



THE SEMIOTICS OF A.J. GREIMAS - A EUROPEAN INTELLECTUAL HERITAGE, SEEN FROM INSIDE AND OUTSIDE

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Abstract

The article is about the case of A.J. Greimas – one of the most fascinating, challenging, provocative and substantial scholars. The author tries to look at his contribution both from inside and outside. He takes the liberty to write as an insider in the sense that he became Greimas' pupil in the early 1970s and could follow his legendary seminars in Paris. The author was also able to follow the later developments by personal contact and correspondence and in author's own output in musical semiotics using his method.

Keywords: semiotic, postmodern, structuralists, metalanguage.

Among all the so-called and also would-be classics of semiotics during its history the case of A.J. Greimas is one of the most fascinating, challenging, provocative and substantial. As we know there are many scholars in the history of ideas, 'giants upon whose shoulders we stand' but who never cared creating a school around them in spite of their evident charisma. Yet, Greimas was one of them, but also successful in gathering faithful disciples

around himself who continued the doctrine one created. It is hard to say to which generation of semioticians he would be classified. If the first generation were the scholars of the nineteenth century such as Ferdinand de Saussure and Ch. S. Peirce, then the second one meant probably the structuralists of the 1960s and the third generation the postmodern thinkers picked up from the paradigm, such as Barthes, late Foucault, late Kristeva, Derrida etc.

and simultaneously such unclassifiable figures like Umberto Eco and Juri Lotman. However, remembering the lecture Greimas delivered in Finland in the summer congress of the Finnish Semiotic Society in July 1983 entitled *Vers la troisième révolution sémiotique*, the ‘revolutions’ were to his mind: 1) invention of semantics by Michel Bréal, 2) invention of structural linguistics by de Saussure and 3) invention of modalities at Paris School around Greimas himself [1] (see DVD Significant Moments in the History of Semiotics in Finland and elsewhere, 2007, E.Tarasti).

In this essay I try to look at his contribution both from inside and outside. We could distinguish here four phases in chronological order: 1) origins in Kaunas, 2) beginning: *La sémantique structurale* (1966), 3) Height-generative course – *Dictionnaire* (1979) and 4) post-Greimassian developments. In fact, I found rather similar periodisation of Greimas’s career in the essay written by Paul Perron (in Cobley 2001:194); Yet he speaks of three phases as a) defining subject/object relations by canonical narrative scheme, i.e. either subject has an object or is conjuncted with it or he does not i.e. he is disjuncted from it, b) modal grammars portraying the subject’s competence and c) semiotics of passions i.e. how passions modify action, one may say this is the supremacy of modalities. This equals to the third phase in my classification.

Yet, I take the liberty to write as an insider in the sense that I became his pupil in the early 1970s and could follow his legendary seminars in Paris. I was also able to follow its later developments by personal contact and correspondence and in my own output in musical semiotics using his method. However, since the 1980s I was more in the U.S. and got new impulses from Bloomington, and could see

his approach also from outside, by the eyes of different other schools. In general, reading the Greimas literature through anthologies, encyclopedia, monographs you may also notice two basic types of discourse around him: one is maintained by his faithful disciples trying to preserve the metalanguage intact from any changes and transformations as to terminology. They continue the heritage but problem maybe that other scholars in the global semiotic community do not always understand their vocabulary. On the other hand, the evaluations in encyclopedia and course books on semiotics in English do not really catch his contribution but classify him in such a manner which either covers its essential aspects or straightforwardly do not comprehend his true nature. So we have to balance between these approaches to avoid the Skylla and Kharybdis of these extremities.

