and CVCV-CVCV with ‘continuation’ (Hamano 1998). Employing “causal inference” (Pearl 2009), this study examines these temporal coding asymmetries to argue that the frequency of usage is the result of the nature of concepts rather than the driving force of coding asymmetries.

Methods

35 pairs of mimetics were selected from the Balanced Corpus of Contemporary Written Japanese using the Chunagon web interface. Criteria for selection included a minimum of 10 tokens for a mimetic, a combined token frequency of 100 or more for each pair, and at least five instances of both complete and continuous usage of each mimetic. The temporal usage of each mimetic was analyzed by searching the form “Mimetics + *to* + Verb,” focusing on continuous (*-teiru/-teita*) and complete (*-ta*) forms. Three variables were considered: Form (CVCVri or CVCV-CVCV), Meaning (ratio of completions among temporal usages), and Frequency (token frequency). Correlations between these variables were examined, and the Fast Causal Inference (FCI) algorithm was used to generate a Partial Ancestral Graph (PAG) to identify potential causal links.

Results and Discussion

Correlations were observed among the three variables: CVCV-CVCV mimetics are more frequent (contradicting the prediction of frequency) and often used in continuous meanings, CVCVri mimetics typically appear in complete meanings, and continuous meanings are more frequent than complete meanings. However, the resulting PAG (Fig. 1) indicated no direct causal link between Form and Frequency (an edge with circles represents uncertainty, indicating that the relationship could be either an arrowhead or a tail). This study proposes a possible scenario (Fig. 2), suggesting that the correlation between Meaning and Form is influenced by iconicity. Regarding the relationship between Meaning and Frequency, it is unreasonable to assume that frequency motivates temporal meaning, but certain temporal meanings may prompt more frequent usage.

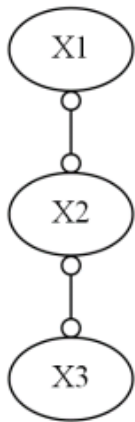


Figure 1. The PAG of Form (X1), Meaning (X2), and Frequency (X3).

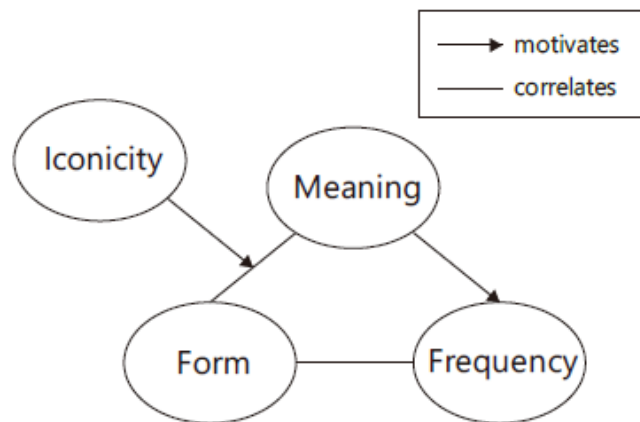


Figure 2. The interrelationship between Form, Meaning, and Frequency.

Conclusion

The results of this study suggest that iconicity, not frequency, motivates coding asymmetries. Recognizing motivational directionality is crucial to avoid mistaking correlation for causation. By forming a causal model to examine multiple potential causal links, the study contributes to understanding how concepts shape language form and usage.

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Sound symbolism in onomatopoeia: language-specific phonemic biases

In our phonological typology of demonstratives (Dahlgren and Kittilä, submitted), we discovered language-specificity related to the sound symbolic coding of the proximal-distal distinction based on phonetically analysed data from 249 languages. Similar language-specific tendencies seem to be connected to the production of imitatives as regards the phonemic biases of languages, i.e. related to the consonant/vowel quality ratios (C/VQ ratio; Maddieson 2013) they have: the higher the ratio, the more *consonantal* the languages, and the lower, the more *vocalic*. For example, while some *vocalic* languages code the distinction with front-back vowels (English *this~that*), some more *consonantal* languages code it with consonants (Hinuq *bado~bago*). This generalization also seems to hold for some of the most common examples of onomatopoeia: the sounds of different animals.

For example, consider the sounds that dogs make in different languages: Finnish *bau bau*, Italian *bau bau*, Hebrew *bav bav/baw baw*, Arabic *baw baw/hab hab*. While the same phenomenon and sound ambience is present, it seems that the more *consonantal* the language, the more likely the words end in a consonant instead of a diphthongal element. In addition to looking at the connection between the phonological systems and onomatopoeia, also the comparison between the sounds different animals make is interesting. It seems that there is more variation in the sounds for non-domestic animals compared to those for domestic animals. For example, the sounds made by dogs resemble each other considerably more than sounds made by frogs and elephants; frogs say *kwaak* in Afrikaans, *ruac ruac* in Catalan and *brekeke* in Hungarian, and the sounds of elephants are *tyy* in Albanian, *hiii* in Catalan and *ngoah* in Indonesian (Wikipedia). The variation regarding the animal sounds with more cross-linguistic variation invites a more detailed study on the subject.

However, some Asian languages mark ‘big’ and ‘dark’ with high and front vowels in onomatopoeia (Cho 2006), so there are always cases that seem counter-examples in sound symbolic research. We argue that much of this is language-specific iconic coding of onomatopoeic words. This phenomenon has been studied before by Dingemanse et al. (2016), and it is one of our aims to study the results regarding a statistical significance to answer the research question: Is the connection to language-specific phonemic biases significant in terms of sound symbolism in the above stated onomatopoeic categories?

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Shards of iconicity: morphological change triggers de-iconization of imitative words.

Imitative (onomatopoeic, sound symbolic) words and ideophones share a common trait: their form iconically takes after their meaning. Thus, high-pitched sounds are imitated via high-pitched vowels – *peep*, *pip*, *bleep*, etc. Therefore, changes in form and in meaning lead to weakening and subsequent loss of iconicity. This talk is devoted to the study of de-iconization through morphological change.

Diachronic studies of imitative words (Mithun 1982, Malkiel 1990, Liberman 2010) show that language change affects imitative words in a most dramatic way, and often etymological analysis is required to establish the original iconic nature of a word. The process of iconicity loss by language change is called *de-iconization* (Author 2017). Whereas the effect of sound changes on imitative words is relatively well studied (Jespersen 1933; Hock 1991: 50; Durkin 2009: 127; Martilla 2011:17), the interrelation between morphological change and iconicity still largely remains *terra incognita*.

Morphological change involves change in morphemes (affixation, compounding, analogical levelling, boundary changes, grammaticalization, etc. (Campbell 2013)). Some of these changes affect imitative words.

Material and methods

The study is conducted on the material of a 1400-word corpus of English words imitative by origin collected by continuous sampling from etymological dictionaries (OED, SKEAT, HARP, BARN). The methods are historical-comparative method, etymological analysis, and the method of phonosemantic analysis (Voronin, 2006).

Examples

This talk focuses on cases of iconicity loss triggered by (historical) compounding and affixation (often additionally attenuated by borrowing):

Poltergeist ‘a ghost’ is a German compound (*poltern* ‘to make a loud noise’ + *Geist* ‘ghost’) (OED). The first element of the compound, which is imitative in origin, otherwise does not exist in English.

Absurd ‘illogical’, a Latin loanword, is an example of affixation (from *ab-* ‘off’ + *surdus* ‘deaf, mute’, which is from an imitative PIE root meaning ‘to buzz’ (HARP).

Thus, as one can see from the examples above, morphological change and subsequent re-evaluation of morphemic boundaries are additional factors leading to iconicity loss in words imitative by origin. In many cases, such elements like *-surd* or *polter-* remain mere shards of iconicity embedded in otherwise perfectly arbitrary words.

The talk aims to reveal the complex etymologies of imitative words from the studied corpus and to discuss the role of morphological change in de-iconization.

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Levels of Abstraction: The isomorphism and iconicity of pattern repetition in the sciences and the arts.

It is well understood that patterned repetition is a fundamental aspect of human embodied cognition. Not so well understood is how it emerges in the process of embodied minding. So the two questions I raise in this presentation are first, “What is the relation between iconicity and isomorphism?” and second, “What is their aesthetic relation to the cognitive sciences and the arts?” The quick answer of course is that they all arise from human cognition. But that doesn’t explain much of anything, without a clearer sense of what constitutes human cognition, both at the conscious and unconscious level.

By the twentieth century, aesthetic cognition had been reduced from its original meaning of the science of perception to taste, beauty, and pleasure in the arts. But those are merely the products of aesthetic cognition, not the faculty itself. That faculty, I argue, arises from the underlying processes of memory, attention, imagination, discrimination, expertise, and judgment.

It was beyond the scope of my book to explore the relation of iconicity and isomorphism in human cognition to the sciences and the arts as I attempt to do here.

Two factors have obscured the nature of that relation. One is the way individual disciplines are unconnected from each other, and the other is the slippage of meanings (like aesthetic cognition itself) that arises from that separation. A case in point is the word *isomorphism*. In mathematics, isomorphism is identified as a structure-preserving mapping between two structures of the same type that can be reversed by an inverse mapping. The standard view in linguistics is that isomorphism is syntagmatic, occurring with language structure, whereas iconicity is paradigmatic, occurring ontologically with the nature of being.¹ Esa Itkonen (2004) claims “first, that ontology and cognition should be kept apart and, second, that iconicity should be based on ontology.” To the contrary, I argue, both are integrally intertwined. With the recognition that cognition is embodied comes the understanding of the fusion of both.

I therefore found that I had to go back to 1979, when Douglas R. Hofstadter published his Pulitzer prize-winning book, *Gödel, Escher, Bach*, to find the necessary connections I needed between iconicity and isomorphism as fundamental features of human cognition on the one hand, and how they underlie both the sciences and the arts on the other. I propose that human beings have a genetic propensity for analogy and pattern repetition that give rise to increasingly abstract information-preserving rules that can be shown to underlie both the sciences and the arts.

¹ The term *isomorphisme* was first used in linguistics by Kuryłowicz (1949) in an essay where he looks at parallels on the syntagmatic rather than on the paradigmatic axis.

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Note di fitonimia corsa: la trasparenza tra iconicità materiale e classificatoria

Quale che sia la lingua di cui ci occupiamo, il campo semantico dei nomi di piante è generalmente costituito da un insieme composito di denominazioni. In ambito romanzo, analizzando il patrimonio fitonimico di una lingua, è facile imbattersi in voci che gli studi di linguistica storica hanno classificato come “relitti” di sostrato assieme a denominazioni latine e a più tarde creazioni romanze. Se l’origine etimologica e storica può differenziare i fitonimi, altri aspetti in compenso li accomunano: da un lato, il fatto che le denominazioni siano costruite a partire dall’uso di materiale lessicale preesistente; dall’altro lato, che questo riciclo lessicale porti alla creazione di denominazioni motivate. Le motivazioni che soggiacciono alla creazione di fitonimi sono limitate, e generalmente riguardano l’aspetto o l’uso che la comunità fa della pianta: prendendo due denominazioni còrse della parietaria, *ghiambirossa* < {*ghjamba* ‘gamba’ + *rossa* ‘rossa’} ne evoca l’aspetto, mentre *vitriola* < {*vetru* ‘vetro’} ne richiama l’uso (essa era utilizzata per pulire damigiane e bottiglie).

Se ci concentriamo sul riciclo di nomi di piante, possiamo apprezzare che si tratta di un campo lessicale mediante il quale di frequente si esprime la lessicalizzazione dei rapporti tassonomici popolari, come già illustrava Berlin (1992): il nome riciclato generalmente designa un taxon sovraordinato, mentre la sua forma derivata, o una forma composta che lo ingloba, esprime un elemento in un taxon subordinato, come nel caso frequentissimo dei fitonimi composti con *erba*, o degli arbusti spinosi composti con *tangu*. Nella comunicazione intendiamo concentrarsi sulla fitonimia della lingua còrsa, approfondendo queste prime riflessioni: in particolare, illustreremo con maggior precisione le diverse motivazioni che possono soggiacere alla creazione dei nomi, valutando anche il ruolo che hanno giocato metafora e metonimia nella formazione dei fitonimi e il mostrando la funzione che ha la morfologia nell’esplicitare le tassonomie popolari. L’analisi si avvarrà del materiale raccolto nella Banque de Données Langue Corse (in breve, BDLC) e di alcune raccolte fitonimiche precedenti, sempre relative alla flora corsa (Multedo 1991-1992; Parc Naturel de Corse 2008).

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Simultaneity in iconic two-handed gestures: a communicative strategy for children.

In face-to-face communication, humans adapt their multimodal utterances (i.e., speech+gesture) to the informational needs of their addressees. Indeed, research has shown that Italian speakers increase the rate of iconic gestures overall and two-handed iconic gestures with children, suggesting that it serves as a communicative strategy to increase the informativeness of their utterances (Campisi & Özyürek, 2013; Campisi et al., 2023). However, no systematic analysis has been conducted on whether the use of two-handed gestures actually leads to an increase in informativeness. Sign language studies show that signers exploit multiple body articulators (e.g., two hands) as a strategy to increase communicative efficiency by encoding multiple semantic features of an event simultaneously (Slonimska et al., 2020). As speakers might be recruiting similar strategies, we hypothesize that if two-handed gestures are used to increase informativeness for children, they should be used more with children than adults to represent more semantic features simultaneously, increasing the overall iconicity of the representation.

We analysed iconic two-handed gestures produced by 16 Italian native speakers explaining a board game (Fig.1) to a child and an adult.



Figure 1. Board game Tower of Hanoi

We coded whether gestures represent two elements (e.g., two disks, Fig.2b and Fig.2c) as opposed to only one element (e.g., one disk, Fig.2a). Then, we annotated the type of information represented. If gestures represented a physical feature of an object (e.g., Fig.2a & b) it was coded as containing imagistic component. If gestures represented relative position between two objects it was coded as containing spatial relationship, e.g., Fig.2c represents only spatial relationship & Fig.2b represents both objects and spatial relationship.

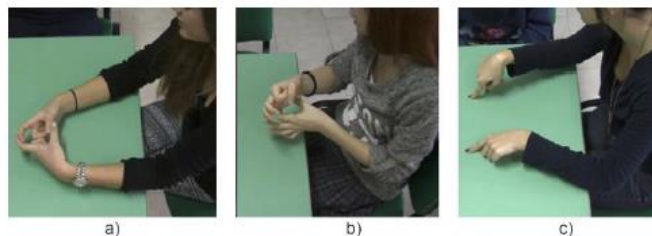


Figure 2. Two-handed gestures representing a) one disk, b) two disks on top of each other, c) only spatial relation between two objects.

Results showed that speakers encode two elements more often when talking to children (Fig.3). Moreover, speakers used more imagistic component with children while the use of spatial relationships was comparable.

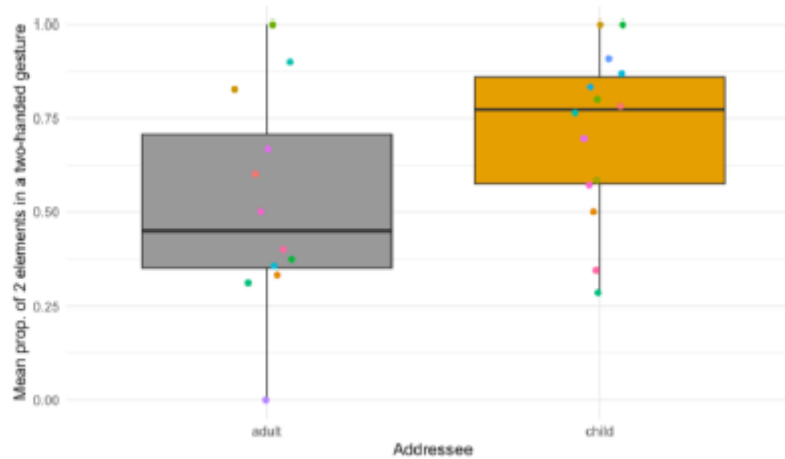


Figure 3. Proportion of two elements represented in two-handed gestures for adults and children.

In this study, we provide first insights into how adults modulate number and type of information represented in their gestures with children. First, our results show that speakers use two-handed gestures to represent more units of information (semantic features) for children compared to adults. Furthermore, results suggest that while two-handed gestures are used to represent spatial relationships for both adults and children, the simultaneous addition of imagistic component (Fig.2b) is used as a strategy to increase informativeness when designing communication for children.

This research expands our understanding of the use of simultaneity in two-handed co-speech gestures as a communicative strategy, supporting the hypothesis that iconicity benefits from simultaneity to increase communicative efficiency.

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Iconicity and the Shift from an Egocentric to an Allocentric Perspective in the Poetry of Masako Yamano.

*We writers go about our observing, imagining lives,... always
alert to patterns – ways in which experience shapes itself, ways
we can replicate its shape in words.*

(Jane Alison)

More than four decades ago I was involved as a translator (with Kiyooki Utsuo) and supervising editor for the English translation of a book of haiku and tanka by Masako Yamanoi (1984). Ms. Yamanoi had been paralyzed by illness as a very young child, and spent most of her childhood and adult years in a bed in her parent's home. Her poetry during those decades was written from that perspective, that is, what she could see, hear, touch, smell, taste and imagine from the confines of her bed. I have just recently discovered that later in her life, after her parents had passed away, she moved to a facility for physically challenged residents, and there she was eventually able to use a motorized wheelchair. From this new perspective, she was even able to take photographs from her wheelchair with a specially designed camera shutter, and some of these photographs, along with new poems, were eventually published in book form (Yamanoi 2001). What we will be concerned with in the first part of this paper is how her initial space confinement and limited experiences were reflected iconically in her poetry and spatially on the printed page. The second part of the paper is then concerned with how more real-world spatial freedom of movement in her later years is also reflected iconically in free verse and more spatial freedom on the printed page.

As stated above, Ms. Yamanoi's early poetry along (with her physical movement) was quite limited, consisting mainly of short haiku and tanka poetry. Tanka poetry is somewhat similar to the more well-known haiku poetry in that it is restricted to certain combinations of five and seven syllable (or *morae*) segments. While haiku is 5-7-5, tanka poetry is 5-7-5-7-7. Tanka poems, however, do not have the additional rules of haiku poetry, such as the inclusion of certain seasonal words, and so this short 5-7-5-7-7 poetry is both slightly longer while also allowing for a bit more freedom of content than haiku. At the same time, because it is still quite short, it retains one of the advantages for linguistic analysis that Tabakowska (2020: 156) mentions in her analysis of haiku poetry, that it "is short enough to be considered in its entirety." One example of an English translation of an early tanka poem is the dragonfly poem below. It should be noted that the 5-7-5-7-7 syllable count was not maintained in the English translations (for reasons discussed later), and the original word order was not always followed, but the poems are divided into five lines in an attempt to retain the unity of the original phrase divisions.

In my sickbed
Without knowing
I crushed a dragonfly
Under my hand
Alone, I apologize

In the first section of this paper, the egocentric focus and iconic use of space in this English translation will be discussed and compared to the original Japanese version. An example of the evolution of Ms. Yamanoi's later poetry, written when she was able to move around outside in a wheelchair, appears below in the short cherry blossom poem.

Cherry Blossoms
(translation by author)
In the far away haze
Mirrored in the water of the rice paddies
A row of cherry blossom trees is reflected
Swaying softly in the breeze
That
Is one brief moment
On my leisurely stroll
In my wheelchair
On a warm spring day

Although this poem is short, it is still much longer than the tanka in the older collection. It is also in free verse, which is claimed in this paper to be an iconic/spatial reflection of a new allocentric perspective and the new-found freedom of movement that Ms. Yamanoi clearly enjoys in her wheelchair. This English translation and original Japanese version will also be compared and contrasted. And finally, the iconicity in the Japanese and English versions of her early poems and in the Japanese and English versions of her later poems will also be compared and contrasted.

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WHAT'S IN THE NAME: An Analysis of Iconicity in Japanese *Sake*.

Based on a corpus of approximately 1,200 brand names of Japanese *sake* (Tomoda 2016a, b), this paper claims that *sake* names offer an interesting case against “the arbitrary nature of the linguistic sign.” Following Peircean semiotics (Peirce 1962 [1955, 1902]) and the cognitive theory of metaphor, it explores the interplay of metaphor and iconicity (Hiraga 2005) by comparing the tastes of *sake* with the semantic and phonological associations of their names and visual representations of their bottle design.

Sake is a Japanese beverage made by rice. Alcohol content is about 15%, slightly higher than ordinary wines. The *Sake* Meter Value (SMV) is used as a measurement for the dry-sweet scale. The dryness of a *sake* depends primarily on the amount of sugar it contains; a numerical value for this is often printed on the back of the bottle.

Semantically, names of *sake* have many sources. They are taken from places, from people, from a great variety of things, and from nature itself. Semantic-feature analysis of these names demonstrates that dryness of taste tends to correlate with names that are metaphorically associated with masculinity, such as largeness, strength, power, and hardness, whereas sweetness of taste is associated with femininity, such as smallness, weakness, gentleness, and softness. Phonologically, the data exhibit a similar correlation between tastes and sound-symbolic associations of the names with phonetic qualities such as “obstruency” and “sonority.” Finally, semiotic implications of the interplay are elaborated in the analysis of tastes and various types of scripts such as Chinese characters and Japanese syllabary in different styles on the bottle labels (cf. Shibata 2017) as well as the colour of bottles and labels.

In conclusion, it becomes clear that there is a partially iconic correspondence between tastes and names of *sake* brands, each of which has its own semantic, phonological, and semiotic associations. The correlation between taste and gender associations in brand names is the strongest in semantics ($p < 0.5$) among other parameters such as phonology and semiotic bottle designs.

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Il blend tra arbitrarietà e motivazione: verso la grammatica?

Per molti studiosi il segno linguistico oscilla tra iconismo e arbitrarietà (Engler 1995). Volendoci occupare di iconismo in morfologia, in particolare del blending, non si può prescindere dalla nozione di *diagramma* di Peirce, segno iconico complesso che rappresenta “le relazioni [...] delle parti di una cosa per mezzo di relazioni analoghe fra le [sue] proprie parti” (1980: 156). Il blend, infatti, essendo costituito dalla fusione di parti di parole diverse in una sola (Marchand 1969), ripropone a livello morfologico la condizione di ibridazione che il referente mostra nella realtà (Thornton 1993). In questi casi, possiamo applicare due dei principi che Simone (1995) riconosce come base dell’interfaccia linguaggio-realtà: i blend sono articolati come i loro referenti (*Identity of structure*) e la loro osservazione è sufficiente per la comprensione dei tratti salienti dei loro referenti, senza che il parlante debba avere accesso all’oggetto stesso (*Substitutability of facts through sentences*), andando ben oltre la “motivazione morfologica” (Gusmani 1985). Inoltre, in base al *principio di quantità* (Givón 1985), le informazioni più predicibili sono normalmente associate a un minore segmento verbale, condizione che ritroviamo nei blend rispetto alle due *source words*. Ciò permetterebbe, inoltre, di conservare la “proporzione spaziale” (Givón 1985) tra i segni, dal momento che elementi più grandi occupano più spazio nella mappa mentale rispetto a quelli più piccoli. I composti, costituiti da due referenti, sembrano occupare il doppio dello spazio nella “iconic topographic map”, mentre i referenti dei blend, essendo fusi insieme, necessitano solo dello spazio che sarebbe riservato a un singolo *item* lessicale. Va, infine, considerato che nel *dine* dell’iconismo lessicale (Waugh 1994) alcuni splinter sembrano sottostare a un progressivo processo di grammaticalizzazione che li rende morfemi produttivi (es. *aperi-*, *pala-*), creando serie di blend a cui apportano sempre lo stesso significato: in quanto quasi-prefissi, questi splinter, nel quadro della morfologia naturale (Dressler *et al.* 1987), si posizionerebbero sui primi due gradini delle due scale di naturalezza (*iconic affixation WRF, no modification*) e sarebbero dunque massimamente diagrammatici, finanche più dei blend, che comportano un certo grado di fusione. Sul piano dell’interfaccia tra morfologia e semantica, tuttavia, la stessa fusione è direttamente iconica, e uno *zebrallo* condensa i tratti della *zebra* e del *cavallo* più di un *palasport*.

