

is to give this “unanalyzable intuition” an analytic language, to produce a continuity between the transcendental dimension of rhythm and the linguistic intuition of the Prague linguistic circle that also viewed rhythm as the main organizing principle in poetry, but insisting on studying rhythm immanently, in poetic discourse itself: “Encore faut-il que le rythme soit du langage, et non ‘céleste’”.

Is it possible after poststructuralism to find an ‘analytic language’ to deal with the transcendental dimension of rhythm intuited by all poets - Hölderlin’s version is given above - in continuity with structuralist views of poetic discourse which also made of rhythm its central organizing principle?

How is the movement and dynamics of rhythmic interrelatedness manifested in the semeiotic dimension? The existential sense of the transcendental dimension is fundamentally temporal in Heidegger’s philosophy. How is the bridge between the existential ontological a priori temporal structure and the ontic manifestations of rhythm possible?

The Russian Formalist Yuri Tynianov identified two fundamental aspects of rhythm dynamically moving in two different directions or paths: the progressive and the regressive movements. In the first aspect of rhythm, which is meter, the dominant is the progressive movement or path, and in the second aspect of rhythm referred to as instrumentation, the dominant is the regressive movement. These two types of spatial movements were studied within the general frame of rhythm as repetition. Although Tynianov was convinced that the study of rhythm need not recur to

temporality, and could be studied as “movement” alone, his intuitive grasping of the fundamental rhythmic processes, as manifested above, appear related to the existential movement of the temporal structure from which the movements of Da-Sein arise. Our presentation aims thus to elucidate the existential temporal processes that give rise to poetic rhythm in concrete manifestations of poetic discourse.

## EXISTENTIAL SIGNS OF TRAUMA IN MARGUERITE DURAS'S NOVELS

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According to Eero Tarasti’s notion of the existential sign, the emergence of a sign is a continual process where the signifier attaches to a signified only temporarily. His term pre-sign emphasises the fleeting semiotic moment before this fusion, thus penetrating into the very core of the formation of sign. In my presentation, I utilise Tarasti’s theory for interpreting the signs of loss and madness in Marguerite Duras’s three novels of the India Cycle: *Le ravissement de Lol V. Stein* (1964), *Le Vice-consul* (1966) and *L’amour* (1971). Instead of considering Duras’s creative act as an example of modern melancholy in the manner of the contemporary psychoanalytical research, I interpret her rhetorical tropes as the existential signs of historically lived trauma from the post-colonial point of view. On the basis of Dominick La Capra’s and Mardi J. Horowitz’s theories of trauma, I investigate Duras’s “l’affection intentionnelle” provoked by her life history in Asia and Europe. Adapting Tarasti’s tentative suggestion, my reading demonstrates Thure von Uëxkull’s bio-semiotic notions of endosign and exosign to be useful tools when exploring the pre-verbal condition

of embodied pre-signs. In the process of capturing multi-sensory pre-signs of the past, in Duras's novels, the freely floating existential signs of traumatic absence turn paradoxically into a plenitude of textual dispositions, thereby showing her sharp political insight into cultural differences.

As a result, psychic suffering crystallises as strong polytropes in the novelistic modifications of the India Cycle, thus manifesting Duras's reforming cognition of individual and social catastrophe.

### **EERO TARASTI'S EXISTENTIAL SEMIOTICS AND SEMIOETHICS: SYMBOLS, ICONS AND SYMPTOMS OF THE "ACTUAL"**

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This paper's main focus is on Part Three of Eero Tarasti's Existential Semiotics, entitled "The Social and Cultural Field of Signs", in which are thematized fundamental problems of our time. The aim is to consider semiotics relatedly to the reality of today's world, as suggested by Tarasti himself when he proposes such topics as Post-colonial semiosis, or the relation between senses, values and media. I intend to analyze problematics proposed by Tarasti's "existential semiotics" by comparison with semioethics paying special attention to the symbols, icons and symptoms of the "actual". Specially symptoms are important for existential semiotics considered from the viewpoint of semioethics. In fact, semioethics may be defined as existential semiotics which analyzes the symptoms of our times aiming to improve human life together with life over the whole planet.

### **TRANSCENDENCE AND ALTERITY: TARASTI'S EXISTENTIAL SEMIOTICS AND LEVINAS'S "OTHERWISE THAN BEING"**

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An important aspect of Tarasti's "existential semiotics" concerns the question of transcendence and its expression through signs. Transcendence is connected with alterity, considered with respect to the Same, the Subject and Identity. We propose to examine the question of transcendence and alterity as they are considered by Emmanuel Levinas in the perspective of existential semiotics.

### **TIME AND TRANSCENDENCE IN TARASTI'S EXISTENTIAL SEMIOTICS AND THE WORKS OF HUSSERL, HEIDEGGER AND LÉVINAS**

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The problem of time plays a pivotal role in Husserl's phenomenology, Heidegger's ontology and Levinas's philosophy of alterity. Time is an extraordinary phenomenon which escapes the control and power of the Subject. We propose to analyze the contribution made by "existential semiotics" to the problem of the relation between the subject and the "transcendence" of time with respect to other philosophical conceptions, such as that elaborated, for example, by Husserl, Heidegger and Levinas. The question concerns the possibility of a phenomenology of signs through which time appears, is spoken and said.