Early influences: Sesemann

There is something similar in the early phases of such scholars normally considered as adversaries, as Thomas A. Sebeok, namely the oblivion of the early stage of their careers: in the US no one spoke any longer about the Finno-ugrian background of Sebeok as a Hungarian and distinguished scholar of Tcheremiss and other Siberian Finnougric tribes. Nor has anything been said about Greimas’s years of study in Kaunas, although it is often just those young years which are decisive in one’s life offering a store of ideas to which one later returns. Before Rimtautas Kasponis started to gather documents systematically on the childhood and youth of Greimas (Kasponis 2014) very little was known about them [2]. In this essay I shall not deal with biography as such but it is significant what he studied and under whom at Kaunas University in the 1930s

in the prewar time. His study book shows [3](see Tarasti 2015: 379, document from Kasponis's sources) that he took a course on logics by the famous Lithuanian but half Finnish philosopher Wilhelm Sesemann, who was stemming from the Parland family in Finland (the most remarkable figures in the history of Finnish semiotics being Henry and Oscar Parland, see Parland 1991)[4]. Particularly we know from the cultural essays written as early as in the 1920s by Henry, who was a kind of "Roland Barthes before Barthes", that semiotic ideas had come to his mind via the St. Petersburgian linguist Zirmunski who was so close friend to Sesemann that wrote a preface to his *Aesthetics*.

So Greimas came into circles of Sesemann, but also of another scholar Lev Karsavin. Karsavin was a philosopher as well and cultural historian whom Sesemann had tempted to settle to Kaunas University, Karsavin belonged to the Russian intelligentsia of the 1920s, his sister was a famous ballerina Karsavina. But Karsavin had learned the Lithuanian language so well that later Greimas wrote: it was Karsavin who showed him that Lithuanian could be also language of science. The life of Seseman has been studied by the German scholar Thorsten Botz-Bornstein; the Lithuanian philosopher Leonidas Donskis has edited Seseman's *Aesthetics* in English (translated by Mykolas Drunga) [5]. Let me note that the English version of this major work by Sesemann was long time a project between me and Greimas in the 1980, and we had correspondence about this issue which was, however, not realized then. If we think of possible intellectual impact of Seseman on Greimas, we note that the former had studied philosophy in St. Petersburg and then at the University of Marburg. In Germany he discovered

the neo-Kantian school of Marburg and Freiburg, Nicolai Hartmann, who would become the towering figure in modern German philosophy, and was Sesemann classmate in St. Petersburg classical gymnasium. Influenced by Nikolai Lossky's intuitivist philosophy, the neo-Kantians' ideas, Hartmann's ontology and philosophical anthropology and also by phenomenological philosophy, Sesemann wrote in German and Russian numerous articles on philosophical idealism, classical and modern epistemology, logic and aesthetics [5](Donskis 2007: xxv, in Seseman 2007).

As we know, there is a direct line via Ernst Cassirer's philosophy of symbolic forms and neokantianism to structuralism. In later Greimas his three categories of discoursivisation, spatiality, temporality and actoriality stem from Kant and his a priori categories of space, time and subject. So the origin may lie here.

Moreover, was Seseman familiar with Russian formalism although did not quite accept all its ideas. The most important point I could find there was that meaning was always something *ungegenständlich*, immaterial; so to study it empirically was very hard. In fact, in Greimas and his notion of isotopy we find the same argument – although isotopies could be said to consist of recurrent classes – and in the semiosphere by Tartu-Moscow school or to put it like the American semiotician John Deely: sign is never a thing, it is an object [6](Deely 2001 419,564, et passim).

Botz-Bornstein has moreover discovered that for Seseman the meaning was neither totally subjective to be studied as the state of human mind nor completely objective i.e. existing in a text, but living between them, in a form he saw to possess a certain rhythm (note already what the late Greimas spoke about tensivity and

valence). Sesemann was influenced by Russian formalism but his view on the form was rather dynamic, almost kinetic. The place where he put it between the subjective and objective comes close to Greimas's concept of *le monde naturel* which was not at all anything natural but already semiotized by the human mind.