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Processing Iconic Action Strategy in Native Signers: Insights from Neurodynamics.

Interestingly, both the sign languages (SL) and the gestures produced by hearing people exploit the body to represent a referent through different iconic strategies. Here, we report a study focusing on conventional signs originating from the *acting strategy*, where a body represents human bodily actions, such as playing the guitar. Research has shown that they constitute a large portion of the signed lexicon and they are easier to learn by deaf children and hearing adults. Given its prevalence, the present study focuses on how the action strategy in conventional signs is processed in the brains of deaf and hearing native signers, thus promoting the integration of semiotics and neuroscience. Specifically, we investigate the oscillatory dynamics that support the visual processing of acting iconic strategy. Electroencephalography was measured while 35 native Finnish Sign Language (FinSL) signers (21 deaf and 14 hearing) watched 27 silent videos of signs with acting iconicity. Each video was repeated 8 times (216 in total) in random order. Analysis of brain responses to video viewing in the frequency domain (currently underway) is expected to reveal the specific brain oscillations (within theta, alpha, beta, and gamma rhythms) involved in native signers' processing of the acting iconic strategy in FinSL. The more specific neurocognitive processing that the brain relies on to process this iconic strategy would be revealed by the specific brain rhythms (Buzsaki, 2006) identified. The results may show that signers use theta (6 - 10 Hz), alpha (8 - 13 Hz), beta (13 - 30 Hz), or gamma (30 - 50 Hz) oscillations to process the signs shown. In this case, it will be interpreted that their brains rely on spatial information, attention/inhibition, sensorimotor mechanisms, or conscious perception/attention, respectively, to process the acting iconicity strategy in FinSL. In addition to understanding how the iconicity strategy is processed by native signers, this study brings to light a multidisciplinary methodological approach for future research on iconicity in SLs.

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Symbols in transformation in times of crisis: the case of the Israeli flag.

Since January 2023, the newly appointed government in Israel has been pushing for a wide-ranging judicial overhaul. Its implementation threatens, among other things, to limit the power of the Supreme Court as well as that of the government's legal councilors by granting the ruling coalition a majority on the committee that appoints judges. In response, large-scale anti-reform protests, mostly identified with the center-left, pro-democracy and liberals, have been taking place across [Israel](#).

The Israeli flag soon became one of the most prominent emblems of the protestors. By reclaiming the flag, the pro-democracy camp sent a message to right-wingers and West Bank settlers that they too were “true patriots”. For the first time in many years, citizens who identified themselves as members of the “liberal-democratic camp” felt proud to wave the Israeli flag, until then a symbol mainly associated with right-wingers and settlers who used the flag to defy the left-wingers’ patriotism and their commitment to the Jewish nature of the state of Israel. A likely explanation for the appropriation of the flag by the pro-democracy camp is that the reform overhaul is interpreted as an attack on Israeliness and the values set in its declaration of independence¹.

Alongside its original signification, and as a reaction to the developments in the political arena, the Israeli flag began to undergo modifications, thus superposing messages on its original symbolic value. As the demonstrations gained recognition and were joined by more communities, the flag underwent additional transformations, conveying not only a response to the evolving situation but also reflecting the diverse nature of Israeli society.

In this article, we seek to trace the narratives and the symbolic messages carried by these mutations, from the perspective of Peirce's triad (1931-1958). Our research also borrows from O'Halloran's systemic functional approach to multimodal discourse analysis (2008), according to which meaning arises not only from different semiotic resources but also from inter-semiotic mechanisms allowing for the expansion of meaning. The flag's mutations will finally be considered within the framework of the semiotic landscape theory (Jaworski & Thurlow, 2010), dealing with the dichotomous nature of landscapes as both physical environments and sites for sociopolitical activity, enabling social actors to position themselves and others in a given context.

Two major transformations will serve as the departure point for our discussion: the deconstruction of the original symbol i.e., the separation of the two triangles that form the Star of David, and the multi-symbolic flag i.e., one that merges the Israeli flag and that of other advocacy groups. Both versions challenge Billig's thesis (1995) on banal nationalism attributed to state symbols, by recontextualizing the flag. Reflecting various ideologies, these transformations and others require a learned process of reading to be deciphered within their context.

¹ See Kolstø (2006) on national symbols as signs of unity and division, and Reichl (2004) on flags as a symbol of national identity.

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On the iconic nature of evaluative morphology .

The paper examines various types of iconicity in evaluative morphology (EM. *Metaphorical iconicity* is discussed within Körtvélyessy's (2015) unified cognitive model of evaluative semantics. Evaluatives are treated as two poles of a cline, related by a quantitatively defined reference point, a prototypical exemplar. Each of the cognitive categories, SUBSTANCE, ACTION, QUALITY, and CIRCUMSTANCE, subsumes various diminutive and augmentative subcategories and their qualitative reevaluation by semantic shift based on *metaphorical iconicity*. Metaphor shifts the original 'big-small' quantification to qualification, eg., to the 'good-bad' opposition. A special case of metaphorical iconicity in EM is represented by *relative compounds*, such as *snow white*. They "indicate a high degree of a property that is expressed by their right-hand member, the head of the compound, usually by making use of some kind of conventionalized comparison" (Hoeksema 2012: 97).

Evaluatives resulting from word-formation processes are diagrammatically iconic. Dingemanse (2011) distinguishes between two types of *diagrammatic iconicity*: Gestalt iconicity and relative iconicity. Gestalt iconicity involves a resemblance between word structure and the perceived event structure. Relative iconicity "concerns a relation between multiple lexical signs bearing a resemblance to the relation between multiple meanings" (Dingemanse 2011: 49).

Size iconicity manifests itself in three different ways: *Indirect imagic iconicity* does not belong to EM because it concerns underived words, such as Italian *piccino* 'small', or Finnish *pikku* 'little'.

Indirect imagic iconicity combined with diagrammatic iconicity: a long list of literature emphasizes the iconic effect of, e.g., front high vowels in diminutive suffixes and back vowels in augmentative suffixes. Interestingly, it is a combination of a non-arbitrary type of iconicity (based on the form-meaning association) and an arbitrary type of iconicity (based on the process of affixation).

Relative iconicity: The above-mentioned relative iconicity is based on the contrast between stem phonemes in semantically related words, e.g., Siwu *pimbili* – *pumbuluu* – *pomboloo* 'protruding (of the belly)' where vowel /i/ refers to the smallest belly and /o/ to the largest one (Dingemanse 2011: 49).

The discussion of the individual types of iconicity in EM is supported with ample examples from various languages of the world.

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On the influence of creativity on onomatopoeia formation.

The paper presents results of an experiment examining the hypothesized influence of creative potential on the formation of onomatopoeias, i.e., words imitating sounds of extra-linguistic reality. Assaneo, Nichols, and Trevisan (2011: 1) define vocal imitation as “the transformation of a sound into the ‘best possible’ speech element...within the anatomical constraints of the vocal system.” Certainly, onomatopoeia-formation is affected by several factors, such as hearing sensitivity of language users, imitating skills, creativity, etc. The rationale for our experiment lies in the observation that (i) “[e]very human language is capable of denoting sounds ... , and onomatopoeia is therefore a universal possibility in all languages” (Bredin 1996: 568) and (ii) “linguistic creativity is not simply a property of exceptional people, but an exceptional property of *all people*” (Carter 2015: 13).

The experiment was based on (i) testing a group of 50 participants, university undergraduates, by the Torrance Test of Creative Thinking (TTCT); (ii) imitation of selected sound events; (iii) interrelating the results of the TTCT and the onomatopoeia-formation experiment.

The TTCT assesses divergent thinking abilities by four basic scores, Originality, Fluency, Flexibility and Elaboration, and two additional ones, Creative Strength and Composite Score.

The selected sound events include rain, electronic device, breaking glass, explosion, phone vibration, alarm, bird chirping, crow, monkey, elephant.

The participants were asked to represent the proposed onomatopoeias by letters of the Slovak alphabet while observing the sound-letter correspondence. The experiment was implemented by using computers and headphones. The length of each recording depended on the nature of the sound event. There were no restrictions to the number of sound replays.

Our notation for each onomatopoeia consists of three parts, the onset, nucleus, and coda. The data are analyzed at the level (i) of the specific onset and coda sounds; (ii) sound type, e.g., voiced fricative, voiceless plosive, back vowel, etc.; (iii) vowel-consonant opposition; (iv) complete onset-nucleus-coda pattern.

The paper will present the correlations found between the individual TTCT scores and the onomatopoeia-formation based on the data analysis that is currently under way.

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Iconicity of quantity in comics: More lines means more speed.

In this talk, we study the iconicity of quantity (“more of form is more of content”, Lakoff & Johnson 2008) in the morphological marking of motion in the visual languages of comics (Cohn, 2013). We focus on motion lines trailing behind figures or objects (movers) and suppletion lines replacing parts of the mover to indicate motion (see Figure 1). Experimental research on motion lines has argued that the presence (Carello et al., 1986) and greater quantity of motion lines in visual representation is perceived as indicating higher speed (Gillan & Sapp, 2005; Hayashi et al., 2012). However, previous research has not considered suppletion lines and it has not examined the crosscultural relevance of these findings. Thus, we conducted an experiment that tests the perception of speed of both motion and suppletion lines, and analyzed a cross-linguistic corpus of 327 comics.

In our subjective speed rating experiment, we compared the presence of suppletion, regular motion lines, and several motion lines against the baseline of zero lines (object-only), as shown in Figure 1. Our results indicate that suppletion lines led to the highest rating of speed, and the presence of motion lines led to higher speed ratings than object-only condition. Several motion lines were also rated as conveying more speed than regular motion lines. These results indicate that the quantity of lines in form facilitated the conveyed meaning of higher speed.

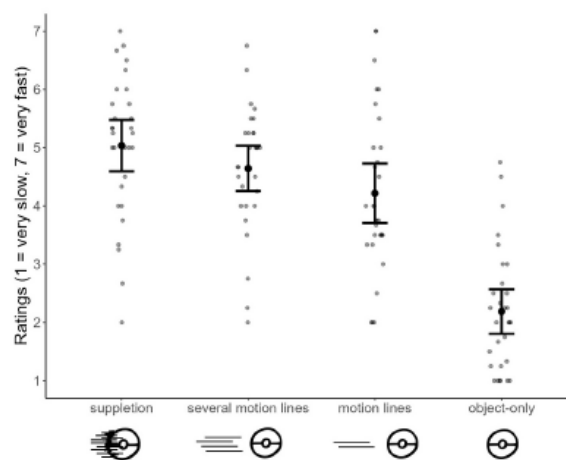


Figure 1: Subjective speed ratings from a scale of 1 (very slow) to 7 (very fast) to different motion cues.

For our corpus study, walking and running figures were annotated in the MAST software (Cardoso & Cohn, 2022), including whether they have motion lines, their quantity, or suppletion lines. We analyzed only the comics that have any lines on either walkers or runners, which amounted to 55 comics for motion lines and 22 for suppletion. This final sample includes comics in 18 languages and from 34 countries around the world. We found that runners have more motion lines and more suppletion on average than walkers, see Figure 2. This difference is highly significant and confirms our hypothesis that

more formal marking of motion corresponds to more perceived motion, that is the higher speed of the mover.

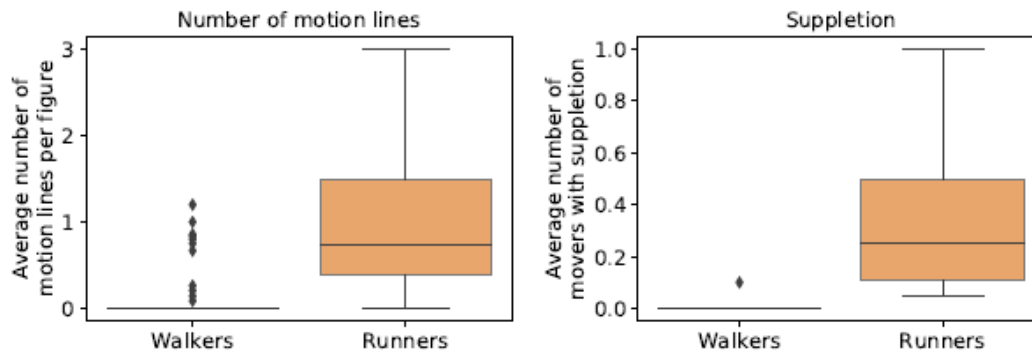


Figure 2: Average number of motion lines (left) and suppletion (right) per walker and runner per comic (p-values < 0.01)

The results of our experiment and our corpus study support the idea that the greater quantity of motion lines as formal marking in comics leads to the meaning of higher speed. The corpus findings additionally suggest that the iconicity of quantity in the representation of motion is a cross-linguistic property of visual languages of comics.

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L'iconicità in Morfologia Naturale: Il caso delle parole macedonia in italiano

Negli studi dedicati al lessico l'iconicità viene rappresentata come un *continuum* distribuito tra due poli. Da un lato, si trovano lessemi maggiormente iconici come le parole onomatopiche (e.g., *bisbigliare*, *pappa*, *strillare*); dall'altro, lessemi polisemici e/o lessicalizzati che possiedono più di un significato, o da cui non è possibile dedurre il significato dalla somma delle parti (e.g., *taglio*, *tiramisù*) (Waugh, 1994). Un lessema iconico può rappresentare un'immagine o una metafora, per esempio, attraverso l'imitazione di un suono, o la reduplicazione totale o parziale di una sequenza fonetica, e.g., *cinguettare*, *zig-zag*, oppure, più spesso, un *diagramma*, nel caso di una derivazione altamente trasparente in cui si ha una successione di forme e significati in relazione tra loro, e.g., *conquista-tore* (Peirce, 1955 [1902]: 105-107; Dressler, 2005: 269). In questo lavoro, ci si soffermerà in modo più specifico sull'iconicità nella formazione delle parole, così come viene inquadrata entro la cornice teorica della Morfologia Naturale, ovvero, all'interno di un più complesso sistema di "preferenze universali" o "principi di naturalezza universale" (Dressler *et al.*, 1987; Dressler, 2005; Thornton, 2005). Lo studio si suddividerà in due parti principali. In una prima parte introduttiva, vengono presentate le caratteristiche dell'iconicità nei processi di formazione di parola in italiano, in particolare: l'iconicità lessicale, l'iconicità metaforica e, soprattutto, l'iconicità diagrammatica. Nella parte centrale, ci si concentra sul processo di fusione che porta alla creazione delle parole macedonia (Thornton, 1993; Bertinetto, 2001; Micheli, 2022). Nate da un processo di composizione e riduzione, le parole macedonia vengono spesso definite formazioni iconiche, in quanto la fusione dei due significanti di partenza tende a rappresentare un'unione, un'ibridazione dei due significati, e.g., *macchegnocco* 'gnocchi di patate a forma di maccheroni' < *maccherone* x *gnocco* (Thornton, 1993: 148-150; Ungerer, 1999: 314). In altri casi, un segmento della parola macedonia (e.g., *-iade* da *universiade*) viene reimpiegato come testa semantica e morfologica di nuovi lessemi diagrammatici, e.g., *ricicliade*, *seminariade*, *elementariade*, *oratoriade*. In questo lavoro, si propone dunque di esaminare più a fondo la questione dell'iconicità nelle parole macedonia mediante una lista di esempi estratta semi-manualmente dal corpus Italian Timestamped JSI 2014-2022 (Bušta *et al.*, 2017).

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Iconicity and grammaticalization: the case of “*andare/venire + a + infinitive*”.

The relation between grammaticalization and iconicity has been extensively studied as it concerns the problem of reconciling linguistic change and naturalness (in the sense of Natural Morphology, see Dressler *et al.* 1987). Heine *et al.* (1991) reach the conclusion that grammaticalization processes are a violation against iconicity, as polysemy is needed at the starting point of the grammaticalization path, thus breaking the “one function-one meaning” rule. A commonly held perspective is that only at the conclusion of the grammaticalization process does iconicity become restored, leading to a “reiconicization” between the new meaning and the new form (Heine *et al.* 1991, Giacalone Ramat 1995).

Kuteva (1994), on the other hand, argues that while some types of iconicity (namely, diagrammatic and categorial iconicity) may be violated by the process of grammaticalization, auxiliation adheres to metaphoric-metonymic iconicity. The auxiliary construction, observed at the onset of a grammaticalization path, is iconic in the sense that the cognitive/semantic shift that occurs is transparent. Subsequently, grammaticalization is described as a metaphoric and metonymic process, thereby maintaining iconicity.

Fischer (2020) proposes a different approach and argues that iconicity plays a fundamental role in grammaticalization: for example, the iconic principle of quantity is manifested in the loss of phonetic material, as a reduction in meaning results in a reduction in form. Isomorphism can help explain why the original meaning persists in the form that emerges from a grammaticalization process. The coexistence of new and old forms also poses no issue, as isomorphism guides both forms to diverge in meaning and form.

In view of this discussion, in this talk I investigate how the emerging of the aspectual values (culminative (1) and inchoative (2)) conveyed by the periphrastic construction “*andare/venire + a + infinitive*” in Italian can shed light on the relation between grammaticalization and iconicity.

(1)	la	tutela	dei	diritti	viene	a	mancare
	the	protection	of.ART	rights	come-3SG	to	lack-INF
	‘The protection of rights ends up failing’						
(2)	ora	vado	a	illustrare	il	mio	progetto
	Now	go-1SG	to	illustrate-INF	ART	my	project
	‘Now I am going to illustrate my project’						

There is still debate on how these meanings evolved (see Li Destri 2023 for discussion). Since unlike in other Romance languages this periphrastic construction is not completely grammaticalized, I assume that “*andare/venire + a*”, as an auxiliary, is transparent in the cognitive/semantic shift that happened at the beginning of the grammaticalization path. To adhere to the principle of isomorphism, I argue that *andare* and *venire* originally conveyed only one meaning: the *prospersion* value, which describes an event or

process that occurs subsequent to a given reference time (Paoli and Wolfe 2022).

Then, this meaning manifested differently in various contexts, giving rise to culminative (which emphasize the end of the process) and inchoative (which focus on the start of the process) interpretations.

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Harrisian operators and iconicity in the suprasegmental features of spoken Italian.

For Z. Harris, grammatical theory consists of a system of operations on words, the results of which are sentences (or "discourses"), i.e., sequences of words that belong to a language, as opposed to all those that do not. For the American scholar, grammatical theory performs two fundamental operations. The first is the construction of a series of concatenated sentences that give rise to an informatively complete language, neither ambiguous nor paraphrastic. The second, on the other hand, consists of another set, represented by the sentences which, undergoing a certain number of variations in their form, are paraphrastic reductions of the sentences contained in the first set. This second type of sentences is the closest to the actual productions of the speakers. Therefore, this type of grammar has a constant function ('operator') and a variable function ('argument').

Continuing with the Harrisian theoretical and methodological strategy, it is possible to analyse in a similar way certain intonations peculiar to the speech of a language. In doing so, one can follow the Harrisian analysis of punctuation peculiar to writing. Harris argues, for example, that the colon (:) is equivalent to the connectives *that* and *the fact that* in sentences such as *Eva says: Max has left* = *Eva says that Max has left*, or *Eva thinks: Max has left* = *Eva thinks that Max has left*.

The analysis of punctuation in terms of operators and the analysis of linguistic acts lead to the hypothesis that, even in speech, it is possible to trace operators of an 'iconic pragmatic' type. That is to say, if we continue to use the Harrisian theoretical and methodological strategy, it is possible to analyse in a similar way certain traits peculiar to the speech of a language.

The pitch in the sentence *siediti!* (“*ti ordino di sederti*”) [sit down! (“I order you to sit down”)] would be interpretable as a perlocutionary operator, as would a higher volume in the phrase *siediti!!!* (“*ti ordino con maggior forza di sederti*”) [sit down!!! (“I emphatically order you to sit down”)]; similarly, the pitch in the sentence *sei proprio intelligente* (“*ti dico ironicamente che sei un cretino*”) [You are really smart (“I am ironically telling you that you are an idiot”)] would constitute a special illocutionary type.

In terms of metadiscourse operators, one would have such a representation:

- I say that the fact that I am telling you in an imperative tone to sit down is contemporaneous with the fact that I am telling you in an imperative tone to sit down;
- I say that the fact that I tell you to sit down at a higher volume is contemporaneous with the fact that I tell you to sit down at a higher volume;
- I say that the fact that I tell you ironically that you are really smart is contemporaneous with the fact that I tell you ironically that you are really smart.

In any case, the analysis of suprasegmental features is interesting for anyone who has studied the speech of a language, and this paper proposes a line of development for Italian.

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Quando la lingua corsa rimbomba: analogia tra significante, significato e referente?

Considerando i toponimi come elementi che spesso hanno origine da un nome comune, questo studio si propone di offrire un'analisi delle implicazioni linguistiche e culturali di queste denominazioni geografiche. Inoltre, si mira a contribuire alla comprensione più ampia della relazione tra lingua e ambiente, esplorando come i suoni naturali abbiano a volte influenzato la formazione di toponimi distintivi o plasmato il vocabolario locale.

La ricerca si basa su un approccio che coinvolge elementi di dialettologia, di sociolinguistica e di etnografia intorno al programma *Nouvel Atlas Linguistique et Ethnographique du Corse* associato alla *Banque de Données Langue Corse*. Nella toponimia dialettale della Corsica, possiamo evidenziare la persistente evocazione della presenza del vento e di elementi del rilievo che sembrano muoversi tra le cime delle montagne o nelle valli. Analogamente, i toponimi riflettono il paesaggio sonoro, tra il fruscio delle fronde e le acque che serpeggiano, creando per il locutore armonia tra significante e significato. D'altra parte, gli appellativi ci immergono in un mondo di silenzio. Aldilà di raccontare uno spazio geografico, si può ritrovare il percorso motivazionale nel processo di creazione onomastico.

Attraverso l'esame dell'evoluzione linguistica nel corso del tempo, si intende illustrare la complessità della relazione tra l'uomo e il suo ambiente. L'approfondimento di questa connessione non solo arricchisce la comprensione delle dinamiche linguistiche locali, ma contribuisce anche a una maggiore consapevolezza dei processi di creazione popolari/tradizionali del lessico comune e dei nomi propri. Le connessioni sottili e trasparenti evidenziate in queste denominazioni, dal punto di vista fonetico e semantico, diventano uno strumento pedagogico per la diffusione della lingua nella società partecipando al progetto di rivitalizzazione della lingua corsa.

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Gestures reveal how visual experience shapes concepts in blind and sighted individuals.

To what extent experience influences conceptual representations is an ongoing debate. This pre-registered study tested whether visual experience affects how single concepts are mapped onto gestures rather than only words. Recent gesture theories claim gestures arise from sensorimotor simulations, reflecting gesturers' experience with objects. If visuospatial and motor cues drive gesture, then visual experience may cause differences in gesture strategies. Thirty congenitally blind and 30 sighted Turkish speakers produced silent gestures for concepts from three semantic categories that rely on motor (manipulable objects) or visual (non-manipulable objects and animals) experience to different extents. We had 60 concepts in total: 20 concepts per semantic category. We coded the strategies (acting, representing, drawing, and personification) for each gesture by following Ortega and Özyürek (2020). As an ancillary measure of conceptual knowledge, participants listed features for the same concepts. As expected, blind individuals were less likely than sighted individuals to produce a gesture for non-manipulable objects and animals, but not for manipulable objects, see Table 1 for the descriptive statistics. Compared to sighted, their gestures relied less on strategies depicting visuospatial features—i.e., tracing of an object (drawing) and embodying a non-human entity (personification), see Figure 1. In the language-based task, however, the two groups differed only in the number of perceptual features listed for animals, but not the other categories. Our results suggest gesture might be driven directly by mappings of visuospatial and motoric representations onto body that are not fully accessible through listing features of concepts. Thus, gesture can provide an additional window into conceptual representations, which is not always evident in words.

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Iconicità nel testo di Quinto Ennio.

Con il proposito di mostrare gli elementi di motivazione del segno che lo caratterizzano, si propone l’analisi di un testo latino di Quinto Ennio con particolare attenzione al riflesso della sintassi nella morfologia e della morfologia nella sintassi nonché il raccordo motivato tra significante e significato. A guidare l’analisi saranno le nozioni di “espressione” ed “espressività” così come le si deve intendere alla luce della definizione che ne ha dato Gustave Guillaume (Guillaume 1973), per il quale l’espressività appare come solo uno dei poli di una bipolarità espressione/espressività presente in tutti i discorsi, dove per “espressione” si intende l’asse delle cose espressamente dette, e per “espressività” si intende l’asse dei sentimenti non formulati. Per Guillaume l’espressività va dunque costantemente considerata nella sua interazione con gli elementi non espressivi presenti nella lingua e nei discorsi (Monneret 2007).

Si propone pertanto di rivedere la tradizione iper-semplificante che legge in termini di modeste allitterazioni e addirittura di scioglilingua mirabili testi enniani quali *O Tite tute Tati tibi tanta tyranne tulisti, at tuba terribili sonitu taratantara dixit* e *Africa terribili tremit horrida terra tumultu*.

Contro simili posizioni, si intende sostenere che la ripetizione testuale è intenzionalmente organizzata nel testo di Ennio. Non a caso questi coniuga il significante greve del testo *Africa terribili tremit horrida terra tumultu* con il significato greve del testo stesso, istituendo un equilibrio fra espressione ed espressività davvero esemplare: cosa che, appunto, si tenterà di dimostrare e che costituisce il nucleo della proposta.

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L'iconicità nel linguaggio orale: sincronizzazione gesto-parola e rapporto oggetto-segno in un discorso italiano.

Nell'ambito dell'interlocuzione o comunicazione interpersonale orale, gli scambi d'informazione avvengono in diversi modi: verbale, non verbale e paraverbale, tra cui la gesticolazione. Secondo Dubois (1994: 22, 224), il gesto (atteggiamento o movimento del corpo o del viso) è visto non solo come un atto, ma anche come portatore di significato. Distinguiamo le manifestazioni posturali-memo-gestuali inconsce (gesto semiotico) che acquistano significato solo in una situazione di interazione comunicativa tra almeno due individui, dalla gesticolazione cosciente (gesto pratico o professionale, linguaggio dei segni utilizzato dai sordomuti).

L'iconicità si riferisce alla relazione di analogia tra la forma del segno, cioè il significante, e l'oggetto, il concetto (o il significato) a cui il segno si riferisce nel mondo. L'idea della natura iconica del linguaggio orale è stata tuttavia giudicata favorevole da alcuni studi sul gesto che si concentrano sulla sincronizzazione dei gesti manuali nel discorso (Kendon, 1980, 2004; Cosnier 1982; McNeill, 1992).

Esaminiamo il rapporto tra il discorso orale (che si stabilisce attraverso l'uso di fonemi combinati in morfemi, parole, sintagmi, frasi) e la gesticolazione semiotica. Una domanda principale rimane al centro del dibattito: come definire e classificare i gesti che accompagnano il discorso orale e le loro modalità d'intervento così come le loro distribuzioni?

Presentiamo i risultati di due esperimenti condotti nell'ambito della nostra tesi di dottorato che studia la sincronizzazione tra gesti e parole in un corpus di registrazioni di parlanti nativi italiani. Definiamo i gesti legati all'uso nel discorso di dimostrativi (*QUEST*-, *QUEL*-), avverbi di luogo (*qui*, *qua*, *lì*, *là*) e altre categorie di parole come verbi e aggettivi. Presentiamo anche lo studio di un caso particolare, quello della gesticolazione associata all'uso della congiunzione coordinativa “e” nel discorso. Mostriamo che i gesti sono collegati e definiti (in una classificatoria che presenteremo) dal nucleo della frase.

Proponiamo di evidenziare il ruolo dell'iconicità definendo il grado di somiglianza tra l'oggetto (il gesto effettuato) e la parola pronunciata (il suo referente), il legame tra articolazione e gesticolazione cioè tra gesti articolatori e gesti co-verbali, e le modalità del passaggio da un livello di iconicità all'altro per trasmettere il messaggio nella forma visiva più pertinente. Il che ci permette di rispondere, almeno in parte, alle domande seguenti: Come e quando le persone fanno gesti? Il significato di una frase o di una parola può influenzare il gesto da compiere? Esiste una reale sincronizzazione tra discorso e gesto? Il discorso può influenzare la scelta del lato sinistro o destro con cui il gesto è realizzato?

In the context of interlocution or oral interpersonal communication, information exchanges occur in different ways: verbal, non-verbal and paraverbal, including gesticulation. According to Dubois (1994: 22, 224), the gesture (attitude or movement of the body or face) is seen not only as an act, but also as a bearer of meaning. We distinguish unconscious postural-memo-gestural manifestations (semiotic gesture) which acquire meaning only in a situation of communicative interaction between at least two

individuals, from conscious gesticulation (practical or professional gesture, sign language used by deaf-mutes).

Iconicity refers to the relationship of analogy between the form of the sign, i.e. the signifier, and the object, the concept (or meaning) to which the sign refers in the world. The idea of the iconic nature of oral language has, however, been judged favorable by some studies on gesture that focus on the synchronization of manual gestures in speech (Kendon, 1980, 2004; Cosnier 1982; McNeill, 1992).

We examine the relationship between oral speech (which is established through the use of phonemes combined into morphemes, words, phrases, sentences) and semiotic gesticulation. One main question remains at the center of the debate: how to define and classify the gestures that accompany oral speech and their modes of intervention as well as their distributions?

We present the results of two experiments conducted as part of our doctoral thesis studying the synchronization between gestures and words in a corpus of recordings of native Italian speakers. We define gestures related to the use of demonstratives (*QUEST-*, *QUEL-*), adverbs of place (*qui*, *qua*, *lì*, *là*) and other categories of words such as verbs and adjectives in speech. We also present the study of a particular case, that of gesticulation associated with the use of the coordinating conjunction “and” in speech. We show that gestures are connected and defined (in a classificatory that we will present) by the nucleus of the sentence.

We propose to highlight the role of iconicity by defining the degree of similarity between the object (the gesture performed) and the spoken word (its referent), the link between articulation and gesticulation, i.e. between articulatory gestures and co-verbal gestures, and the way of moving from one level of iconicity to another to convey the message in the most relevant visual form. Which allows us to answer, at least in part, the following questions: How and when do people make gestures? Can the meaning of a phrase or a word influence the gesture to be performed? Is there a real synchronization between speech and gesture? Can speech influence the choice of left or right side with which the gesture is made?

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Iconising football icons: use of *emojis* as a powerful tool for ideological support in CMC.

In recent years, human communication has witnessed a dramatic growth as Computer-Mediated Communication (CMC) (re)shaped interpersonal forms of interaction by overcoming time- and space-related constraints (Herring and Androutsopoulos 2015). In particular, the popularisation of online platforms allowed users to interrelate in a multimodal perspective, making the most of the combination between words and pictures/videos (Kress and Van Leeuwen 2001; Jovanovic and van Leeuwen 2018). The success of Social Networking Sites (SNSs), then, lies in the development of virtual spaces which enhance the establishment of deep-rooted discursive practices and the development of diversified discourse communities. Among the most popular forms of interaction, graphic-based signs are a category with a wide range of meaning-making possibilities (Herring 2019). In particular, the use of *emojis*, or small pictures embedded in textual communications, have gained popularity as common digital gestures with emotional or pragmatic aims (Gawne and McCulloch 2019), up to becoming “the world's first truly universal form of communication” (Evans 2017: 20) in situations where rapidity of response is of utmost importance (Fitriani *et al.* 2007), but more generally in informal exchanges on SNSs. *Emojis*, then, as non-verbal cues (Karpinska *et al.* 2019) have become a revolutionary trait in digital communication to overcome language barriers (Danesi 2016; Giannoulis and Wilde 2019; Seargeant 2019; Kiaer 2023) but mostly as a possible iconic representation of ideas. This presentation aims at providing an insight into the power of *emojis* as a way to denote a well-defined stance into one of the most discussed topics on SNSs, which is sport. Sport, indeed, shows proper discourse-related features (Caldwell *et al.* 2017), blending specialised terminology with informal interactions in CMC-based interactions (Author 2019). In particular, a case study would provide quantitative and qualitative examples of the use of *emojis* as a form of support. The analysis of reactions to contents posted by some iconic contemporary figures belonging to the most popular sport, football, also known as the *Beautiful Game* (Pele and Fish, 1977), would prove that such non-verbal forms of interaction are used as a form of lingua franca with specific ideological aims, thus reaching and uniting a global (digital) fanbase.

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Classificatori e pluralità in thai: una possibile interpretazione iconica

In questa comunicazione si proporrà una interpretazione iconica della posizione dei classificatori in thai. Il thai non ha una marca esplicita di numero, ma la strategia principale di espressione esplicita della pluralità prevede l'uso di un quantificatore generico o di un numerale, con l'aggiunta obbligatoria di un classificatore (Bunjarat & Sabattini 2017). Sintatticamente, questo occupa sempre la posizione successiva al numerale o al quantificatore (es. 1-2).

- (1) *pháuchai sǎam k̄bon*
 uomo tre CLASS.
 “tre uomini”
- (2) *nákrian thúk k̄bon*
 studente INDEF. CLASS.
 “tutti gli studenti”

Tuttavia, diverso è il caso in cui vi sia un numerale ordinale (3) o un aggettivo, in cui tuttavia può anche essere omesso in contesti informali (ess. 4, Singhapreecha 2001: 260).

- (3) *cháang chéuak thǐibòk*
 elefante CLASS. sesto
 “Il sesto elefante”
- (4) (a) *nók tua lék*
 uccello CLASS. piccolo
 “un uccello piccolo”
- (b) *nók lék*
 uccello piccolo
 “gli uccelli piccoli”

Questa struttura si riscontra analogamente in presenza del numerale *nèung* “uno” (es. 5).

- (5) (a) *Nákrian nèung k̄bon*
 studente uno CLASS.
 ‘Uno studente (di numero)’
- (b) *Nákrian (k̄bon) nèung*
 studente (CLASS.) uno
 ‘Uno studente (generico)’

L'interpretazione di queste strutture ha chiamato solitamente in causa fattori di natura sintattica (Chaipheth 2021) oppure pragmatica. Tuttavia, ci sembra di potere avanzare una interpretazione in chiave iconica

legata alla linearità degli elementi della frase, sulla scia di Bolinger (1972: 31) e Fischer (2001). La diversa posizione del classificatore, dunque, potrebbe riprodurre una differenza rispetto all'estensione della referenza del nome, nonché alla struttura tematica dell'enunciato. Il classificatore in (4a) e in (5b) specifica la referenza del nome testa, di trasformando l'interpretazione dell'aggettivo seguente in una pseudo-relativa (e si veda su questo anche Prasithrasinth 2000), in una struttura tema-remata. Similmente, l'esempio in 4(b) viene infatti tradotto al plurale, perché l'assenza del classificatore veicola l'interpretazione del nesso Nome+Agg. come generica e collettivizzante (“tutti gli uccelli piccoli” o “gli uccelli piccoli in generale”).

Quanto avanzato come proposta in questa comunicazione si potrebbe inoltre inserire in un già fruttuoso dibattito sull'iconicità dei classificatori nelle lingue segnate (es. Davidson 2015), nonché sull'interfaccia morfo-sintattico-semantiche nell'interpretazione dei classificatori.

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Iconicità nei nomi propri: tra etimologia e classificazioni dall'antichità al Medioevo

La storia del pensiero linguistico occidentale è costellata fin dai suoi inizi da una riflessione sulla natura specifica dei nomi propri (Caprini 2001) che occupano un posto di rilievo e sovente separato (diversamente da quanto avviene nella grammatica tradizionale contemporanea) all'interno della categoria delle parti nominali (Baratin 1989, Grondeux 2004). Varrone (*De Lingua Latina* 8. 23. 45) distingue tra *nomina* e *vocabula*, rispettivamente nomi propri e nomi comuni, basandosi su un criterio di definitezza che interessa in modo particolare la relazione del nome con il suo *designatum*, in un rapporto non completamente arbitrario ma soggetto ad alcuni tratti di iconicità. Sul versante filosofico, tutta la tradizione etimologica dei nomi propri risalente al *Cratilo* di Platone (Bouvier 2020) – ma che trova corrispondenza anche in altre tradizioni (es. *Rut* 1.20, Belardi 2002) – si interessa alla dimensione iconica del nome proprio e a quella che è stata definita “iconicità rovesciata” (Fabrizio 2013), e che trova un parallelo medievale nel famoso detto latino *nomina sunt omina*. Nel Medioevo l'analisi della categoria del nome si intreccia con i concetti di sostanza e qualità ereditati da Aristotele ma variamente interpretati in seguito. La distinzione tra nome proprio e nome comune assume, per esempio, caratteri teologici nel pensiero di Smaragdo di Saint-Mihiel (VIII–IX sec.) in cui viene intesa come rappresentazione del Creatore e della creatura; tale distinzione ricorre, inoltre, nella cd. disputa sugli universali, in autori come Guglielmo di Champeaux e Pietro Abelardo (Conduché *et al.* 2019).

Il presente contributo intende mostrare le tappe essenziali di una riflessione linguistica e metalinguistica sul rapporto tra iconicità e nomi propri dall'antichità fino alle porte dell'Età moderna. A tal riguardo, sarà discussa la classificazione del nome proprio all'interno del sistema delle parti del discorso, dall'osservazione di una classe separata alla confluenza nell'unica categoria del nome/sostantivo. Dal punto di vista terminologico, infine, si presterà attenzione ad uno snodo particolarmente rilevante della tradizione metalinguistica, ovvero il passaggio, per nulla scontato e per certi versi illegittimo, dal greco *νόμιον ὄνομα* al latino *nomen proprium* (Pagliaro 1952, Gary-Prieur 1991).

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Iconicity in Images as a Tool in Language Acquisition: An Edusemiotics Point of View .

Language acquisition is one of the most interesting areas of research in humanities. It deals with scientific methods to be combined with humans' life in order to study the effects of environment and social interactions on language learning. Semiotics as the study of signs acts as the core in educational approaches, because learning is the modification of sign relations (Stable & Olteanu, 2023) and “one major criterion of meaningful education is that it leads students to keep seeing more in the knowledge imparted to them. The concept of the iconic sign provides the semiotic undergirding for this insight” (Legg, 2017 p: 8). In semiotic study, Charles S. Peirce's describes an icon as a way to define its object by resembling it. Arguably, in order to teach well we do need semiotics (Semetsky, 2015; 2016; 2020) and *Critical Thinking* also known as *Quality Talk* (Murphy et al., 2018; Wei et al., 2020) to be involved in education, because “to think in *Semiotic* means to agree that life is a process of semiotic engagement, especially in education” (Faridah & Rukminingsih, 2021 p: 87). If iconicity is used wisely in language evolution, it could improve face-to-face communication beyond our imagination and establish referentiality during language acquisition (Perniss & Vigliocco, 2014). In this paper, I aim to review studies in the past decade which focused on the role of iconicity in language learning and how they tried to employ new methods from image to text to observe positive results in foreign language acquisition. Furthermore, this article will try to introduce Edusemiotics approach and how it would open a new gate to the land of language acquisition. This theoretical view aims to dive deep in the topic of arbitrary iconicity that would effect on cultural view of foreign language learners' communication. To approach a common ground between learners' opinion and improving their view and ability to understand cultural differences in foreign languages they wish to learn we need to shed light in topics such as Perspective Taking, Tutorial Questions, Pictorial Turn, Edusemiotics, and observing language as a *Flexible* feature in humans' life rather than an unchangeable system-level (Murgiano et al., 2021).

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«Tan’era pien di sonno a quel punto...» Fisiologia del deliquio nell’iconografia dantesca

L’esigenza di tradurre in immagini la *Commedia* è avvertita già all’epoca della prima ricezione del poema e non si esaurisce in epoca moderna, tanto che numerosi sono ad oggi gli studi sulla tradizione iconografica dell’opera (cfr. almeno Battaglia Ricci 2018; Bolzoni 2021).

Nell’ambito della tradizione manoscritta miniata e della prima tradizione a stampa illustrata del poema, risultano di particolare interesse alcuni motivi iconografici adottati per rappresentare il poeta-*agens* nella selva, in corrispondenza dell’inizio dell’opera. Trattasi dei cosiddetti “Danti dormienti”, distinguibili in realtà almeno in tre categorie: il “Dante dormiente/*somniator*”, il “Dante profeta”, il “Dante poeta” (Battaglia Ricci 2018, 50-67; Pegoretti 2019). Queste raffigurazioni traducono in immagini l’atteggiamento di assenza fisica – e morale – di cui Dante è preda all’inizio del viaggio (*If.* I 11) e implicano, di volta in volta, l’affermazione di una fedeltà a questa o a quella linea interpretativa del significato del viaggio dantesco (visione in sogno, visione profetica o *fictio* poetica?). Altrettanto interessanti sono le raffigurazioni degli altri episodi di perdita di coscienza da parte di Dante lungo il suo tragitto oltremondano, ascrivibili alla categoria fisiologica del mancamento, dovuto a un’eccessiva emozione (*If.* III 136; V 142) o del sonno, seguito dal manifestarsi di una visione in sogno (*Pg.* IX 19-22; XIX 1-33; XXVII 94-108). Gli artisti raffigurano di volta in volta questi “Danti” dotandoli di una gestualità particolare e riconducibile a determinati codici dell’arte figurativa sacra (Garnier 1982; Ohly 1985; Huss-Tavoni 2019).

Il presente intervento propone una riflessione sulla fisiologia del deliquio di Dante nella tradizione iconografica della *Commedia*, circoscrivendo l’indagine alle finora meno studiate illustrazioni degli incunaboli illustrati del poema, tutti accompagnati dal *Comento sopra la Comedia* di Cristoforo Landino: l’ed. Firenze, Della Magna, 1481; l’ed. Brescia, Bonini, 1487; l’ed. Benali-Capcasa, Venezia, 1491; l’ed. Piasi, Venezia, 1491 (Landino, *Comento*; Petrella 2019).

Obiettivo dell’indagine sarà individuare le convergenze e gli scarti tra queste immagini e l’ipotesto dantesco, nonché l’eventuale presenza di ipotesti alternativi (e.g. il *Comento* di Landino), e sottolineare gli eventuali contatti iconico-testuali con altre opere illustrate coeve (principalmente con la Bibbia Malermi, Venezia, 1490). In questa prospettiva, non saranno tralasciati i rapporti con la precedente tradizione iconografica; sarà inoltre messo in luce, complessivamente, il possibile portato esegetico di queste immagini in accostamento a un testo come la *Commedia*.

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On the double iconicity of the linguistic sign: reconciling Saussure and Peirce.

In this paper I will sketch out a Peircean analysis of the Saussurean linguistic sign. For Saussure, linguistic signs have two sides: a signifier (Sfr) and a signified (Sfd); that is, a phonetic and a semantic side (Saussure 1959: 65-70; Joseph 2006). I will discuss their semiotic nature by using Peirce's semiotic theory; specifically, by taking advantage of his ten classes of signs (Liszka 1996: 43-52, Short 2007: 207-234, Bellucci 2018: 267-278).

The Sfr is defined by Saussure as a sound image (Saussure 1959: 66). In Peirce's semiotics, an image is one of the three classes of hypoicons (Nöth 2000: 195-196, Jappy 2014). My point is that Sfrs can be classified as iconic legisigns (Peirce 1903: 294). This means that a phoneme can be analyzed as an iconic legisign of the corresponding speech sound. In Peirce's semiotics, a sign is a relation among three elements: the representamen (R), the object (O) and the Interpreter (I) (Peirce 1903: 290). In this case, R is the phoneme (an iconic legisign), O is the corresponding speech sound and I is the interpretation of a speech sound as a replica or instantiation of R, the phoneme.

The same approach can be adopted in order to determine the semiotic nature of the Sfd. For Saussure the Sfd is a concept (Saussure 1959: 66), so it can be conceived as some sort of conceptual image, diagram or metaphor, using Peirce's three types of hypoicons. So it can be said that the Sfd is also an iconic legisign. Its O is the aspect of the reality corresponding to the Sfd as one of its possible linguistic conceptualizations and its I is a denoting interpretation of the relationship between the legisign and a real or imagined entity. That entity is therefore seen as a replica or instantiation of R, the conceptual legisign. In order to determine the semiotic relationship between the Sfr and the Sfd we can use Peirce's symbolic relation (Peirce 1903: 292) and propose that the Sfr and the Sfd are connected by a mutual symbolic relationship: the Sfr functions as a symbol of the Sfd in the understanding process and the Sfd symbolizes the Sfr in the speaking process. These symbolic relations are conventionalized by habit, and, following Peirce, can have indexical and iconic aspects (Peirce 1895: 20, 1904: 318). As they can be based on a certain resemblance, there is room for iconic relationships between the two sides of the linguistic sign as ideophones or onomatopoeias clearly show.

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Leitmotif and Iconicity in the „Wagnerian novel”. The subtext of „flower” in James Joyce’s Ulysses

Since its first publication more than a century ago, it has practically become a commonplace in literary studies to highlight the role of thematic repetitions in James Joyce’s *Ulysses* and to compare the novel’s structure to some kind of musical form defined by the recurrences of certain characteristic motifs. Ever since Ernst Robert Curtius’ first classical analysis of Joyce’s text (1929) emphasizing the quasi-musical determination of the novel’s narrative form, many scholars attempted to explain its characteristic repetitions based on some kind of musical model – by far most frequently with that of the so-called *leitmotif* technique attributed to the musical dramatic works of Richard Wagner. Some analysts even claimed that *Ulysses* belonged to a tradition of “Wagnerian novels” (see Litz 1961). However, due to the lack of theorizing the essential medial differences between musical theatre and narrative prose, the “literary leitmotif” has mostly remained a vague and underspecified concept in Joyce studies (even though in case of other authors supposedly influenced by Wagner – such as Thomas Mann – there has been some attempts to explain the parallelisms between the structure of storytelling in narrative literature and musical drama, e.g. see Kirschbaum 2010). My paper attempts to fill this hiatus by examining the problem of Joyce’s use of *leitmotivic* repetitions from the perspective of iconicity in two ways. On the one hand, iconicity certainly plays some role in the genesis of the topos of the “Wagnerian novel” (as a semiotic signifier) in the first place, since the basis of comparison between narrative prose and musical drama has always been a sense of similarity between the characteristic repetitions occurring in both, regardless of the otherwise obvious medial differences. On the other hand, the sense of similarity – or, more precisely, the reader’s/listener’s ability to experience it – is arguably also crucial in making the above-mentioned repetitions to be perceived *as motifs* within the respective musical and textual processes. Thereby, iconicity seems to be essential in creating both the structures of Wagner’s musical dramatic works and that of Joyce’s novel, as well as in establishing the signifying relation in which the latter is compared to the former. My analysis of the thematic core of *flower* omnipresent in Joyce’s text, and especially its final recontextualization in Molly’s monologue in the novel’s last chapter, and the similarities between this recontextualization and of that occurring in Brünnhilde’s final monologue in the last scene of Wagner’s *Götterdämmerung* aims to shed light on how iconicity is perceived in literature and in musical theatre, and how it may be used to achieve the “musicalization of fiction” (see Wolf 1999) and to create intermedial references.

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Iconicità dei verbi apprezzativi in spagnolo e italiano: un approccio inframorfemico.

Lo spagnolo e l'italiano hanno meccanismi produttivi per la creazione di verbi apprezzativi tramite suffissazione. I verbi di apprezzamento in italiano sono quasi quattro volte più numerosi di quelli in spagnolo. La minore produttività in spagnolo, rispetto all'italiano, è particolarmente evidente in alcuni campi semantici specifici, come le funzioni fisiologiche (*sudacchiare, tossicchiare...*), le azioni corporali (*bevazzare, ridacchiare, saltellare...*) o in quello delle capacità o attività personali (*studiacchiare, suonicchare, lavoricchare...*) (Carrera Díaz, 2017).

In relazione alla questione degli infissi che divide i linguisti, questo studio si propone di studiare la morfologia di un corpus di verbi apprezzativi in spagnolo (ad esempio, *canturrear* "canticchiare", *lloriquear* "piagnucolare", *comisquear* "commiserare", *bailotear* "ballare senza grazia né arte"...), in relazione alla questione del significato. In effetti, se confrontiamo questi verbi con un morfema derivazionale con quelli che hanno semplicemente un morfema flessionale in relazione alla base (*cantar* "cantare", *comer* "mangiare", *llorar* "piangere", *bailar* "ballare"...), scopriamo che queste forme verbali "allungate" costruiscono una rappresentazione atipica del processo e sono in opposizione alla rappresentazione prototipica del processo denotata dalle forme "brevi".

Ciò solleva la questione del grado di iconicità che può essere coinvolto nella strutturazione interna di questi verbi e quindi nella relazione significante/significato, dal momento che un'analisi morfologica (e infra-morfemica) sistematica dei deverbali valutativi del corpus che, per la maggior parte, esprimono un'azione in discontinuità e senza realizzazione plenaria. Questi verbi valutativi tendono a mostrare regolarità fonico-articolatorie che sembrano permetterci di attribuire loro una funzione oltre che un ruolo nella costruzione del significato. Questo studio propone quindi di collocare la riflessione sull'iconicità a livello (sub)morfologico, con l'obiettivo di esplorare questa particolare modalità di codifica per esprimere sfumature aspettuali, un approccio che forse può essere esteso anche ad altre classi grammaticali.

Iconicity of appreciative verbs in Spanish and Italian: an inframorphemic approach.

Spanish and Italian have productive mechanisms for the creation of appreciative verbs by suffixation, but appreciative verbs in Italian are almost four times more numerous than those in Spanish. The lower productivity in Spanish, as compared to Italian, is particularly evident in some specific semantic domains, such as physiological functions (*sudacchiare, tossicchiare...*), bodily actions (*bevazzare, ridacchiare, saltellare...*) or in that of personal skills or activities (*studiacchiare, suonicchare, lavoricchare...*) (Carrera Díaz, 2017).

In relation to the issue of inflectional morphemes that divides linguists, this study aims to investigate the morphology of a corpus of appreciative verbs in Spanish (e.g., *canturrear, lloriquear, comisquear, bailotear...*), in relation to the question of meaning. In fact, if we compare these verbs with a derivational morpheme with those that simply have an inflectional morpheme in relation to the base (*cantar, comer, llorar, bailar...*),

we find that these "elongated" verb forms construct an atypical representation of the process and are in opposition to the prototypical representation of the process denoted by the "short" forms. This raises the question of the degree of iconicity that may be involved in the internal structuring of these verbs and thus in the signifier/meaning relationship, since a systematic morphological (and infra-morphemic) analysis of the evaluative deverbals in the corpus that, for the most part, express action in discontinuity and without plenary realization. These evaluative verbs tend to exhibit phono-articulatory regularities that seem to allow us to attribute to them a function as well as a role in the construction of meaning. This study therefore proposes to situate reflection on iconicity at the (sub)morphological level, with the aim of exploring this particular mode of encoding to express aspectual nuances, an approach that perhaps can be extended to other grammatical classes as well.

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La semiotica e il dibattito sull'iconismo. Per una teoria del segno iconico.

Fin dalla fondazione della disciplina, i segni definiti 'iconici' hanno rappresentato una delle principali sfide teoriche per la semiotica che in più occasioni è stata attraversata da importanti discussioni proprio sullo statuto semiotico di questa tipologia segnica.

Con la categoria di 'segno iconico', semplificando, la semiotica si riferisce a quella tipologia di segni in cui il "significante" sembra avere una certa somiglianza con il "significato" a cui è correlato: soffermandoci sui segni iconici visivi (oggetto di questo intervento) si possono citare i disegni, i dipinti, le fotografie, le immagini digitali, ma anche le cosiddette immagini in movimento ecc. La complessità dell'argomento emerge però fin da questa iniziale e superficiale definizione, che apre immediatamente tutta una serie di questioni teoriche che una scienza dei segni non può non trattare: quale è il rapporto che si instaura tra significante e significato in questi segni? Sono segni "arbitrari" oppure "motivati"? Qual è il meccanismo e la natura della comunicazione iconica? Quello visivo può essere definito un linguaggio? E se sì, quali sono gli elementi che lo caratterizzano? Proprio a partire da queste questioni teoriche si è sviluppato un acceso dibattito, il cosiddetto '*dibattito sull'iconismo*', che ha avuto il suo momento esplosivo tra gli anni Sessanta e Settanta del Novecento, ma che è tornato in primo piano anche nei decenni successivi (Barthes, 1964) (Eco, 1968, 1973, 1975, 1984, 1997) (Gruppo μ , 1992) (Calabrese, 1985) (Greimas 1984). Il dibattito sull'iconismo ha costituito un'importante tappa nel percorso di crescita della disciplina dei segni: proprio sul tema dei segni iconici e sulla costruzione di un approccio semiotico capace di leggere i meccanismi di funzionamento delle immagini si è giocato il progetto di costruzione di una semiotica autonoma dalla linguistica. Dopo un momento di esplosione però, dalla metà degli anni Novanta la riflessione semiotica sullo statuto del segno iconico è stata messa in secondo piano, quasi abbandonata, in virtù dello sviluppo di importantissimi e decisivi strumenti teorici finalizzati all'analisi dei testi visivi e dei processi di significazione che li attraversano.

In questo intervento si ricostruiranno le principali proposte teoriche che hanno caratterizzato il dibattito sull'iconismo, focalizzandosi anche sull'evoluzione dei vari approcci. Una ricostruzione diacronica che ha lo scopo, per un verso, di fissare alcuni passaggi teorici cruciali e quindi proporre una sistematizzazione delle varie teorie semiotiche sull'immagine, per l'altro, far emergere la necessità di una nuova riflessione semiotica sullo statuto dei segni iconici soprattutto ora, in un momento storico in cui le immagini hanno subito un cambiamento per un verso qualitativo (da analogiche a digitali) e per l'altro quantitativo (diventando la componente maggioritaria dell'ecosistema semiotico contemporaneo).

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Louis Wolfson o dell’ossessione della trasparenza.

Il contributo ha lo scopo di illustrare il principio di iconismo della lingua attivo nella formazione delle parole. Relativamente al rapporto tra significato e significante del segno linguistico (Saussure, 1916) vi sarebbe sempre un grado di trasparenza (iconicità) e non totale opacità (arbitrarietà), anche quando la motivazione non è palesata. Ciò può essere dimostrato dall’ossessione della trasparenza tra il piano del significato e quello del significante che il protagonista malato del romanzo autobiografico di Louis Wolfson *Le Schizo et les langues* (1970, [2022]) manifesta in ordine all’iconicità fonologica e poi sintattica. Costretto dalla sua malattia a difendersi dalle parole inglesi della madre, lo *Schizo* non può fare a meno però dell’iconicità della lingua materna, secondo una necessità che sembra di ordine psicolinguistico. Egli infatti, dopo aver smembrato le parole della lingua materna, costruisce parole “simulacro” con pezzi di parole di lingue straniere, mantenendo inalterato il rapporto tra il suono originario dell’inglese (significante fonico) e il significato da esso veicolato. Opera così una (ri)costruzione fono-sintattica di parole e frasi parossistiche che vengono composte a partire dalla loro forma acustica. Le frasi “schizofreniche” sono fatte di parole composte a loro volta di morfemi di parole di diverse lingue come il francese, l’ebraico, il russo e il tedesco, scelti perché isofoni dei morfemi dell’inglese e con significati simili o analoghi, sebbene non coincidenti letteralmente. In quanto derivanti da un processo di costruzione delle parole artificioso e alienato, le frasi risultano prive di significato sul piano morfo-sintattico a meno di riferirsi a quelle inglesi da cui hanno origine. Il procedimento di Wolfson dimostra, inoltre, che il meccanismo iconico di realizzazione della lingua (per quanto “alterata”) agisce prima sul piano delle parole e poi delle frasi. In accordo con la linguistica teorica di Gustave Guillaume (1982), infatti, l’intercettazione frastica segue quella lessicale secondo una psicomecanica del linguaggio che dalle unità di potenza (parole) produce quindi le unità d’effetto (frasi).

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The effect of iconicity and embodiment on the spread of media frames.

Framing is conceptualised in social sciences as a communication strategy involving the selection of “some aspects of a perceived reality [to] make them more salient in a communicating text, in such a way as to promote a particular problem definition, causal interpretation, moral evaluation, and/or treatment recommendation for the item described” (Entman, 1993:52). In the past decades, it has increasingly been studied and analysed from both sociological and linguistic points of view reflecting the changes in public communication and mass media and the effects it has on them. Nonetheless, framing is still often seen as a fractured paradigm as it was referred to in Entman’s work.

The relationship between frames and experience - and, on a broader level, one could assume with embodiment as well - has been there since Goffman’s first definition of a frame: “I assume that definitions of a situation are built up in accordance with principles of organization which govern events - at least social ones - and our subjective involvement in them; *frame* is the word I use to refer to such of these basic elements as I am able to identify” (Goffman, 1974:10-11). Considering the constant mediation between the social and individual aspects of an event that Goffman’s definition entails, the importance of the individual itself becomes evident also in nowadays’ framing landscapes, since research shows “a panorama drawn by certain consolidated frames, a repertoire of recurring images, specific iconic representations of the foreigner, the ‘evil’, the ‘enemy’ and the ‘different’” (Binotto & Bruno, 2018:18; my trans.).

Viewing linguistic frames as specific iconic representations of issues, this work thus empirically investigates the relationships between the iconicity of some framing devices (i.e., metaphors, stereotypical images, tropes, etc.) and the concept of embodiment in this context (Lakoff & Johnson, 1981). It will do so by analysing instances of political and media language where these relationships thrive. An analysis of this kind could not only be beneficial in the fields of linguistics, social sciences, and semiotics, but could also present a way to bridge the gap between framing analysis and the fairly recent interest in automatic framing detection in the natural language processing field (Ali & Hassan, 2022). In fact, the iconic weight of framed language could be a possible explanation for the various issues that this automatic task poses, and these issues could in turn be connected to the embodied properties of the framing devices used during the construction of a media frame.

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The Phenomenology of Re-enchantment: Iconicities of Form and Feeling between Hāfez and Blake.

The complex ruptures of overwhelming meaning at the heart of this study are usually discussed in terms of religious experience (revelation, salvation, enlightenment); but such breakthroughs are not the exclusive heritage of any particular religion or religious practice – a point made powerfully in a poem by Hāfez Shirazi (c.1380): “سالها دل طلب” *sālba del talab*, ‘for years my heart demanded’. Through a cognitive poetic analysis of this work, we note how the poet’s firsthand account of re-enchantment relies on complex interweavings of bodily blends involving multi-layered reversals in experience and perspective that open up new levels of being, vitality, and integration with the world. Our findings offer an enriched understanding of the poem and its relationships with related works, while cultivating much-needed attention to experiential dimensions of re-enchantment (Berman 1981, Meier & De Vries 2020) and to the cognitive semiotics of bodily imagination (Zlatev 2015, Pelkey 2017).

To map the overall pattern and its effects, we identify contrasting layers of iconicity between linguistic form and bodily feeling in the poem, including ideophones and phonesthemes, meter and rhyme, metaphors and semantic networks, and their integration through kinesthetic mappings that blend reversals in perspective between microcosm and macrocosm. Expectations are turned upside-down and inside-out, interwoven with the world, and cyclically renewed in the process. Key to these dynamics is the interplay between جام جم *jām-e Jam* ‘the cup of Jamshid’, its converse relation to گنبد مینا *gombad-e minā* ‘the blue-glazed vault of the sky’, and the shifting viewpoint of the poet at different scales in-between these realms, often relying on imagery and actions oriented to four core themes or blends: concave liquid/sea, convex sky/world, diverging reflections/openings, and a longing heart.

To better understand these dynamics and their broader applicability, we turn to an episode of re-enchantment illustrated by William Blake (1805): a watercolour interpretation of Psalm 18 featuring inverse blends between a sea-bound seeker in distress, a hovering sky-sent saviour, and an awe-rapt network of cherubim between them with criss-crossed arms and legs manifesting bodily reversals. Mapping between Hāfez and Blake involves networks of embodied iconicity that are both tonal and diagrammatic (Pelkey 2022). To further test and refine these observations toward a working phenomenology of re-enchantment, we briefly identify three further case studies featuring corresponding dynamics from the work of Molānā Rumi (c.1260), Dylan Thomas (1945), and Zhuangzi (c.300BCE). The overall pattern that emerges from this comparative study is tentative and open but grounded in correlative expressions of bodily experience that transcend cultural differences.

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Iconicity and Semiotic Elements in Mediterranean Tourism Discourse: An Ecolinguistic Examination of Online Travel Blogs in Italian and English / Iconicità ed elementi semiotici nel discorso del turismo mediterraneo: un'analisi ecolinguistica dei blog di viaggio online in italiano e inglese.

This study aims to examine the interplay between language and image in online travel blogs, with a specific focus on tourism in the Mediterranean. (Ponton 2023) Employing an ecolinguistic perspective (Fill and Penz 2018, Stibbe 2015) and employing a corpus-based methodology (Baker 2009), we analyse posts in both Italian and English, emphasizing the images shared by travellers in promotional materials. (Garlick 2002, Salazar 2012, Cetin & Bilgihan 2016) This analytical approach allows for an in-depth exploration of the intricate relationship between written language and visual elements in crafting representations of this tourist region. Integrating Charles Sanders Peirce's perspective on the icon as a sign with inherent characteristics and subject to social conventions, we underscore that even the seemingly most "natural" icon is mediated by conventions and interpretative habits.

The findings of this research reveal differences and convergences in the discourses adopted by English and Italian bloggers, with a particular emphasis on aspects related to environmental themes. The investigation aims to highlight the central role of language in shaping perceptions related to sustainability and responsible tourism practices, making a substantial contribution to linguistics and literature. (Stibbe 2015) Furthermore, the study seeks to promote critical awareness of language usage in the tourism context, highlighting its impact on environmental attitudes and behaviors. Considering global socio-economic dynamics, the results emphasize the potential of ecolinguistics in fostering greater environmental sensitivity in the tourism sector, contributing to responsible reflection.

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Literary Fiction and the Iconic Aspect of Storytelling and Remembering

Iconicity has long been recognized and given its due as an aspect of language structure and usage. Its prominence in poetic language, associated with its occurrence at the phonetic level, has been supplemented with numerous studies of iconicity in grammar and morphology, and equally, in syntax. Clause structure, sentence complexity, word order, syntactic subordination and focus, have all been shown to work iconically and thereby enhance textual meaning. It is therefore surprising that theoretical approaches to literary study, such as poetics and narratology, have largely failed to address in any significant way iconicity as a property of narrative texts.

This presentation seeks to address the issue of iconicity as a property of the very organization of stories. Iconicity is understood here as a sub-class of mimesis, a human cognitive propensity to engage in imitation that has a strong neurobiological basis and has been proven to be crucial in human cognitive development, linguistic and otherwise (see Donald, 1991; Hurley and Chater, 2005). It will be shown that through specific structure (narrative mode), manner of being told (focalization), use of grammatical markers such as tense and aspect, narratives are clear manifestations of iconic aspects of human phenomenal experience at it relates to the passage of time, and to remembering and the sharing of memories (real or imagined) through language. It will be argued that literary narratives are mimetic in at least two significant ways: first, in relation to episodic memory and the creation of memory effects through narrative techniques (a task already begun by Basseler and Birke, 2022) and, second, in respect to the experience of the flow of time itself (Chafe, 1994; Ricoeur, 1985). The iconic advantage of traditional narrative techniques will be examined against the background of the currently popular usage of the present tense in novels in English. The latter, it will be argued, through merging of distinct time levels, is highly non-mimetic and can create great difficulties for readers.

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“Musical theory of the path”. Ilse Garnier’s walk in Ermenonville.

The aim of this paper is to discuss the Ilse Garnier’s spatial volume *Ermenonville. Partition pour un promeneur solitaire*. The work combines both letters and lines. I will try to capture the relationship between the map, the score, and the literary work, in which I will be assisted by the aesthetic writings of Roman Ingarden. I will juxtapose the poetess’ Frenchlanguage volume with Canadian composer R. Murray Schafer’s experimental soundscape project, and then attempt to confront the performance issues of Garnier’s work. First, using Tim Ingold’s anthropology of line and W.J. Mitchell’s study of mediality, I will outline the musical relationship occurring in the volume between line and letter. I will discuss Garnier’s visual use of diacritical marks. I will also undertake a reflection, inspired by the thought of Roman Jakobson, on the qualities of vowels in *Ermenonville*. I will show how they serve the poetess in sustaining the “sonority” of the volume.

Next, I will look at the character of the subject. Referring to Pierre Garnier’s spacial manifestos, I will discuss the movement and the rhythm in the poem correlated with those of the solitary wanderer. With reference to Michel de Certeau’s theses, I will situate her walk and gesture of flaneurism in relation to the ghosts of the past, especially musical ones (such as Mozart) that appear in the volume. Drawing on the feminist theory of Hélène Cixous and Junzo Kawada’s study of voice, I will analyze how the subject weaves her voice into the landscape of Ermenonville, feminizing that space.

Ilse Garnier (1927-2020) was a poetess born in Kaiserslautern, Germany. Since the 1950s, she has been associated with France, and more specifically with Amiens, the capital of Picardy. It was there, initially in duo with her husband Pierre Garnier, and later solo, that she began experimenting with the visual form of the poem. Together they coined the foundations of the spatialism in literature, a French variant of concrete poetry. At the André Silvaire publishing house, they created Collection Spatialisme, in which they published their following volumes. In them, they explored the relationship between word and image and the possibilities offered by the space of the page.

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Iconicity in Finnish Sign Language discourse: a corpus study on constructed action enriched with linguistic ethnography.

This paper presents a study on a particular iconic discourse strategy called *constructed action* (CA).

CA is an enactment-based way to express meaning, in which a person depicts the actions, thoughts, feelings or utterances of discourse referents with different parts of their body (Figure 1; referred to also with terms such as *demonstration*, *body quotation*, *(mimetic) (re-) enactment*, *character viewpoint gesture* and *depiction*; e.g. Clark & Gerrig 1990; McNeill 1992; Enfield 2009; Streeck 2008; Lilja & Piirainen-Marsh 2019). CA is a well-known phenomenon in sign language discourse, and its use has been found to vary among different people and across different discourse contexts (e.g., Ferrara & Johnston 2014; Hodge & Ferrara 2014).

In order to get a better understanding of the causes of this variation, we conducted a study in which we combined the analysis of the Corpus of Finnish Sign Language (Corpus FinSL) with ethnographic data collected through interviews with the corpus participants. We annotated and analyzed the tokens of CA in the corpus materials of 22 signers and interviewed these same signers about their family and social networks, as well as their lifelong language, geographical, educational, and employment trajectories. We seek to find out whether any characteristics in the signers' communicative ecologies and personal histories may interact with how CA is used in FinSL conversations and narratives.

The results of the statistical analysis of the corpus and interview data show that (i) older generation signers use more CA in narrations, but not in conversations, (ii) education, particularly teaching of FinSL, connects to less use of CA in both conversations and narrations, and (iii) other factors in signers' social networks and language use do not connect to how much CA they used, including whether members of their childhood family were deaf signers or hearing (non-)signers. The qualitative inspection of the interview data demonstrated (iv) how diverse the linguistic backgrounds of the participants are when it comes to educational mobility, family networks and other social networks, (v) that generational profiles can be identified which reflect a change in the communicational ecology of FinSL signers, and (vi) that these issues should be taken into account when discussing the role of iconic discourse strategies in deaf pedagogies. In the presentation, we will discuss these results in more detail.



Figure 1. Examples of conveying the meaning 'being surprised' in FinSL with a lexical sign (left) and with constructed action (right).

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Haroldo de Campos' Concept of Transcreation: A Diagrammatic Approach.

The Brazilian poet and translator Haroldo de Campos (1930-2004) defined creative translation, or transcreation, as the "reverse of literal translation," and an iconic (isomorphic or paramorphic) activity. According to Campos, transcreation iconically recreates the physicality of the sign-source (Campos 2007). What can be defined as the "physicality of the sign" (source and target, in a translation) is of the nature of a relation. By the operational criterion of the icon, we can appreciate the role of diagrams as icons of relations. Diagrams are special types of icons – "A diagram is mainly an icon, and a icon of intelligible relations" (Peirce CP 4.513). When an icon is considered to consist of interconnected parts, and these relationships can be experimentally manipulated according to laws, we are dealing with diagrams. Diagrams are the primary means of acquiring new knowledge about relationships.

They represent, through the relationships between their components, the relationships that constitute the interconnected components of the object they represent. The object of the diagram is always a relationship, and the related parts of the diagram represent the relationships that constitute the object being represented. When an operational criterion is adopted (see Stjernfelt 2011, Atã & Queiroz 2014), the icon is defined as anything whose manipulation can reveal more information about its object, and algebra, syntax, graphs, and scientific formalization of all types should be recognized as icons. According to this perspective, translation is an iconic calculation performed to reveal a multi-level system of relations. What I find most suggestive and what might lead Haroldo de Campos' speculation in a previously unexplored direction is the key role played by diagrammatic operations. What is revealed in transcreations are the relations between the constituent parts of the sign (sign-source and sign-target), those that operate between different levels or layers of organization – the relational structures and paramorphisms between the components that act at different levels. I will explore this idea and investigate it within the domain of a theory of translation. And I will do so through examples extracted from the creative practice of Haroldo himself (translating Dante into Portuguese) and his brother, Augusto de Campos (translating John Donne into Portuguese).

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***L'Imago perpetua* di Laura nell'epoca multimediale (XX-XXI): appunti per una nuova semiologia dell'immaginario.**

Il mito di Laura – crogiuolo mitopoietico di **fonti classiche, arturiane e bibliche** – fiorisce nel vivaio del Petrarchismo e attraversa la storia irradiando diverse creazioni artistiche, letterarie e multimediali. Non si tratta certamente di uno fra i più rilevanti miti “europei”, ma le sue caratteristiche lo rendono una rara *immagine persistente* (Fischer&Tabakowska 2007), capace di connettere culture diverse in una prospettiva transnazionale e senza significative interruzioni temporali. L'iconicità di Laura risiede soprattutto nella “complessa fisiologia” dei suoi *mitemi* (Durand 1977) e delle sue isotopie (Segre 1993), e – insieme alla sua ricezione multilingue – rende questo mito un perfetto campo di ricerca per uno **studio transdisciplinare, polisemiotico e diacronico** (e.g. Fischer, Lenninger, Ljungberg, Tabakowska 2022). Cosa rimane oggi della sua iconica *aura*? Come può un mito attraversare la storia in numerose *degradazioni* (Eliade 1957) e pur tuttavia risuonare in molteplici *iconosfere* (Pinotti&Somaini 2016)? Secondo quali modalità una tradizione letteraria influenza un *idiocanone* (Scarsella 2016-20)? **Si tratta di un processo fisiologico o di un artificio culturale?**

Un **approccio semiologico** allo studio dell'iconicità mitologica deve necessariamente superare le tradizionali metodologie (es. *mythocritique* o *myth criticism*). Sulla base di una riflessione epistemologica sulle teorie dell'immaginario è possibile costruire un paradigma per una nuova definizione di mito e per lo studio della sua ricezione. Diversamente da Sartre (1940), l'immaginario è qui definito non come il «regno dell'illusione opposto al “reale”, ma piuttosto ciò attraverso cui il reale si rivela a noi» (Lennon 2015, mia trad.). Ci si riferisce quindi alla **dimensione fenomenologica** e *affective* dell'immaginario (Merleau-Ponty 1993), concepito come «contenuto concettuale della percezione» (McDowel 1996, eng. *account of perception*, mia trad.).

In quanto elemento strutturante dell'immaginario (Durand 1969), possiamo teorizzare il mito come elemento primordiale e metafisico della **mentalità umana** (Leenhardt 1947, Gusdorf 1953) pur dimorando in un'analisi strutturale dei suoi *mitemi* (metafore, motivi, tipi, schemi, simboli, ecc.). Di conseguenza, uno studio sulla ricezione di un mito non rivelerà solo le sue mutazioni nella storia, ma aprirà il campo dell'indagine anche ai sentimenti, alle emozioni, alle percezioni e alle idee che la struttura mitica è capace di evocare e ispirare.

I principali mitemi dell'*imago perpetua* di Laura saranno illustrati attraverso le loro mutazioni diacroniche all'interno di un **vasto corpus contemporaneo** (poesia, narrativa, pittura, scultura, fumetto, videogames, pubblicità, *memes*) che non dimostra solo il potenziale polisemiotico di questo mito, ma ci permette anche d'investigare alcuni elementi della mentalità umana ad esso interconnessi (es. *amor-passio*, sacro e profano, viaggio, nostalgia, spiazione).

The *Imago Perpetua* of Laura in the Multimedia Age (20th-21stCentury): Notes for a New Semiology of the Imaginary.

The myth of Laura—a mythopoeic crucible of **classical, Arthurian, and biblical sources**—blooms in the garden of Petrarchism and spans history, irradiating various artistic, literary, and multimedia creations.

While not one of the most prominent “European” myths, its features make it a rare *insistent image* (Fischer&Tabakowska 2007), capable of connecting diverse cultures from a transnational perspective and without significant temporal interruptions. The iconicity of Laura lies in a “complex physiology” of *mythemes* (Durand 1977) and *isotopies* (Segre 1993), and—along with its multilingual reception—makes this myth a perfect field for transdisciplinary, polysemiotic, and diachronic research (e.g. Fischer, Lenninger, Ljungberg, Tabakowska 2022).

What remains today of the iconic *aura*? How can a myth traverse history in numerous *degradations* (Eliade 1957) and yet still resonate in multiple *iconospheres* (Pinotti & Somaini 2016)? By what means can a literary tradition influence an *idiocanon* (Scarsella 2016-2020)? **Is this a physiological process or a cultural artifice?**

A semiological approach to the study of mythological iconicity should go beyond traditional methodologies (e.g., *mythocritique* or *myth criticism*). Based on an epistemological reflection addressing the theories of the imaginary, it is possible to build a paradigm for a new definition of myth and for the study of its reception. Unlike Sartre (1940), the imaginary is here defined not as the ‘domain of illusion posited in opposition to a “real”, but rather as *that by which* the real is made available to us’ (Lennon 2015). This refers to the **phenomenological and affective dimension** of the imaginary (Merleau-Ponty 1993), conceived as an ‘account of perception’ (McDowell 1996).

As a structuring element of the imaginary (Durand 1969), the myth can thus be theorised as a primordial and metaphysical element of the **human mentality** (Leenhardt 1947, Gusdorf 1953) while we are still dwelling in an in-depth analysis of its iconic structure (ex. *mythemes*, i.e. metaphors, motifs, types, patterns, symbols, etc.). Consequently, a study of the reception of a myth will not only reveal its mutations in history but will also open the field of investigation to the feelings, emotions, perceptions, and ideas that the mythical structure is capable of evoking and inspiring.

The main *mythemes* of the *imago perpetua* of Laura will be illustrated through their diachronic mutations within a **extensive contemporary corpus** (poetry, narrative, painting, sculpture, comics, video games, advertising campaigns, *memes*). This corpus not only demonstrates the polysemiotic potential of this myth but also allows us to investigate elements of the human mentality which are interconnected to it (e.g., *amor-passio*, sacred and profane, journey, nostalgia, expiation).

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IconicITA: unraveling iconicity in Italian affective lexicon.

Judged for years as a marginal phenomenon, it is nowadays widespread knowledge that the lexicon of the world languages is composed also of iconic elements, in which linguistic forms resemble meaning (e.g. Winter et al., 2023). However, while lexical resources to measure word iconicity have been constructed for English, Spanish and Japanese, for Italian there are no resources available.

With our contribution, we propose the first iconicity resource for Italian language. We present a collection of speaker-generated normed iconicity ratings elicited on Likert scales (1 min. iconicity, 7 max. iconicity) from two populations: L1 Italian native speakers and L2 Italian learners.

The list of words is based on an existing dataset consisting of 1,121 Italian words (Montefinese et al., 2014), for which other psycholinguistic metrics are already available. This allows us to run statistical analyses that take different variables into account and compare the perceived iconicity of native speakers with non-native speakers. The dataset is enriched with 10 control words: 5 onomatopoeic and 5 phonosymbolic words on which we expect to observe high iconicity ratings.

Four research questions will be investigated:

- 1) What is the relationship between the dominant language and perceived iconicity in Italian? We expect Italian L1 speakers to express on average higher iconicity judgments, due to their deeper language experience.
- 2) Is there a transfer of perceived iconicity from L1 to L2? We expect a positive answer, thus we anticipate Italian L2 speakers' ratings to correlate with preexisting L1 English ratings (Winter et al., 2023) more than the L1 speakers' ratings.
- 3) Can we replicate in Italian the relationships between iconicity ratings and the various psycholinguistic variables that have been reported for English? We expect similar patterns.
- 4) Is there an effect of iconicity on lexical decision times? We expect to find a facilitatory effect of iconicity (rated by L1 speakers) on lexical decision data (Vergallito et al., 2020), following Sidhu et al. (2020). Such an effect would be interpreted as consistent with triangle models of reading, positing bidirectional paths between orthography, phonology, and semantics (Harm & Seidenberg, 2004).

Our main goal is to provide a nuanced exploration of iconicity in Italian and in second language acquisition, shedding light on the interplay between language experience, psycholinguistic variables, and lexical processing.

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Iconicity of Piety and Propriety in Yi Korea: Analysis of the Royal Procession.

Piety and propriety are two core Confucian notions which served as practical ethical values during Yi Korea (1392-1910). The 22nd king of Yi dynasty in Korea, King *Jeongjo* organized the series of royal procession to fulfil his filial duties to his mother, Queen *Hyaegyeong Hong* during his reign from 1776 to 1800.¹ This study analyzes the historical significance of iconicity revealed in the King *Jeongjo*'s royal procession identifying the signifiers and the signified in the Royal Protocols Text. The protocols text gave an important turning point in the Korean classical literature, for the elements of iconicity further developed to lyrical “songs for the public.”

The royal procession included the elaborated rituals which showed the king's reverence to his mother symbolizing the king's exemplary filial pious act. The royal procession began from the main Palace in Seoul to some 30 kilometers south to Suwon Hawseon. The royal procession has also been recognized as one of the UNESCO World Heritage. Despite re-emerging popularity in Korea, the iconic significance of the royal procession has not been researched both domestically and internationally.

When royal marriages and seasonal festivals took place during the Yi Korea, the *Protocol Text* was published. The text contains detailed records and visual images of major scenes. The text also depicted each participating person performing the procession and paraphernalia with great precision. The text was to give a first-hand impression of the grand scale of royal festivity. The visual images included the people following the procession behind the palanquin of the king, the flags and banners, and horses of various colors. The text also included the detailed description of the recipe offered at the procession.

The *Royal Protocol Text* published during the King *Jeongjo* years initiated a revolutionary practice of *écriture* in the history of Korean classical literature. Writing was no longer a means for producing aesthetic calligraphy, but for promoting communication reaching to the public. The Royal Protocol text was based on creating a new style of writing attempted to minimize the gap between the spoken Korean and the written Korean. In the 17th century Korea, major the official government documents were written in Chinese characters; thus, Korean alphabets were absent in iconicity embedded in the protocol. Nevertheless, the writers' attempt to reach out the public later influenced the intellectuals to test a new *écriture* by bringing in vernacular spoken Korean metaphors.

This study focuses on the iconicity of the *Protocols Text*. The first tier focuses on the analysis of the cultural vocabulary in the context of the structure related to expressing the state of pious mind. The second tier analyzes the government-sponsored authors' realization of differences in the written Korean and the spoken Korean when they attempted to transfer the perfect images and expressions in the procession. The third tier analyzes the discourse of filial piety and the propriety in the Royal Protocol text.

¹ Kim, Jahyun, *The Memoirs of Lady Hyegyeong* Univ. of California Press, 1999.

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L'onomatopea nella lessicografia e nella linguistica italiana tra Otto e Novecento.

Nella storia dell'italiano solo tra Otto e Novecento si inizia a definire lo statuto grammaticale “autonomo” dell'onomatopea, fino a quel momento subordinata all'interiezione (e spesso confusa con essa: Consales 2018). Questa trasformazione è accompagnata da un suo diverso trattamento lessicografico, che ha nel Giorgini-Broglio (1870-1897), dizionario che si basa sul fiorentino parlato alla fine del XIX secolo, un punto di svolta decisivo, e da nuova riflessione teorica su questa categoria.

Per quanto riguarda la lessicografia, sono dedicate alle parole onomatopiche alcune delle osservazioni di Carena (1831: 32-38) sui dizionari italiani e i repertori specifici di Bolza (1839a; 1839b), che, però, raccoglie soltanto voci lessicalizzate (e loro presunte basi “etimologiche”), e, soprattutto, di Molinaro Del Chiaro (1904), che predispone un primo vero e proprio dizionarietto onomatopico, finora pressoché sconosciuto, che si colloca all'interno della tradizione lessicografica napoletana, arricchita, nel 1891, dalla parziale pubblicazione del dizionario storico di Emmanuele Rocco (Vinciguerra 2018), il quale da parte sua documenta una quantità numericamente significativa di fonosimboli dialettali.

Sempre nell'Ottocento si diffondono, come già detto, anche studi teorici sull'onomatopea. Il più consistente è quello di Boschetti (1866), che propone una classificazione delle parole imitative e una riflessione sul loro impiego in poesia. È poi da segnalare una serie di ulteriori riferimenti che permettono di inquadrare meglio la categoria esaminata: ricordiamo, ad esempio, il capitolo *Forme prime delle parole* in Malpaga (1843: 75-81), che analizza i vocaboli onomatopici in relazione ai rapporti tra oggetto e suono e tra oggetto e oggetto, e l'appendice di Capetti (1888), che approfondisce il ruolo del fonosimbolismo nella *Commedia* dantesca. A chiudere questa rassegna di studi è il saggio marinettiano *Onomatopée astratte e sensibilità numerica* (Marinetti 1914), che segna un significativo passo in avanti per l'affermazione dell'onomatopea nella lingua italiana.

Sulla base di queste coordinate, il contributo si pone, dunque, l'obiettivo di ricostruire alcune tappe rilevanti per la definizione stessa della categoria, che solo di recente ha trovato un suo preciso inquadramento in rapporto a quella dell'ideofono (Mioni 1990, 1992; Riga in stampa), mettendole in relazione con il contesto storico, linguistico e letterario otto-novecentesco.

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Testualità 'perspicua' / 'perspicuous' textuality. Il pertesto fra iconismo, arbitrarietà e valori indessicali.

In un testo grafico (fumetto, *graphic novel* e sim.) i 'pertesti' riproducono testi scritti di varia natura (insegne, cartelli, scritte effimere, lettere, libri, giornali etc.). Il termine 'pertesto', di recente conio e introduzione (Manco 2016), indica la riproduzione del complesso di una testualità intensificandone le caratteristiche in modo funzionale al testo entro cui viene mediata. Tipicamente il pertesto riproduce in modo perspicuo non un semplice testo (i.e. un'espressione linguistica), ma un intero oggetto scritto, dotato di aspetti materiali e formali, o comunque un contesto materiale di supporto a scritte.

I pertesti sono stati studiati finora in merito a questioni metalinguistiche (Manco 2016), di digitalizzazione (Mancini 2016), traduzione (Manco 2017), testualità (Manco 2018), coesione testuale (Rizza 2018), ipertestualità (Rizza 2023). Questi studi iniziali richiedono ora un proseguimento e un allargamento a considerazioni di ordine semiotico più generale.

Riproducendo perspicuamente certe caratteristiche materiali e formali del supporto e dell'iscrizione, il pertesto sembrerebbe rientrare in un quadro semiotico di tipo iconico; tuttavia, alla luce delle concrete manifestazioni dei pertesti, sorgono questioni in merito a gradi di arbitrarietà nelle riproduzioni, oltre a possibili aspetti indessicali di varia natura.

Nella relazione si intende aprire questo campo di indagine e illustrare alcuni possibili risultati, per quanto preliminari.

I dati raccolti provengono da un corpus ristretto di genere letterario narrativo, in particolare fumetti pubblicati in modo tradizionale (su carta stampata) con ambientazione storica diversificata (fumetto d'avventura di varia ambientazione, passata o contemporanea). La diversa ambientazione storica permette di apprezzare la crescente centralità del pertesto nel riprodurre e/o ricreare un paesaggio scritto adeguato all'ambientazione storica, alle finalità narrative e anche ad aspetti metanarrativi. I fumetti/*graphic novel* principali usati sono: *Topolino*, *Tex*, *RatMan*, a cui aggiungiamo *Anatolia Story* come esempio decentrato in quanto di tipologia manga e di ambientazione fantastica nell'antichità).

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Condizioni e sorti disuguali. L'interazione tra metafora e iconicità sintattica nei proverbi siciliani.

Nel Novecento l'identità siciliana è stata spesso descritta entro i termini di una generale condizione negativa, fatta coincidere con il concetto di pessimismo (Sciascia, 1983) (Bufalino, 1985). Una delle tradizioni siciliane che più ha contribuito alla creazione di idee del senso comune come questa è indubbiamente il proverbio, sia nella sua forma orale e che nella sua forma scritta.

La natura lapidaria e sentenziosa del proverbio lo rende infatti particolarmente adatto a codificare regole generali ed espressioni di saggezza popolare nella memoria collettiva (Lapucci, 2006). Non a caso, rappresentazioni pessimistiche della “sicilianità” si ritrovano in diverse raffigurazioni iconiche della realtà espresse in forma proverbiale.

A questo proposito, il presente studio si propone di fornire un'analisi di una selezione di proverbi presenti in una celebre raccolta di Pitre (1880), identificata come “opera lessicografica” in virtù della sua rilevanza culturale sulla base delle considerazioni di Trovato (2020), e di riconoscere il ruolo interconnesso di metafora e sintassi nell'espressione di quattro concetti o verità popolari affini alla nozione di pessimismo, vale a dire l'immobilismo, la perdita, l'ingiustizia e la disparità sociale.

La ricerca ha permesso di identificare i referenti semantici delle 235 formule comprese nel capitolo della raccolta intitolato *Condizioni e sorti disuguali*, e di inquadrarli nei gruppi logico-tematici della categorizzazione paremiologica di Permyakov (1979), sistema in grado di mappare teoricamente l'inventario paradigmatico del patrimonio proverbiale di una cultura (Grzybek, 2014).

In seguito a tale categorizzazione si è resa evidente un'analogia tra le caratteristiche sintattiche e retoriche dei proverbi e la rappresentazione dei campi specifici sopracitati. In particolare, sono state individuate tre proprietà iconiche dei testi: la capacità delle metafore e delle strutture coordinate di evidenziare relazioni di antonimia e complementarità (Camugli Gallardo, 2009) tra dicotomie del tipo azione-reazione, lavoro-prodotto, ecc.(es. *Lu massaru simina, e lu patruni arricogghi*); la rematizzazione a sinistra e il complemento di termine come indici della subordinazione dell'uomo allo stato naturale delle cose (es. *A cavaddu magru, Diu cci manna i muschi*); e infine, la resa di un'idea della realtà dominata dall'immutabilità (es. *Unni cc'è re, 'un cci voli vicerrè*) e dalla confutazione del rapporto di causa-effetto (es. *Cni cbianta, e cni scippa*) attraverso coordinate e subordinate con valore conclusivo, consecutivo e temporale (Frenguelli, 2009)(Jamrozik, 2009).

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Iconicità, presemantismi spaziali e semantesi: dall'elaborazione inconscia allo stato cosciente.

L'iconicità dei concetti coinvolti nel giudizio percettivo è alla base delle capacità di riconoscimento cognitivo che essi conferiscono (Hookway, 2002: 44). Ma come si concilia questa iconicità dei concetti con la loro invisibilità fenomenica? (Gaultier, 2013: 181-202) Precedentemente, per rispondere a questa domanda, abbiamo proposto uno studio, in italiano e in francese, dei significanti di dimostrativi e relativi avverbi di luogo, per mostrare il livello in cui l'iconicità entra in gioco (fonema), unendo l'articolazione dei fonemi con presemantismi spaziali, al di là del quale (morfema, parola) subentra il simbolico.

Tuttavia, la questione dell'invisibilità persiste: come e perché il primo stadio dell'elaborazione del significato, a livello di fonemi, non raggiunge la coscienza allo stesso modo degli stadi successivi a livello di morfemi, parole e sintagmi? Proponiamo di utilizzare le onomatopee francesi e italiane POC e TOC, per illustrare una nostra ipotesi sulle ragioni per cui le rappresentazioni associate a queste parole raggiungono o meno la coscienza. Ci baseremo in particolare sul lavoro di neuroscienziati che hanno dimostrato che la nostra attività cerebrale, apparentemente continua, corrisponde a una serie *discreta* – cioè discontinua – di microstati (Naccache, 2022: 71; Kouider, Stahlhut *et alii*, 2013) e che uno stato cosciente richiede una certa quantità di tempo per costruire e accendere lo spazio di lavoro globale (Naccache, 2022: 107-108; Dehaene, Changeux, Naccache, 2011; Naccache, 2006; Dehaene, Naccache, 2001).

La nostra ipotesi è che durante l'elaborazione inconscia dello stimolo visivo (riconoscimento dell'articolazione del fonema sul volto dell'oratore) – dato che vedere il gesto articolatorio corrispondente alla prima sillaba di una parola costituisce un'informazione sufficiente per contattare le rappresentazioni lessicali, in assenza di qualsiasi informazione uditiva (Fort, 2006) – l'iconicità e i neuroni specchio (Rizzolatti & Buccino, 2005) permettono di associare una presemantica spaziale a uno stimolo visivo, ma solo nel contesto di un'elaborazione inconscia, perché l'accesso di questa rappresentazione spaziale allo spazio di lavoro globale – e quindi alla coscienza – viene interrotto dalla comparsa dello stimolo visivo per il fonema successivo. L'elaborazione cosciente della costruzione del significato avverrebbe a livelli successivi (morfema, parola, sintagma) grazie alla prosodia: la comparsa dell'accento tonico consentirebbe di raggruppare le informazioni legate a un semantema completo (o a una parola o un sintagma, a seconda della lingua) in un significato complesso associato al significante, di permettere l'ignizione dello spazio di lavoro globale nel rispetto del tempo minimo per la formazione di un momento di stato cosciente.

Iconicity, spatial pre-semantisms and semantesis: from unconscious processing to the conscious state.

The iconicity of concepts involved in perceptual judgment underlies the cognitive recognition abilities they confer (Hookway, 2002: 44). But how do we reconcile this iconicity of concepts with their phenomenal invisibility? (Gaultier, 2013: 181-202) Previously to answer this question, we proposed a study, in Italian and French, of the signifiers of demonstratives and related adverbs of place, to show the

level at which iconicity comes into play (phoneme), joining the articulation of phonemes with spatial presemantisms, beyond which (morpheme, word) the symbolic takes over.

However, the question of invisibility persists: how and why does the first stage of meaning processing, at the level of phonemes, not reach consciousness in the same way as later stages at the level of morphemes, words and syntagmas? We propose to use the French and Italian onomatopoeias POC and TOC, to illustrate one of our hypotheses as to why the representations associated with these words do or do not reach consciousness. We will draw in particular on the work of neuroscientists who have shown that our seemingly continuous brain activity corresponds to a discrete-that is, discontinuous-series of microstates (Naccache, 2022 : 71 ; Kouider, Stahlhut et alii, 2013) and that a conscious state takes a certain amount of time to build and turn on the global workspace (Naccache, 2022 : 107-108 ; Dehaene, Changeux, Naccache, 2011 ; Naccache, 2006 ; Dehaene, Naccache, 2001).

Our hypothesis is that during unconscious processing of the visual stimulus (recognition of phoneme articulation on the speaker's face)-since seeing the articulatory gesture corresponding to the first syllable of a word constitutes sufficient information to contact lexical representations, in the absence of any auditory information (Fort, 2006) - iconicity and mirror neurons (Rizzolatti & Buccino, 2005) allow a spatial presemantics to be associated with a visual stimulus, but only in the context of unconscious processing, because the access of this spatial representation to the global workspace - and thus to consciousness - is interrupted by the appearance of the visual stimulus for the next phoneme. Conscious processing of meaning construction would take place at successive levels (morpheme, word, syntagma) thanks to prosody: the appearance of the tonic accent would allow the information associated with a complete semantem (or word or syntagma, depending on the language) to be grouped into a complex meaning associated with the signifier, to allow the ignition of the global workspace while respecting the minimum time for the formation of a moment of conscious state.

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Tentativi di fonologia cognitiva. La famiglia dei denominali “-ian” e gli schemi morfonologici nell’iconicità del significante al livello concettuale.

Nonostante la *Cognitive Linguistics* di seconda generazione abbia rivolto prevalentemente il proprio interesse verso ambiti differenti da quello fonetico-fonologico (Taylor 2002), il programma semantico-centrico che la caratterizza ha preso sporadicamente in esame anche il complesso rapporto tra semantica e fonologia¹, alla ricerca della motivazione di natura iconica o schematica della forma linguistica. I tentativi più suggestivi di fondare una fonologia cognitiva (esigenza già avvertita per altri versi già in Lakoff 1993) possono essere rintracciati in una prospettiva che possiamo sintetizzare con l’espressione “Modello Bybee-Neset”², in quanto entrambi gli studiosi, pur in modo diverso, hanno contribuito significativamente alla strutturazione di una teoria e di una tecnica alquanto coerenti per affrontare con la lente semantica i complessi rapporti morfonologici con la loro motivazione. A partire da Coleman (2002), sostenitore di una rappresentazione mentale essenzialmente fonetica della forma delle parole nel lessico e di una disponibilità elevata di dettagli fonetici per i parlanti, abbiamo ripreso alcuni problemi di morfonologia (riguardanti il suffisso denominale inglese “-ian”) e li abbiamo rianalizzati alla luce del sunnominato modello, per verificare come la forma schematica di un’intera famiglia di derivati e i rispettivi allomorfi motivi le presunte irregolarità e contribuisca a fissare le competenze del suffisso in un significato emergente, orientato da fenomeni categoriali radiali (Rosch 1978). In sostanza, l’approccio fonologico *usage-based* proprio dei lavori di Bybee, unitamente al modello langackeriano³ a schemi adottato da Neset, ci hanno permesso di rilevare l’importanza degli schemi dell’esperienza fonetica dei parlanti in quanto generalizzazioni sulla sostanza fonica in reti concettuali e categoriali; ciò rende plausibile sostenere la realtà neuro-psicologica di forme fonetiche anche altamente predicibili sulla base del contesto fonico, e l’esistenza di relazioni formali significative che forniscono indizi interpretativi fondamentali ai parlanti. In tutto ciò, l’organizzazione delle forme sembra essere dotata di una semantica categoriale e prototipica che motiva iconicamente il segno a partire proprio dalla sua struttura e dalle sue relazioni formali, anche rispetto alla collocazione accentuale.

¹ Su questo tema, si veda il fondamentale lavoro di Albano Leoni (2009).

² Bybee 2000; 2003; 2006; 2017; Neset 2005; 2008.

³ Langacker 1982; 1987; 1990; 1991; 1999; 2008.

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Embodied iconicity in sign languages

Sign languages excel in their recruitment of the whole body to create iconic depictions. They do so through various iconic strategies (e.g., acting, entity, tracing, personification)^[1-3] which differ in the degree of embodiment. For example, the signer's body may directly enact an action performed by a human body (acting), while in other signs, the signer's body is semiotically backgrounded, as the hand becomes a disembodied entity (entity). An unexplored empirical question is what is the relationship between different iconic strategies and their degree of iconicity. Signs using the acting strategy (e.g., fig. 1) may have higher degrees of iconicity than those with less embodied strategies (e.g., fig. 2) because of the similarity with our motor schemas. In addition, the lexical similarities often seen across sign languages^[4] may be particularly prevalent in signs using more embodied iconic strategies, due to shared experience and access to the body.

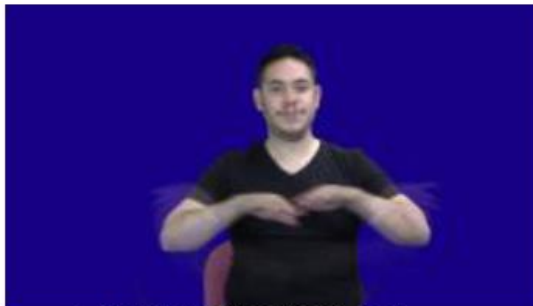


Figure 1: BREASTSTROKE in BSL – the signer's body enacts the motion associated with swimming.



Figure 2: AEROPLANE in DGS – the signer's hand depicts an aeroplane through the air.

In the present study, we ask whether more strongly embodied iconic strategies are perceived as more iconic and are more likely to share iconic strategies across sign languages. We analysed 234 signs from a sign elicitation task conducted with native signers of British Sign Language (BSL, n = 4) and German Sign Language (DGS, n = 5). All signs were annotated for how they realised the iconic strategy in both languages. We also collected iconicity ratings for all signs from deaf and hearing participants in the UK and Germany (n = 95).

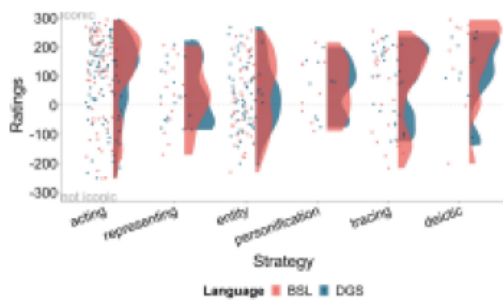


Figure 3: Iconicity ratings in BSL (red) and DGS (blue) by iconic strategy. No individual strategy receives higher iconicity ratings than the others across BSL and DGS.

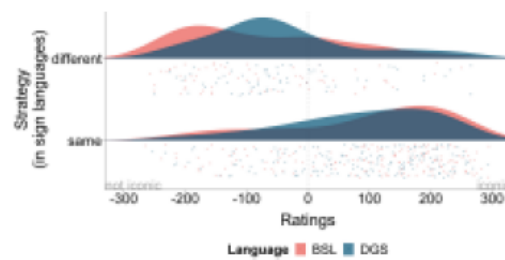


Figure 4: Shared strategy use between BSL and DGS by iconicity ratings. Concepts that use different iconic strategies in BSL and DGS (top) receive lower iconicity ratings than those that use the same strategy in both languages (bottom).

Bonferroni-corrected pairwise comparisons show that more embodied strategies (e.g. acting, personification) were not associated with higher iconicity ratings, as no individual strategy elicited higher iconicity ratings in either country (fig. 3, all p 's >.26). However, and interestingly, items that share an iconic strategy across BSL and DGS receive substantially higher iconicity ratings than those that do not (fig. 4, $p < .001$).

Iconic mappings for specific concepts are thus perceived as highly iconic by raters, regardless of iconic strategy. The salience of these highly iconic strategies may underlie similarities in iconic mappings across sign languages, with these signs being more likely to emerge as dominant lexical representations across sign languages in similar cultural contexts. While the body may be the central object in realising iconic mappings in sign languages, the degree of embodiment of individual strategies does not appear to drive the perceived strength of iconicity.

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Iconicity of sacralized human body: Its evolution in mediaeval Inner Asian visual depictions and metaphorical descriptions.

Human body and its specific parts like a head or hands are often serving as an important focus of iconic artistic depictions and metaphorical descriptions. In this directional aspect (Pinna 2015) head and hands are ideally attested on the examples of various forms of visualization and sacralization (Anati & Fradkin 2016, Barnes 2017). The most natural cases are the depictions of human body of historical rulers, saints and deities. Specific sets of collected data from Inner Asian Buddhist culture are on the scale of material-linguistical data of A) artistic depictions, B) lexical theonyms and royal titles, and C) textual descriptions with metaphorical meanings.

Ad A) The first set of visual (Taylor et al. 2019) and visualized data can be attested by chronological occurrences of sacralized human body on petroglyphs also in relation to funerals and heaven (Kubarev 2006, Kortum 2014/2018, Kortum & Fitzhugh 2019, Clottes & Smith 2019, Rozwadowski 2019, Tseng 2011), ceramics (Anderson 2011, Li & Chen 2012, Diakova 2018, Hung 2021), stone statues (Wang & Qi 1996), clothes (Shin 2004), coins and mainly on iconographic paintings. The iconographic data will be mainly documented on examples from Inner Asian Buddhist art from Xinjiang and Dunhuang in the first millennium AD. Especially mentioned can be the motifs of a halo around the head or ritual gestures of hands related to Buddhist teaching (namely Huo & Qi 2006)

Ad B) The second set of onomastic lexical data can be attested by specific royal titles, where some of them are naturally related to words for “head” (Hucker 1985, Beckwith 2007).

Ad C) The third set of literary textual attestations is illustrated by examples from Central Asian Buddhist and other religious manuscripts (Ma & Wang 2018, Gabain & Winter 1958, Kloetzli 1997, Durkin-Meisterernst 2006, Lagerwey & Kalinowski 2009, Liu 2009) with direct or metaphorical descriptions related to sacralized human body – a typical example might be the description of a Buddha and usually 32 special physical marks of a Buddha attested in more Inner Asian languages.

All mentioned three datasets indicate 1) particular interconnections among all three sets, 2) gradual development of standardized forms of their iconicity and 3) gradual co-evolution of visual pictures, lexical names and literary texts in their relation to historical persons/deities, human speech (Taylor et al. 2019) and iconic expressions. These data allow more complex understanding regarding evolutionary processes (Alcorta & Sosis 2005) and various aspects of iconicity (Kounios et al. 2001) on examples from Buddhism and Buddhist art in mediaeval Inner Asia.

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Iconicity as a communicative strategy in sign languages: Quantitative vs. qualitative modulations of constructed action for children and adults in LIS (Italian Sign Language).

The iconic nature of sign languages pervades their linguistic structure, offering signers various iconic strategies to convey meaning (Cuxac, 1999). However, nothing is known about whether & how signers adapt iconic strategies based on the informational needs of the addressee, particularly when communicating with children compared to adults.

In spoken languages, an increase in iconicity via iconic gestures is used as a child-directed communicative strategy for improving message clarity, e.g., when Italian speakers are asked to describe how to prepare an Italian coffee (Fig.1), they increase the rate, informativeness, & size of iconic gestures in descriptions aimed at children (12yo) compared to adults (Campisi & Özyürek, 2013). In sign languages, parents tend to emphasize the iconic features of lexical signs for toddlers by increasing their duration & size (Permiss et al., 2018). However, whether signers modulate their iconic strategies beyond the lexical level & for older children remains unknown. In particular, signers can use a highly iconic strategy known as *constructed action*, which can be used either alone or combined with other linguistic strategies like lexical signs, depicting constructions, and pointing. This strategy enables signers to create informative yet efficient constructions by mapping a referent and its actions onto the signer's upper body (Slonimska et al., 2021). As such, constructed action is particularly suited for demonstration tasks like the one described above. However, it is unclear if signers universally employ constructed action in such contexts or if, akin to iconic gestures, its use is modulated quantitatively & qualitatively for children.



Figure 1. Italian caffettiera

In the present study, we set out to fill this gap by analyzing video descriptions of how to prepare an Italian coffee aimed at adults and children produced by 7 deaf adult signers of Italian Sign Language. First, we segmented the descriptions into movement segments (MS) & coded for the type of linguistic strategy employed for each MS (Slonimska et al., 2021). Further, using MediaPipe software for video pose estimation (Fig.2), we assessed the duration and size of MS to capture potential qualitative adaptations of constructed action.

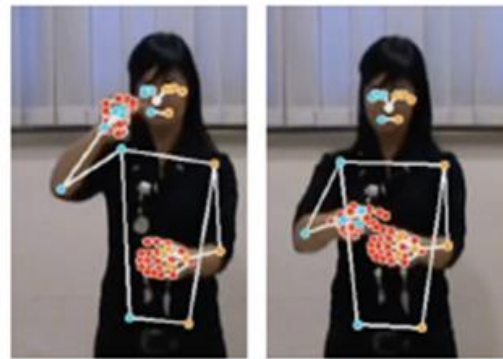


Figure 2. First and last frame of a movement segment with constructed action: inserting funnel into the bottom part of caffettiera

We found that constructed action (alone or combined) was the preferred strategy & its use did not differ significantly in descriptions addressed to both age groups (Fig.3). Notably, motion analysis revealed qualitative modulation, i.e., a significant increase in the duration and size of constructed action for children compared to adults (Fig.4 & 5).

The present study presents the first evidence that signers modulate qualitative but not quantitative aspects of iconicity for children. Thus, while the rate of iconic gestures can be increased as an additional resource to speech, in sign languages iconicity is used as a primary structural resource and as such is modulated only qualitatively to render iconic representation more effective for children. Taken together, our findings reveal that the way iconicity as a communicative strategy is operationalized depends on the primary modality of the linguistic system.

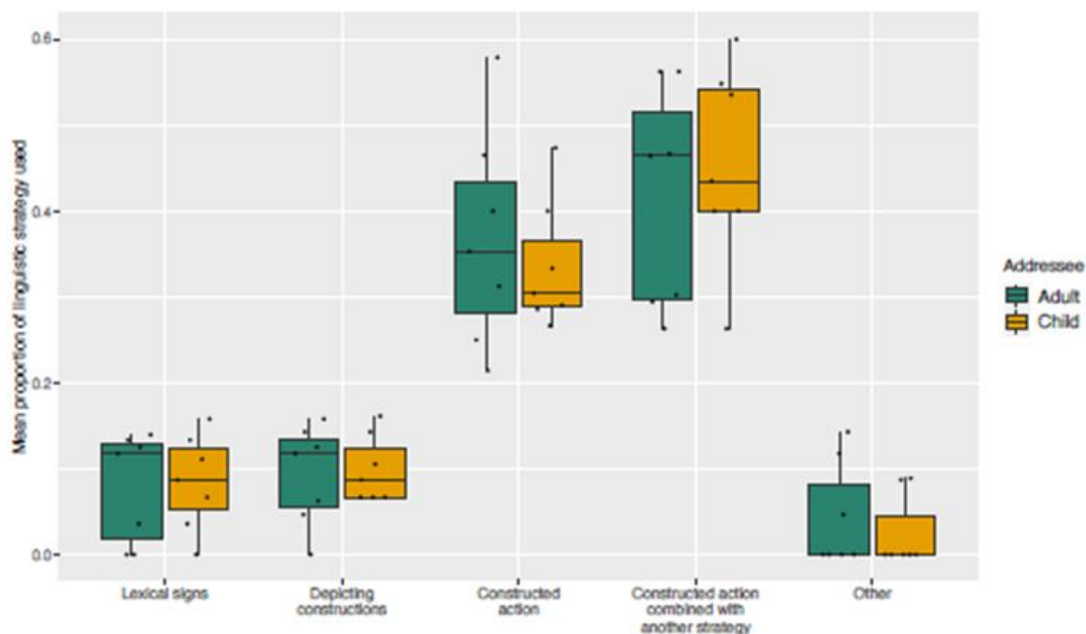


Figure 3. Mean proportion of linguistic strategies used in descriptions for adult vs. child.

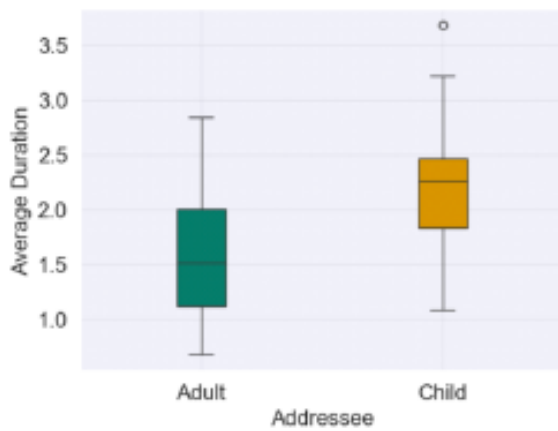


Figure 4. Mean duration (in seconds) of movement segments employing constructed action (alone or combined) in descriptions for adult vs. child.

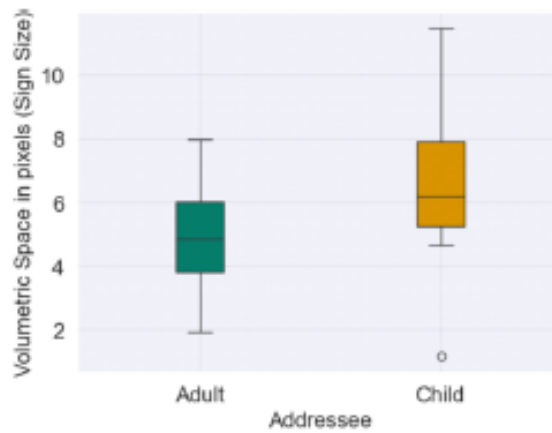


Figure 5. Mean size (quantified as volumetric space in pixels) employed for MS employing constructed action (alone or combined) in descriptions for adult vs. child.

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Testing the role of phonesthemes as proprioception markers using the OCC (Oxford Children's Corpus).

This proposal aims to pursue the diachronic study of the behaviour of *sm-* and *fl-* phonesthemes in English. Smith (2016) proposed a method for tracing semantic change in phonesthemic fl-monomorphemes (*flash*, *flop*, *flummer*, *flimsy*) using the OED. Conceptual features were identified from a key word analysis in the definition for each sense attested in the OED. Correlating the conceptual features with etymological roots, combination patterns and diachronic emergence lead to lexicographic evidence of the organisational pull of phonesthemes in the lexicon, i.e. phonesthemic patterning. *Fl-* was shown to be more strongly phonesthemic, with a higher degree of semantic change towards the main features of *fl-* (move through air, sudden violent) than *sm-*, suggesting that phonesthemes have individual traits depending on the lexical networks that realise these phonesthemes (see Smith & Farina forthcoming). A study of the crossmodal correspondences in *fl-* monomorphemes (Smith 2019) suggested that the variation in the senses of a phonestheme was a natural double-edged effect (Tsur & Gafni 2019) of sound-meaning emotional correspondences. This current paper seeks to examine the nature of the crossmodal correspondences for phonesthemes *fl-* and *sm-* in discourse situations. We propose that some phonesthemes may act as proprioception markers in the lexicon, leading to a conceptualisation of space in human interaction. This hypothesis, making phonesthemes interactive markers, needs to be tested (also see Bottineau 2012 for enactive embodied semantic perspective, and Philips 2012). We propose that phonesthemic patterning indicates that phonesthemic words can have depictive (expressive) meaning rather than purely conceptual meaning, when this undercurrent is actualised in the context of usage. As Dingemanse (2019) puts it “[b]ecause depiction is defined as a communicative act and not by reference to iconic signs or ideophones, important similarities become visible between ideophones, iconic gestures, direct quotations, bodily demonstrations, and enactments, all phenomena united by their fundamentally depictive nature.” To test the hypothesis, a collexeme corpus study of phonesthemic words in a children's corpus OCC (Oxford Children's Corpus) will be carried out using Sketch Engine. We believe a children's corpus will be an ideal source for testing the role of essential phonesthemic words in the acquisition of proprioception in child development.

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The role of iconicity and gesture in L2M2 acquisition of a sign language lexicon.

In acquiring a sign language (SL) as a second language in a second modality (L2M2), learners cannot draw upon the speech sounds of their L1 for lexical comparison. This does not mean that they are entirely blank in making meaning with their hands, face and body; they have a gestural repertoire to fall back on. Signs that share part of their form with a gesture from a learner's spoken language/cultural environment are processed similarly to cognates in two spoken languages (Ortega et al., 2020) and are more often perceived as iconic (Ortega et al., 2019). The iconicity of signs itself also influences lexical acquisition: it facilitates memorization (Baus et al., 2013), but hinders accurate production (Ortega and Morgan, 2015). These opposite effects of iconicity on memorization and accurate production are exemplary of the trajectory followed by learners: from holistic gestures to internally structured signs. The internal structure of signs, i.e. the formational parameters and their features, is not mastered all at once. Rather, learners seem to have little trouble with the precise locations of signs, but need more time for accurate production of handshape and movement (Ortega and Morgan, 2015). In our study, we aim to study the interactional influences of gesture, iconicity and the precise form of a sign on learners' accurate production of the separate parameters of signs. For this, we compare the production accuracy of 15 learners of DGS (German Sign Language) in a lexical repetition task at two points in their acquisition: before exposure to DGS, and after circa 22 hours of instruction. The 117 DGS target signs were selected along two dimensions: (i) their degree of whole-item overlap with hearing Germans' predominant gesture (i.e. a similar silent gesture produced by >50% of participants) for the same concept (high/low) and (ii) the distribution of this overlap over the parameters of the sign and gesture. This resulted in a set of gesture-sign pairs in which one parameter of the sign (handshape, location, movement) was similar to the corresponding gesture (and thus 'confusable', or error-prone, in production), while the other parameters were the same (high overlap) or different (low overlap) between the sign and gesture. Comprehensive iconicity ratings (i.e. ratings for both the whole-sign and the individual parameters; Spruijt et al., 2023) for these items, obtained from sign-naïve German speakers, serve as continuous variables in the analysis. The production accuracy is determined by feature-level comparison with the stimulus sign. Based on the literature summarized above, we expect that accuracy (i) increases over time, (ii) is worse for the 'confusable' parameter within a sign and (iii) correlates negatively with iconicity. By breaking down iconicity and overlap by parameter, we gain deeper understanding of the cognate nature of gesture-sign pairs and how this results in positive and negative transfer in L2M2 acquisition.

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“The soul never thinks without a mental picture”: iconicity, *ekphrasis*, Cognitive Linguistics.

Theme session (if organised): iconicity in images and other visual media or iconicity in the imagination (even in the process of "mental imagery");

The definition and status of *ekphrasis*, as well as the role of free recall and/or creation of images in the processes of conceptualization and (verbal) expression, have for long been moot points of scholarly discussions. Significantly, the classical definition of *ekphrasis* (“a poetic text that is an accurate description of a picture”) now tends to be widened to stand for verbal representations of images – either existing or fictitious - in texts that need no longer fulfil the strict criteria of “literariness”. In consequence, “picturesqueness” as a requirement of “literariness” is no longer considered a property belonging exclusively to texts traditionally defined as “literary” or “poetic”. While Aristotle’s maxim – quoted in the title of my presentation – is not a matter of general consensus, and the question whether all thinking involves imaging remains open, the ability of words to act as triggers which set off processes evoking mental images is believed to underlie iconicity in language. Both iconicity and *ekphrasis* are based on the notion of similarity, which is an inherently scalar concept and which can only exist when it is actually noticed by an individual cognizant observer, and thus is necessarily subjective. Both phenomena, in different measure, are conditioned by two fundamental cognitive processes, metonymy and metaphor.

The evolution in the understanding of the notion of *ekphrasis* parallels recent developments in theoretical linguistics. In its present shape, the cognitive theory of language does not claim that all meanings are based on visual perception, but it describes some fundamental grammatical phenomena in terms of “imagery” and clearly implies the existence of crucial affinities between the two varieties of “picturesqueness”: the property that underlies both ekphrastic and iconic representations of the (represented) world. Descriptions of ekphrastic representations of pictures (as works of non-verbal art) and of iconic representations of images (as objects of mental perception) are made according to analogous parameters (notably scope, specificity, point of view, figure/ground alignment). I will argue that wider use of those analogies in transdisciplinary research might prove profitable for both fields. As illustration, I will discuss several textual examples of “ekphrastic iconicity”.

Key words: ekphrasis, imagery, literariness

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Iconicity and indexicality in climate change cartoons.

In this talk we analyze the *verbal* (metaphoric and metonymic) and *visual* (iconic and indexical) tools employed by cartoonists, limiting our data to single-panel editorial climate change cartoons. Editorial cartoons are a rhetorical genre of text and image in political discourse within an argumentative perspective functioning to shape attitudes. As such, they contribute to political discourse regarding climate change in that they “represent an important visual addition to the cultural repertoire that shapes how climate change is and can be represented” (Nielsen & Ravn, 2020: 146). Yet effective argumentation is difficult in a polarized world in which (i) people feel entitled to their own “facts” and see “climate change” from a purely ideological perspective, (ii) entrenched interests related to fossil fuels wield financial and political power, and (iii) people naturally resist thinking about hard problems with technical solutions, to name just a few reasons. To overcome this resistance, cartoonists, in their own words, attest to using humor, irony, satire, absurdity, and pictures as tools, select metaphors attuned to their readerships, and seek to engage the opposition to expose the folly of arguments against the scientific facts – and existential threat – of global warming (Toles and Kallaugher in *Politics and Prose*, 2016).

Those who resist confronting the scientific evidence of a global warming threat rely on various strategies, among them, contradiction, downplaying the danger, declaring unforeseen benefits, blaming/discrediting the messenger, making false equivalences, and so on, all of which can be represented pictorially and appear in climate change cartoons. The present investigation applies the methods of cognitive linguistics to identify the pictorial and verbal representations of the attitudes and ways of thinking of so-called “climate deniers” in order to better understand not only why and how people engage in irrational thinking, but also how cartoonists represent and counter argumentative positions in the climate debate.

To shed light on the human behavior as illustrated in climate change cartoons selected from the internet, we model the iconicity and indexicality in the imagery and texts in terms of VEHICLES, i.e. conceptually speaking, SOURCE domains and TARGET domains, metaphorical (iconic) mappings and metonymic (indexical) associations, pragmatic inferencing, various cultural models and scenarios, including folk models of animals, action (vs. talk), and speech acts. (2,159 characters)

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Iconicity and indexicality in embodied speech acts.

Addressing the conference theme of “iconicity and physiology” from a cognitive linguistic perspective, we present a qualitative analysis of verbal expressions in English that literally denote bodily activity – *movement* – but, interestingly, can be used to convey speech acts; more specifically, illocutionary acts in the sense of Austin (1962) and Searle (1969). We argue that the relationship between bodily and linguistic action is motivated *iconically*, i.e. metaphorically (see e.g. Radden 2021), and often also *indexically*, i.e. metonymically. *Commissive speech acts*, for example, can be performed by means of verbal expressions of bodily activities and their results, such as (1a,b):

- (1) a. I *give* you my *promise* that p
b. You *have* my *word* that p

In (1a), the illocutionary act of *promising* is coded as a *bodily act of transfer*. In (1b), the same speech act is metonymically coded as the *result* of bodily transfer. Such “embodied performatives” rely on (i) a folk model of verbal interaction we term the Transfer Model of Communication (TMC) and (ii) the reasoning tools of conceptual metaphor and metonymy.

Related conceptually to the TMC are *expressive speech acts* that are coded by means of the bodily motion verb *extend*:

- (2) a. I *extend* my deepest *thanks* to all the victims [...]. (COCA 2006) b. I *extend* my sincere *condolences* to the Hughes family [...]. (COCA 2018)

In contrast to examples (1) and (2), verbs of bodily movement *per se* may function to express explicitly the illocutionary force, e.g. *declarations*, as in (3a,b):

- (3) a. I (hereby) *open* the conference on cognitive linguistics.
b. I (hereby) *withdraw* my petition.

Additional verbs of bodily movement denoting declarations are discussed, e.g. *step down* ‘resign’, *motion* ‘propose’, *put forward* ‘submit’, to support our claim that embodied iconicity plays a crucial role in natural language to convey *illocutionary acts*. Furthermore, we demonstrate the centrality of knowledge structures – e.g. action and speech act scenarios, folk models, cognitive schemas, etc. derived from and embedded in social and cultural contexts – that provide the input for the extended inferential mechanisms of conceptual metaphor and metonymy.

We conclude with questions for future research: Which speech act types are motivated by “the body and its physiology” not only in English but also other languages? To what extent do language-specific cultural models of embodiment shape the morphosyntactic form of illocutionary acts? (2,093 characters)

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Scarpini e borselli: principi di iconismo negli alterati italiani con cambio di genere.

Negli studi di morfologia valutativa, la componente iconica è stata spesso indagata in relazione alla dimensione fonetica (cfr. Körtvélyessy 2011) o in riferimento agli usi alterativi della reduplicazione (cfr. Štekauer 2015: 49-51). I principi dell'iconismo agiscono però anche in altri livelli o in differenti processi di formazione delle parole: a cavallo tra derivazione e flessione, la distribuzione dei suffissi valutativi in alcune famiglie di alterati dell'italiano (perlopiù lessicalizzati) sembra fondata almeno in parte su basi iconiche. Illustrare tale prospettiva è l'obiettivo di questo lavoro, incentrato sull'intersezione tra suffissazione valutativa e cambiamento di genere grammaticale in italiano.

In italiano, il processo morfologico di alterazione valutativa si affida tipicamente ad alcuni suffissi (soprattutto *-ino* per il diminutivo, *-one* per l'accrescitivo), e in questa funzione non si rende necessario il cambio di genere del lemma derivato, visto che il significato della base è modificato solo relativamente alla componente valutativa (es. *cavallo* → *cavallino* "piccolo cavallo"). Suffissi valutativi concorrenti, però (es. *-etto*, *-ello*, *-uccio*, per il diminutivo), possono essere applicati alle stesse basi per formare nuove parole il cui significato si distanzia dal lemma di base (es. *cavalletto* "supporto di legno"). A questo punto può intervenire una nuova strategia morfologica, il cambio di genere, per formare ulteriori etichette lessicali (es. *cavalletta*) che confluiscono nel lessico mentale come entrate autonome. Il cambio di genere funge dunque da segnale iconico-diagrammatico dell'allontanamento semantico-concettuale dalla radice, a conferma dell'opacizzazione del rapporto con essa (cfr. Merlini Barbaresi 2004: 274). Questa circostanza renderebbe derivati prototipici i nomi alterati lessicalizzati (Dardano 1978: 98-99), contribuendo a complicare ulteriormente il quadro relativo allo statuto morfologico dei suffissi valutativi (cfr. Scalise 1994: 264-266).

Sul piano morfopragmatico, il medesimo principio diagrammatico si rintraccia nel caso di alcune coppie di alterati non lessicalizzati (es. *faccia* → *faccina*; *faccino*), in cui è la forma con cambio di genere che tende a sviluppare un significato lessicalizzato (Dressler & Merlini Barbaresi 1994: 96).

Un diverso tipo di iconismo, su base semantico-referenziale, sembrerebbe orientare la selezione del genere degli alterati valutativi a seconda che designino referenti di genere biologico "maschile" o "femminile" (es. la *borsetta* è una "borsa da signora", mentre il *borsello*/*borsetto* e il *borsotto* sono accessori tipicamente maschili).

Attraverso la discussione dei dati raccolti, sarà possibile far luce su una dimensione dell'iconismo che, in forza dei suoi risvolti teorici e delle sue conseguenze sull'inventario lessicale dell'italiano, merita di essere ulteriormente approfondita.

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Iconicity in Metaphors: A Multimodal Metaphor Analysis of Political Cartoons in Some Nigerian English Newspapers.

This paper examines the use of semiotic iconicity and non-verbal metaphorical representation of politics by the Nigerian English Newspapers editorials in the Nigerian media discourse. The objective of this paper is to explore how Nigerian newspapers political cartoons metaphorically conceptualized and visualized politics in the media discourse and how this iconic and non-verbal representation transcend beyond satirical representation and shaped public discourse within the mainstream of multimodal media discourse. The ethnographic research method is employed in collecting the data for this study and Multimodal Metaphor Theory (MMT) originated and developed by Forceville (2005) and (2006) is adopted as theoretical framework for this study. The findings of the paper revealed that Nigerian Newspapers political cartoons through multimodal medium metaphorically conceptualized politics as FOOTBAL PITCH IS A POLITICAL ARENA, OLYMPIC ARENA IS A POLITICAL ARENA, BOXING ARENA IS A POLITICAL ARENA and KITCHEN IS A POLITICAL ARENA. The study also reveals how iconicity of metaphor in the political cartoons served as a non-verbal communication within the purview of media discourse in the multimodal metaphorical visualization of politics and governance by the Nigerian English Newspapers editorials.

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A Hands-on Approach to the Manual Kinematics of Showing: Characterising hand movements across different degrees of constructed action.

In recent years, sign linguistics has increasingly leveraged the use of motion capture technology to provide a fine-grained understanding of the kinematics of signed languages (SLs) (Tyrone and Mauk 2010, Malaia and Wilbur 2011, Jantunen 2013, Puupponen et al. 2015). Motion capture has notably been used for the analysis of constructed action (CA), a widespread phenomenon in signed discourse (Jantunen et al. 2020a, Jantunen et al. 2020b, Stamp et al. 2023). CA is an iconic strategy whereby signers depict a referent by enacting their actions, utterances, or emotions (Cormier et al. 2015). Corpus approaches to CA have shown that the phenomenon is a gradient one: tokens of CA range from overt or stronger instances, in which more bodily articulators are used to enact the referent, to subtle or weaker ones, where fewer articulators contribute to enactment (Cormier et al. 2015). Kinematic variation related to CA degrees has been attested for head and torso movements in Finnish Sign Language: Overall, these variables were shown to be positively correlated with the CA overtness degree: the more overt the CA, the wider, faster, and more rapid the movements (Jantunen et al. 2020b). A better understanding of how other body parts are used is however still needed. Stamp et al. (2023) analyse different kinematic properties of manual movements in CA but treat the phenomenon in a holistic way without further distinctions. Yet, prior literature has shown that different kinds of hand movements are exhibited across CA degrees: While producing CA, signers may use their hands either to enact a referent's manual actions (prototypical *overt* CA) or to use more conventionalised units, such as lexical signs (prototypical *reduced* and *weak* CA). In this presentation, using FinSL narratives recorded with a motion capture system (Jantunen et al., 2022), we ask whether kinematic properties of the signer's hands pattern systematically with CA degrees. Our reflection is articulated around both a quantitative and a qualitative analysis. Complementing quantitative comparisons across CA degrees with video examples, hand kinematics are studied through the same variables as in Jantunen et al. (2020b) and Stamp et al. (2023): bounding rectangle, body-hand distance, cumulative distance, velocity, and acceleration. After explaining the consequence of distinguishing between CA types, alternative ways to approach the data, notably by exploring other kinematic variables, will be discussed.

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Casting a Wider Net: Considering different factors shaping constructed action using a cross-disciplinary approach.

In this presentation, we address the benefits of adopting a multi-factor approach to constructed action (CA). CA is a semiotic strategy by which language users use their bodies to show referents by enacting their actions, utterances and emotional states on a real-life scale. This iconic strategy contrasts with *telling* about referents, i.e., using conventionalised semiotics such as highly lexicalised signs (Cormier et al. 2015, Ferrara and Hodge 2018, Jantunen 2022). Language is a complex phenomenon in which dynamics of different kinds come into play: It is a social action rooted in human communication. This form of action is also a physical one as it requires fine-tuned movement as well as perceptual and cognitive processing. To complete this picture, language is acquired at an individual level but is also transmitted and adapted over time at a broader community level.

Enfield (2014) considers different causal frames to capture these interconnected processes shaping language structure and diversity: microgeny, ontogeny, phylogeny, enchrony, diachrony, and synchrony (*MOPEDS*). Using this conceptual toolbox, we consider the range of questions which have been asked about CA and what types of causal frames have been invoked to account for observed results. Building on prior literature such as Jantunen (2022) and Vandenitte (2022) as well as on the results of an ongoing cross-disciplinary research project on CA in Finnish Sign Language, we notably discuss insights gained from sociolinguistic-ethnographic, neurocognitive, and kinematic methods. For instance, Puupponen et al. (2022, under review) use interviews and corpus data to identify the impact of sociolinguistic variables like age or educational trajectory on the use of CA. Jantunen et al. (2020) show how larger and faster motion is associated with CA, a result which may be connected to Hernández et al.'s (under review) observation that CA may ease comprehension of signed discourse for deaf signers. CA has often been studied from one or two theoretical and/or methodological angles. However, using diverse approaches enables us to broaden the potential explanations for observed phenomena and enriches our accounts by considering how different factors interact to shape language phenomena like CA. As will be shown, this approach also helps identify questions about CA that remain to be explored.

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E. E. Cummings' "SLowLY SPRoUTING" Letter O.

In "Alphabetic Letters as Icons in Literary Texts," Max Nänny writes that the letter 'O' "may visually suggest any roughly circular object, such as a face, an eye, a ring, a crown, a wreath or a round target." It may also "evoke the orb of a heavenly body, the sun, moon, . . . the earth [or] the mouth. . . . However, the letter 'O' may also iconically stand for a circle, functioning as an emblem of perfection. And the letter 'O' may even be an icon for a circular process" (178-179). I would add that the "zero" aspect of the letter that Nänny noted (175) could just as well symbolize emptiness, a void, or nothingness. Whether positive or negative, the letter O also would seem to be non-kinetic and static, unless multiple iterations of the letter appear on the page and briefly create a sensation of movement or change. This paper will examine the movement of the "o" in four Cummings poems: n(o)w" (CP 348), "mOOOn Over tOWns mOOOn" (CP 383), "so little he is" (CP 471), and "o // the round" (CP 606). Sometimes this movement occurs when a single letter "o" toggles between two meanings. For example, on the micro-level, the "o" in "n(o)w" presents the rough diagram of a seed, its parenthetical seed coat already split, ready to sprout; while on the macro level it represents the brief appearance of a world, illuminated in a flash of lightning. By contrast, in "mOOOn Over tOWns mOOOn" the O representing the moon shrinks to lower case while all other letters grow to uppercase, representing the growth and breadth of the "SPIR / IT" that is "SLowLY SPRoUTING" from the celestial "it" rock-body and "whO" that is the moon. We find another multivalent example of the letter "o" in "o // the round," an elegy for critic Paul Rosenfeld (1890–1946). In this poem, the o's are iconic of the "round / little man" while at the same time they are moving down the page, following him "i // nt // o / n / o // w(he)re". This "o no!" nowhere is at once a "w(he)re" and a "(he)re" that contains the little man ["he"] within an O that has opened into parentheses. The human being who vanished into the nowhere or nothingness of death is nevertheless found "(he)re," in the iconic letters and parentheses of the poem.

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[See Cummings poems on the next page.]



E. E. Cummings Poems discussed in the abstract:

mOOOn Over tOwns mOOOn
whisper
less creature huge grO
pingness

whO perfectly whO
flOat
newly alOne is
dreamiest

oNLY THE MooN o
VER TOWNS
SLoWLY SPRoUTING SPIR
IT

o

the round
little man we
loved so isn't

no!w

a gay of a
brave and
a true of a

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n
o

w(he)re

 **Posters**

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Iconicità testuali nelle conversazioni online.

Si propone una riflessione sulle icone in rapporto al loro uso nei testi online in quanto elementi di paralinguaggio, in particolar modo nelle conversazioni fra utenti nei social media, fornendo un'analisi dell'iconicità nelle chat ed evidenziandone le criticità.

Grazie al modello di tripartizione del segno elaborato da Ch. S. Peirce (1902) si sa che le icone sono unità capaci di rappresentare direttamente un concetto o un oggetto; queste ultime fanno parte di riflesso della “struttura tripla” (Poyatos, 1993) degli elementi che caratterizzano una conversazione, ovvero linguaggio, paralinguaggio (Hill, 1958) e cinesica (Trager, 1958). Se all'interno di un testo orale le icone vengono rappresentate dagli elementi che caratterizzano soggettivamente il mittente di un messaggio (attraverso azioni proprie del mittente), all'interno di un testo scritto (Carey, 1980) è possibile rilevare l'iconicità di un messaggio attraverso strumenti grafici o unità di supporto non strettamente collegate al testo: in un primo momento il paralinguaggio nei testi comprendeva soltanto l'utilizzo delle “emoticons” (Asteroff, 1987), ma con l'avanzamento tecnologico degli strumenti di comunicazione online si è passati all'utilizzo di sticker, emoji e GIF (Pavalanathan e Eisenstein, 2015), ossia elementi capaci di tradurre una conversazione orale in una conversazione scritta da più parti considerata come più efficiente (Ptaszynski, 2012). Sebbene il

loro uso sia ormai diffuso nella cultura di massa, le icone testuali presentano limiti nel rapporto testo-icona: non a caso tali icone sono state riferite, per non più rimandabile esigenza linguistica, alla categoria delle scritture brevi (Chiusaroli, 2012) e l'uso che se ne fa all'interno di una conversazione online non può prescindere dal contenuto scritto della conversazione stessa, come evidenziato da uno studio sulla sequenza delle emoji (Cohn, 2019) dove è stato possibile notare come la combinazione di emoji non possa sostituire il significato di un messaggio che va oltre quello iconico, un elemento rappresentante che manca quindi di una struttura propria.

Il fatto che la volontà di categorizzare le icone secondo un criterio semantico possa condurre a un'ulteriore evoluzione delle icone testuali digitali (Chiusaroli, 2015) pare suggerire che queste ultime siano ancora limitate ad un approccio parzialmente descrittivo, e dunque poco esaustivo, del testo: cosa che è propriamente obiettivo della presente proposta di poter tentare di dimostrare.

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Iconicity and affordances in action-based signs from five different sign languages.

Iconicity has long been the preferred way to define sign language, as the three dimensions of this visual-gestural language makes it easy to identify expressions that resembles their referents (e.g. Mandel, 1977; Taub, 2001; Pietrandrea, 2002, Perniss et al, 2010; Baus et al., 2013; Volterra et al., 2022). However, when speaking about iconicity in sign language studies, its meaning has long been linked to that of “transparency”, that is, the ability for observers with no prior training in sign language to understand the meaning of what they observe, without any help for its interpretation. This seems to be particularly true for action-based signs or gestures related to the handling of tools, commonly defined as “pantomime” (Goodglass & Kaplan, 1963) or “symbolic object”, as hands manipulate an imagined object (Overton & Jackson, 1973). In a study dedicated on organizing such signs in lexical groups, Padden et al. (2013) argues how signs related to handling tools show a “patterned iconicity” as they show the repetition in the use of a similar iconic strategy in the way both signers and gesturers refer to the objects they refer to. In the attempt to better understand the underlying body patterns motivating the emergence of certain gestures and signs above others, I will present a study comparing these results with the ones I collected in a comparative research on 500 action-based signs selected from five different sign languages, specifically Italian Sign Language (LIS), British Sign Language (BSL), American Sign Language (ASL), Japanese Sign Language (JSL) and Brazilian Sign Language (LIBRAS). In my study, I have analyzed these signs for their reference to the affordance that they seem to express in their handshapes and movement. I will discuss the concept of iconicity in sign language studies starting from a focus on the role played by affordances in the creation of new signs or in the selection of the best classifier for the construction of meanings based on actions. As affordance is defined as a relational property between a living creature and the features of the ecological niche in which it evolves (Gibson, 1979), it clearly relates not only to the physiology of the (human) body, but also to the environment and the cultural pressures that act on it. Hence, I will discuss the way affordances manifest themselves in sign language, and the way in which their study can improve the understanding of iconicity in (signed) languages as well as the way in which the brain processes meaning.

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La corporeità nella toponimia corsa, tra metafore vive e metafore morte.

Le comunità umane, nel cercare di comprendere e organizzare ciò che li circonda, hanno spesso fatto riferimento al corpo umano. Insistendo sulla metafora LANDSCAPE IS A BODY, l'uomo ha proiettato sull'ambiente la propria corporalità (e non solo): così, il lessico anatomico ha sviluppato nuovi significati, legati alla descrizione del paesaggio geografico.

Dal lessico comune queste metafore sono entrate in onomastica, in particolare nei toponimi. È noto infatti che i nomi di luogo non sono mai, almeno in origine, etichette vuote, ma fissano locuzioni in uso all'interno della comunità che abita il territorio, che nascono dalle peculiarità dell'ambiente: va da sé che il lessico geografico, che descrive il territorio, sia largamente diffuso nei nomi di luogo. Può tuttavia capitare che questa trasparenza, per il tempo e per altri accidenti, scolorisca: un ruolo importante è spesso giocato dalla fissazione documentaria e dal passaggio dalla lingua popolare alla lingua dell'amministrazione, che determinano modifiche che possono comprometterne la lettura. Tuttavia, una volta riattivato il significato, i nomi di luogo si prestano a interessanti analisi sul rapporto tra l'uomo e l'ambiente che abita.

In questo modo, il lessico del corpo umano diventa una componente potenzialmente centrale – in ogni caso molto diffusa – del lessico toponimico. Nel creare toponimi poi, le comunità hanno nuovamente attinto alla sfera corporale, talvolta rianimando metafore oramai morte (perché acclimatate nella lingua), talvolta creandone di nuove, vive.

Il contributo che presentiamo mira a osservare queste dinamiche nello spazio corso, osservando in primo luogo il lessico geografico comune che deriva dal lessico anatomico, umano e animale, per poi vederne la presenza toponimica. In seguito, ci concentreremo sul lessico anatomico privo di significati metaforici geografici presente nei nomi di luogo. Affiancheremo nell'analisi materiale proveniente da corpora dialettali e la cartografia ufficiale, che presenta forme toscane o toscaneggianti, al fine di valutare se vi sia uno scostamento tra creazione popolare e manipolazione ufficiale del materiale.

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Syntactic Iconicity. Case of Albanian and Italian language

The study of syntactic iconicity is a profound theoretical study of language, which reveals the cognitive motivation of language structure. Iconicity in language refers to the similarity or analogy between the form of a linguistic sign and its meaning (Cabrera, J. 2020). The opposite of iconicity is arbitrariness. According to Saussure, recognised as the father of modern linguistics, one of the defining principles of human language is that the relation between form and meaning is fundamentally arbitrary and there is no logical basis for the choice of a particular signal to refer to a particular signification. With the emergence and development of functional linguistics, cognitive linguistics and other linguistic disciplines, this principle has been much scrutinized and has met with unprecedented challenges and the theory of iconicity has become an important branch of cognitive linguistics.

Iconicity is most obvious at the level of object or concept representation, but can also be found in morphology and syntax. It is least obvious and most abstract at the level of syntax, which codes discourse-pragmatic function (Haiman, J. 1985). Syntactic iconicity reflects the relationship between linguistic structure and thinking structure. Haiman distinguishes two kinds of iconicity in syntax: isomorphism and iconicity of motivation (Haiman, J. 1980).

The distance between expressions corresponds to the conceptual distance between ideas they represent. Linguistic distance between two expressions depends on the nature and the number of non-segmental boundaries between them, the linguistic distance is greatest of all when they are separated by one or other words. In both nominative/accusative and ergative languages, the conceptual distance between verb and direct object is greater when the object is in oblique case, like dative or instrumental, than when it is in a direct case, like accusative or absolute” (Haiman, J. 1983).

It is with great interest to analyse, in a comparative perspective, the object order both in Albanian and Italian language in order to see how is expressed the conceptual distance and which differences can be found. In this way we can also analyse how the principle of proximity (distance) is applied.

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Ideophonization in Japanese and the Semantic Typology

The semantic range of ideophones differs among languages. English and German are confined to onomatopoeic ideophones expressing sound, while Ewe and Siwu also have ideophones for movement and other sensory modalities. Korean and Japanese ideophones can even represent psychological states. To capture this diversity, Dingemans (2012) proposes the following implicational hierarchy:

- (1) SOUND < MOVEMENT < VISUAL PATTERNS < OTHER SENSORY PERCEPTIONS < INNER FEELINGS AND COGNITIVE STATES

The present study proposes that this hierarchy can further be applied to the lexical structure of ideophones in individual languages, particularly the phenomena called “(de)ideophonization” (Dingemans 2017). Both ideophonization and deideophonization in Japanese are systematic morphological processes where ideophonicty depends primarily on morphological forms, such as reduplication (e.g., *waku* ‘to spring up’ > *wakumaku* ‘excited’) (Tsujiura 2016).

I obtained 172 ideophones with non-ideophonic origins from dictionaries (Takehi et al. 1996; *Nihon Kokugo Daijiten* 2000-2002; Yamaguchi 2003), previous studies (Kubozono 2002; Hayakawa 2004; Tomosada 2005, 2007; Kadooka 2007; Akita 2009; Akita 2013; Ogura and Hamabe 2021; Akita and Imai 2022), and informal interviews with native Japanese speakers. The ideophones were grouped into five classes in (1).

As Fig. 1 shows, ideophonized words disprefer the SOUND domain. Moreover, none of the four sound ideophones are purely onomatopoeic but refer to silence. These results contrast with deideophonization, in which many sound ideophones become part of the non-ideophonic lexicon: *sawagu* ‘to make noise’ (< *sawazawa* ‘a crowd of people murmuring’), *gata-tsuku* ‘to get shaky’ (< *gatagata* ‘rattling’), *kishimu* ‘to creak’ (< *kishikishi* ‘creaking’), *nyan-ko* ‘kitty’ (< *nyan* ‘meow’).

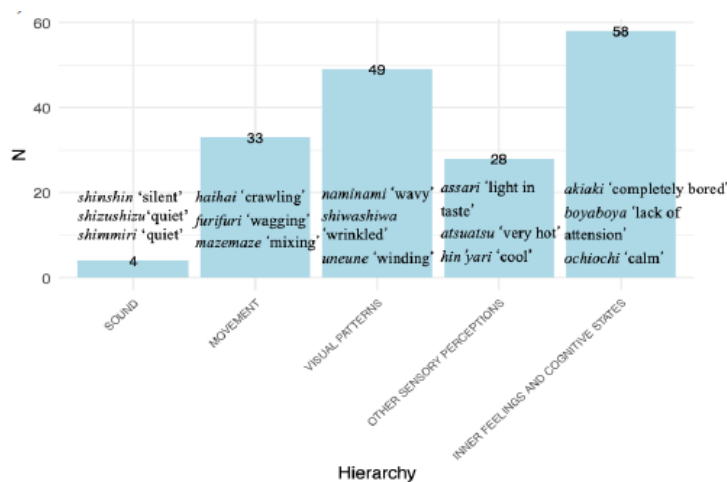


Fig. 1. Number and examples of ideophonized words

The findings acquire heightened significance when considering the semantic extensibility of Japanese ideophones, where their meanings generally extend from concrete to abstract (Yoshimura 2004; Akita

2009; Ono 2015): *gatagata* ‘rattling’ > ‘shaky’ > ‘in disarray’ > ‘dissatisfied’. We can find only two exceptions: *saQ* ‘moving altogether’ > ‘rustle’ (Yamaguchi 2003), *sakusaku* ‘without stagnation’ > ‘crunching’.

In summary, ideophonization and semantic extension are unidirectional, whereas deideophonization is bidirectional, as in Fig. 2. This illustrates that sound is easier than other sensory domains to depict iconically in spoken language, eliminating the necessity to borrow forms from others. Conversely, the challenge of depicting more abstract concepts may prompt borrowing (Dingemans et al. 2015). This observation may relate to the “inexpressibility hypothesis” in metaphor research, which states that metaphors may be employed when literal expressions are not readily accessible (Winter 2019). The findings will gain importance when replicated in other languages. (2,497 characters).

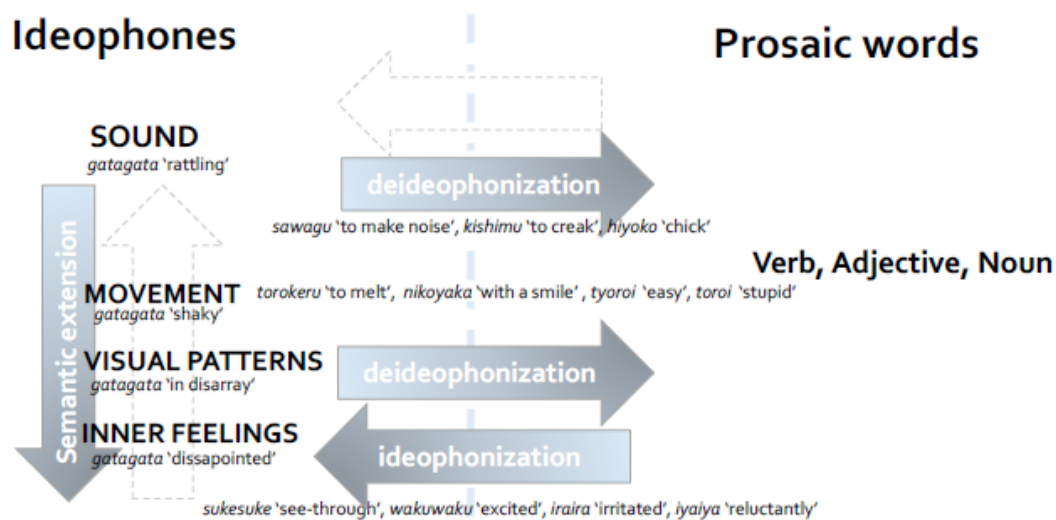


Fig. 2. (De)ideophonization and semantic extension

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Iconicità e insegnamento della Lingua Seconda: una proposta didattica per apprendenti di italiano L2 alla luce del pensiero di Benveniste e dell'iconicità diagrammatica.

Secondo l'approccio dell'*Iconicità Diagrammatica* elaborato da L. Nobile ed applicato dallo stesso sui lessemi grammaticali dell'italiano, differenze a livello fonologico all'interno di una lingua rispecchierebbero differenze di tipo logico-semantic. Come infatti dimostrato dall'analisi di 200 lessemi tra pronomi, verbi e avverbi, i fonemi di cui constano parole correlate a livello sintagmatico o paradigmatico (*bo/hai/ha*, oppure *sì/no*) sono in opposizione (a livello fono-articolatorio) allo stesso modo in cui sono in opposizione semantica le parole cui appartengono. Differenze di tipo fonologico, presenti in coppie o in serie di parole, rispecchiano dunque valori logico-semantic veicolati dai morfemi liberi e legati della lingua. Anche i morfemi flessivi dei verbi denotano questo isomorfismo tra piano fono-articolatorio e piano semantico, rivelando una consonanza tra tale approccio all'iconicità e le riflessioni di Émile Benveniste.

Secondo Benveniste la cosiddetta “terza persona singolare” è realizzata nelle lingue da un medesimo pattern (di natura fonologica), a prescindere dalla famiglia linguistica di appartenenza e dall'affinità tipologica tra le lingue. La categoria del verbo va dunque compresa non alla luce del concetto di paradigma verbale (sovrastruttura metalinguistica creata dai grammatici greci) ma di quello di *persona*.

Eppure il paradigma è da sempre un punto imprescindibile per un docente di Lingua Seconda (L2). Se con apprendenti scolarizzati e di madrelingua tipologicamente vicina all'italiano il suo uso può produrre risultati, con apprendenti analfabeti o debolmente scolarizzati, che non hanno mai potuto sviluppare le abilità che permettono di riflettere sulla lingua, esso perde tutta la sua efficacia.

Poiché inoltre gli studi acquisizionali sulla L2 (guida per capire *quale* forma verbale insegnare e *quando*), non possono dare indicazioni in merito a quali modelli metacognitivi utilizzare nell'insegnamento, anche l'insegnante debitamente formato può pensare che ogni apprendente sia in grado di collegare il pronome personale alla rispettiva voce flessa e capire il verbo, a prescindere dalle sue abilità metacognitive. Eppure la difficoltà di analfabeti e debolmente scolarizzati è proprio quella di comprendere l'esistenza di una relazione tra forme della lingua e contenuto extralinguistico, rimanendo così fossilizzati in varietà basiche o prebasiche di interlingua.

A livello didattico si propone pertanto un metodo con cui insegnare le voci del verbo unendo al contempo il piano fonologico (per mezzo della consapevolezza metafonologica), grafico-visivo (raffigurando le relazioni tra le persone verbali) e gestuale-motorio (mediante un gesto che indichi la persona e la colleghi al piano fonologico e alla raffigurazione grafico-visiva dei verbi), guidando l'apprendente a costruire mentalmente un collegamento tra tali piani della lingua.

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Idioms in Italian Sign Language: the interplay between iconicity and comprehension

Idioms (or idiomatic expressions, i.e.) in sign languages have not been analyzed as extensively as they have been studied in spoken languages [1, 2]. Generally, to be defined and categorized as an idiom, a linguistic construction must be a multi-word expression that necessarily offers a dual interpretation: a literal and an idiomatic-figurative reading [3]. The first derives from combining the meanings of the individual elements (compositional reading). The latter, on the other hand, does not result from the sum of the meaning of each individual component but, rather, requires knowledge of specific linguistic and cultural aspects (non-compositional reading).

In sign languages, however, idioms can also occur as monorematic elements, composed of one single sign [4, 5], which not only expands the definition of idioms but also enhances our understanding of their nature and origin. In addition, signs often have some visual connotations that iconically recall their referent, in different ways [6, 7]; therefore, it might seem simpler to understand and trace back the formation of an idiomatic element and its meaning.

In this proposal, I will explore how in Italian Sign Language (LIS) idioms the compositional reading emerges more clearly thanks to the iconic and visual nature of signs. This feature makes the literal meaning particularly transparent, while the non-compositional reading is activated if there is a deep familiarity not only with LIS, but also with the Italian Deaf culture. For example, the sign HANDS_IN_POCKETS can be interpreted as the literal and physical act of putting hands in one's pockets, due to its iconic nature, or figuratively as the imposition to cease (manual) communication.

In conclusion, this contribution investigates the definition of idiom in LIS and offers a reflection on the relationship between iconicity and the comprehension level of such constructions.

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Fumetto e digitale al servizio della divulgazione scientifica su onomatopée, iconicità e submorfologia

Il nostro poster presenta e commenta la piattaforma BDKREATOR e le azioni svolte con questo strumento per la diffusione al grande pubblico della conoscenza sull'onomatopée e sulla submorfologia. BDKREATOR è uno strumento di creazione di fumetti digitali sviluppato dall'editore Il était 2 fois in collaborazione con l'École Simplon di Marsiglia e il dipartimento di ricerca CAER dell'Università di Aix-Marseille. Si tratta di un progetto finanziato con fondi pubblici francesi ed europei.

BDKREATOR funge da supporto a workshop di sensibilizzazione su questioni sociali delicate (razzismo, esclusione, radicalizzazione, violenza di genere e sessuale), rivolti a giovani (scuole) e adulti (imprese), e consente di utilizzare e riflettere più in particolare sulle onomatopée.

Dopo la presentazione della piattaforma e l'utilizzo dello strumento da parte dei partecipanti, questi sono invitati a creare una storia senza parole ma con rumore con onomatopée utilizzando i fumetti a loro disposizione. Dopo aver realizzato i propri fumetti, i partecipanti sono invitati a parlare delle loro scelte di onomatopée, discussione seguita da una mediazione scientifica che consente la consapevolezza dei movimenti articolatori durante la pronuncia di alcuni fonemi e le nozioni di comprensione motoria, neuroni specchi e linguaggio-azione. Dopo il workshop potranno collegarsi al sito BDKREATOR e, cliccando sull'onomatopée prescelta, ritrovare le spiegazioni linguistiche che sono state fornite loro durante il workshop e quindi tornare più in dettaglio sui punti che li hanno interessati. Viene fornita una serie di strumenti (schede tecniche e articoli scientifici) per gli insegnanti che desiderano preparare il workshop in anticipo o proporre un follow-up.

BDKREATOR è open source, ad accesso libero e gratuito: <http://bdkreator.com>

Questo laboratorio di scrittura di storie a fumetti basato su una soluzione digitale consiste in una banca di immagini provenienti da pagine d'autori ma le cui caselle sono state svuotate dei relativi testi e vengono offerte in modo casuale al partecipante. Per ogni storia ci sono 27 caselle che possono essere spostate. Il racconto originale esiste quindi solo sotto forma di una serie di immagini e onomatopée la cui selezione e classificazione nello spazio di una pagina di 9 caselle da parte dei partecipanti offre la prospettiva di tante nuove storie quanti nuovi formati originali.

Questo database di immagini/onomatopée evoca un universo referenziale che si fonda sull'esperienza sensibile dei partecipanti-autori, la plasticità delle produzioni è rafforzata dalla dimensione della creazione collettiva (partecipanti uniti in coppia). L'osservazione dei workshop e l'analisi delle produzioni dei partecipanti consentono inoltre studi sulla realizzazione delle proposte di scrittura, sulla creazione di nuove storie, sulla valorizzazione delle immagini, con diverse fasce di età, interessi e contesti.

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Iconicity in Spanish in(ter)fixes

There are intermediate elements that can be isolated once the prefix, lexical or verbal root and suffix have been identified (such as, for example, the *-ar-* segment in the derived words (*humareda* or *polvareda*), which pose problems from the point of view of morphological analysis. In addition to the proliferation of terminology, which makes it impossible to decide whether to use the term infix or interfix, it's difficult to decide on the nature, status, origin or function of these elements.

We believe that a phonetic-articulatory and phonological approach can provide a better appreciation of this derivation process and of these elements, which sometimes means repositioning reflection on the meaning of these in(ter)fixes in the context of the dynamics of sign motivation, as it may come into play in the constitution of some of these intermediate elements.

Demonstrating the iconicity of these segments will enable us to shed light on the conditions of emergence of one in(ter)fix rather than another, and to identify networks of words and semantic features that could structure these linguistic elements in an attempt to clarify the question of meaning and see whether these elements carry a notional value and/or whether they are minimal elements that participate in the semantic orientation of the word in which they appear as morphemes or submorphemes.

The question is whether or not this minimal in(ter)fixed unit is endowed with meaning, and how it fits into the affix category. A number of specialists, such as Lazaro Carreter and Portolés, have put forward lines of thought that raise further questions. They assert, for example, that the in(ter)fixes *-an-* and *-ar-* indicate the idea of abundance, as found in *hum-ar-eda* (abundance of smoke) ; *polv-ar-eda* (a lot of dust) ; *tuf-ar-ada* (strong and lively odor) ; *aguanoso* (too wet), *bocanada* (amount of air taken into the mouth at one time); or that the interfix *-i/k/-* could indicate the idea of an action performed without the slightest interest or effort: *enamoricarse* (variant, *enamoriscarse*), *lloriquear* (cry without enough cause), *aricar* (plowing very shallow).... Both specialists provided clues about iconicity - between the articulatory gesture of these segments and the semantic value associated with them - which we intend to explore further in this work, particularly in relation to the phonetic opposition [í] / [a] in terms of aperture.

By questioning iconicity, this work proposes to study the role of these intermediary elements in the emergence of meaning. The aim is to take a fresh look at these elements, using a submorphological and/or phonosymbolic approach to question their semantic value, which is the subject of much debate and division.

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Iconic and Indexical Means in the Pictorial Representation of Space.

The semiotic analysis of pictorial representation gives ground to differ three modes of space – as Object, Representamen, and Interpretant (in terms: Peirce, 1960:135). Correspondingly, there are: (1) the space of depicted object (real or imaginal), (2) the space of its depiction (drawing, painting, etc.), and (3) the space of a perceptual image created in the mind of a viewer. The relations between these spaces are connected with different aspects of iconicity.

In particular, the spatial similarity of the depiction to its *object* can be considered as a relation of *projection* researched in projective geometry and in theories of perspective. However, not less important is relation of the depiction to the *subject*, who interpret it at logical and infralogical levels of mental activity. A prerequisite for all other ways of interpreting it is the formation of a *perceptual image* referring to the depicted object. The perceptual interpretation of a flat image is in some ways the reciprocal to the projection of volumetric objects onto a two-dimensional picture surface. This act could be noun *prospersion* – vision through the flat surface of picture into the three-dimensional space unfolded “behind it”.

The psychical mechanisms provided this mental process principally cannot be limited by the relation of iconicity between the flat depiction and the three-dimensional perceptual image of the depicted object. The reconstruction of third dimension in the perceptual image requires using also indices of spatial relations within and between volumes. Among these indices there are various deviations from iconicity, which are formed naturally, according the same rules of linear perspective – intersections, perspective reductions, overshadowing, etc.

The totality of the indices, which are involved together with iconic features in the creation of a perceptual image of a depicted object, forms a specific *spatial text*, in the large semiotic sense. Unlike an ideogram interpreted at the conceptual level of mind, the text of this type is interpreted at the perceptual level and can be called *perceptogram*. The ways of systematic interpretation of these indexes may be termed *perceptographic code*. In contrast to the related perceptual code serving for individual cognition, this code is developed and changed in acts of inter-subject communication in culture, especially – in arts. Together with verbal language and other codes from the semiosphere of culture, the means of perceptography participate in the interpretation of picture as a complex rhetorical text (in sense: Lotman, 2000: 197; see also on the perceptographic code: Tchertov, 2019: 207-224; 343-356).

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Perception of sound-imitative words at different de-iconization stages: an empirical study.

This poster aims to summarize the results of the research-project ‘Psycho-physiological indicators of perception of sound-imitative words in native and non-native languages’ conducted by the authors. The study was designed with a **purpose** to compare how English (N = 50) and Russian (N = 106) native speakers recognize visually presented sound-imitative words (N = 32) from the respective languages. Our **aim** was two-fold: (1) to identify native speakers’ ability to perceive the fine-grained division of iconicity and (2) to control for the influence of participants’ native languages.

Experimental research on iconicity in general, and on perception of imitative words, in particular, is gaining ground in modern linguistics (see, e.g., Perry et al. 2015, Blasi et al. 2016; Winter et al. 2017, Aryani et al. 2019, Sidhu et al. 2020 etc.). The novel element introduced by the authors is a distinction of imitative words by degree of their iconicity loss under the influence of sound changes and semantic shifts, called “*de-iconization*” (Author-2, 2017). The **criteria** for the classification of imitative words according to de-iconization stages are: (1) phonological, morphological, and syntactic integration; (2) influence of (regular) sound changes; and (3) influence of semantic shifts (description of our approach in detail –see Authors 2022).

In the present research, experimental **stimuli**-onomatopoeic words (N = 64) were selected following the pre-defined clear-cut criteria in terms of length (monosyllabic), lexical category, and the mean frequency as well as stage of de-iconization. All lexical stimuli were paired with non-words (N = 64). The participants had a **task** of identifying all the stimuli presented on the screen in random order either as word or non-words (**lexical decision** task). Time and accuracy of reaction were measured.

The **results** of our experiment have shown that as opposed to the English-speaking participants, who exhibited almost similar performance on each group of iconic words, the Russian participants tended to respond slower and less accurately to the words that were higher in iconicity (less de-iconized).

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A Syntactico Semantic Study of Polysemy of Some Hausa Idiomatic Phrasal Verbs.

Idiomatic phrasal verbs are figurative expressions whose meaning cannot be deduced from its surface meaning. In cognitive linguistics, idiomatic phrasal verbs are found to encode conceptual meaning through polysemy that conceptually triggers by metaphor and metonymy. Metaphor and metonymy are the two cognitive mechanisms that encode an array of conceptual meanings. While conceptual metaphor consists of two conceptual domains, in which one domain is understood in terms of another metonymy is a cognitive process that use one entity to refer to another in a situation whereby they are related and conceptualized within a single conceptual domain. This study examines syntactic semantic interface in the polysemy of some Hausa idiomatic phrasal verbs. The objective of this paper is to investigate the nature of syntax-semantics interface in human experiences. Conceptual polysemy model proposed by developed and exemplified by Ibarretxe-Antunano (1999) is adopted as theoretical framework. The data of this study is generated from both primary and secondary sources which comprise native speaker's intuition (introspection) interaction and participant observation. The findings of the study reveal that metaphor and metonymy trigger polysemous extension of Hausa idiomatic phrasal verbs. In addition, the study also observed that conceptual metaphor and metonymy use to interact in the polysemous extension of some Hausa idiomatic phrasal verbs in what is termed under the rubric "metaphonymy". It is also discovers that metaphonymic interface in the polysemy of Hausa idiomatic phrasal verbs is conceptually grounded by correlation in experiences.

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Who is entitled to repeat? Gestures, singing and iconicity in instructional music settings.

The use of iconic gestures (Poggi 2008; Mittelberg 2014; Clark 2016) and their communicative affordances in interaction – enhancing mutual understanding, learning, and cooperation – is by now well known for settings ranging from ordinary conversation and adult-child interaction to workplace contexts (cf. Goodwin & Goodwin 1986; Jokipohja & Lilja 2022; Campisi & Özyürek 2013; Keith 2005), as well as in educational and instructional activities (Waring et al. 2013; Kääntä et al. 2018; Tellier et al. 2021). A case in point are music settings, with events like music classes, workshops and rehearsals in which teachers and conductors typically draw upon iconic gestures, together with talk and/or singing, when instructing and correcting musicians, thereby showing how specific music actions should/should not be accomplished (Boyes Bräm & Bräm 2004; Haviland 2007, 2011; Kochman et al. 2012; Emerson et al. 2017; Poggi & Ansani 2017; Messner in press).

The current study, informed by a multimodal Conversation Analysis (CA) approach, builds upon such body of research, as well as upon previous investigations on ensemble music workshops devoted to Conduction®, a practice allowing to conduct improvised music by means of a codified gestural lexicon (Author 2013, 2014, submittedA, submittedB). These were held in Italy by an anglophone conductor with limited competence in Italian and thus using English, with occasional, non-professional language mediation (interpreting or ‘oral’ translation) into Italian carried out by volunteering workshop participants, and/or the researcher herself.

Drawing also upon CA studies documenting interpreters’ active role in shaping interaction (Bolden 2000; Wadensjö 2002; Mason 2005, Traverso 2012; Antonini et al. 2017; Goffman 1981), the study examines how and insofar the conductor’s embodied demonstrations (iconic gestures and sung/vocalized expressions depicting sound qualities, imitations of bodily instrumentalists’ actions through pantomime, etc.), used both within explanations and corrections, are iconically replicated by ad-hoc interpreters. Against the background of the conductor’s prerogatives, in terms of knowledge and attributed authority, as leading social actor in these institutional events (Heritage 2004), it is thus shown how interpreters negotiate their role, among other things, through the way they treat the conductor’s gestures and singing as to be reproduced, verbally paraphrased or omitted in translation.

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Synthetic Sympathy: Siri's new Song. Elevating human-machine interaction through likeable voices

Synthetic voices play an increasingly integral role in daily interactions, spanning from navigation systems and voice assistants to social robots employed in elderly care and nursing homes. Despite their widespread use, our comprehension of their potential remains incomplete. This study seeks to address fundamental inquiries concerning synthetic voices and their capacity to elicit empathy, thereby enhancing human-machine interaction. Specifically, we investigate questions such as: How can empathy be fostered for disembodied devices that solely communicate through voice? What attributes should likable synthetic voices possess for future technical entities? And in which domains can likable voices significantly enhance human-machine interaction?

This study aims to illuminate this metaphorical black box by scrutinizing different frequencies in voices, with the goal of identifying a potential "golden frequency" universally perceived as likable. Two perception studies were conducted to achieve this objective, involving a total of 435 participants. The first experiment (n=107) explored likability in human female voices, while the second experiment (n=435) extended the investigation to synthetic female voices. The results revealed that human voices were perceived as most likable at a frequency of 260 Hz, aligning with previous studies identifying this frequency as the most attractive. However, this pattern did not hold true for synthetic voices, where an inflection point already became evident at 240 Hz.

These new findings carry significant implications for the future of human-machine interaction, providing noteworthy applications in various realms of human-computer interaction (HCI) and human-robot interaction (HRI). These applications extend to (personal) assistance systems, e-learning, and educational contexts, with particular relevance in healthcare and retirement homes. Leveraging likable voices has the potential to nurture relationships between humans and machines in diverse personal and professional settings, potentially revolutionizing the utilization of voice technology.



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