As said, Zirmunski was Sesemann's close friend. The Lithuanian scholar Rimtautas Kasponis has studied the youth of Greimas and discovered a lot of things. However, Sesemann also criticizes Russian formalists; his view of structure was that it was inner rhythm which constituted the true aesthetic moment. This was close to Lossky's notion of organic whole or neokantian efforts to dynamize static logical systems. Elsewhere Sesemann however emphasized the two forms of knowledge: *kennen* and *wissen*, of which the first one was more important (in French philosophy it was Vladimir Jankelevitch who had a similar distinction between *connaissance* and *savoir*).

Not the notion of 'device' *priem* from Sklovski was the true essence of an art work. Of it Sesemann said in his study *Iskusstvo I kul'tura* which by the way appeared in the same year as Heidegger's *Sein und Zeit* in 1927: "the notion of device as used by the school of the Formalists which is for them a substitute for form in spite of all the methodological convenience it offers it cannot be considered sound from a philosophical point of view. Form understood only as a device of artistic expression takes in a subjective-intentional character and seems to exist without any relation to the material itself" [7] (quoted from Botz-Bornstein p. 41). Yet, elsewhere he said: "Formalists are absolutely right in insisting that poetics should above all flow out of linguistics." But Sesemann's 'formalism' is

an aesthetic one" (ibid p. 41), but it is true that he was a philosopher and aesthetician in the first place and moved on another level of abstraction than more concretely thinking formalist scholars.

Vladimir Propp [8]

Now we still have to think of how the ideas of Vladimir Propp came to Greimas since my hypothesis is that there might be even here a 'Finnish link' 'Certainly then the name which first dives up is Vladimir Propp. The innovation made in *Morfologija skazki* as early as in 1928 is decisive. Now we can only ponder from which kind of network of ideas it emerged in order to understand its fecundity. The basic realization of Propp when dealing with Russian fairy tales was that elements of one tale could be transferred to another tale without any change. For instance, Baba Yaga can appear in most diverse fairy tales and plots.

The very notion of plot is defined as follows: one chooses at random one part of a tale, and provides it with word 'about' and then definition is ready: for instance, tale containing a dragon fight is of type: fairy tale about fight with a dragon. Propp found all other classifications earlier unsuccessful. For Veselovski plot consisted of several motifs, a motif develops into a section. Plot is a theme which consists of various situations. For him motif is primary, plot is secondary. But Propp thought that we have to first segment a tale, only thereafter can we make comparisons.

To which extent Propp used the Finnish school of folkloristics for his achievement?

Vilmos Voigt answered to my request by a letter:

"In Russia N. P. Andrejev appeared in the Folklore Fellows series, in which his two books have been published. I do not know where is his correspondence with Kaarle

Krohn and Antti Aarne. Andrejev was a professor at St. Petersburg University, an old-fashioned fairy tale typescholar. Probably he was the first who thought that one should make a catalogue of Russian folktale types. The *Russkoe geograficheskoe obshchestvo* (whose director was the famous orientalist Duke S. F. Oldenburg) founded a *skazochnaja* committee, a research committee for folk tales. It invited Propp to make a catalogue of fairy tale types. Propp got a grant but soon thought that Aarne's system was outdated and when he had read through Afanasjev's classical fairy tale collection, he realized that many fairy tales followed the same structure.

This was the birth of Propp's morphology. He wrote his own book three times. First it was a narrative story, what was really no morphology at all. Committee did not accept that writing".

Levi-Strauss published his comments on Propp in his essay in *Cahiers de l'Institut de science économique appliquée* no 9, mars 1960 entitled "L'analyse morphologique des contes russes" and simultaneously in English in *International Journal of Slavic Linguistics and Poetics* 3, 1960. He starts it by saying that those exercising structural analysis have been often accused of formalism. This means that form is determined by its opposition to the matter which is alien to it. Where as structure does not have any separate contents: it is the content put in a logical organization, which is conceived as a property of the real" [9] (Levi-Strauss 1960, 139).

Lévi-Strauss praises the translators of Propp's work who have done an immense service to the human sciences by their work. Levi-Strauss then comments Propp and admits that his criticism of previous scholars is justified (Miller, Wundt, Aarne,

Veselovsky): problem is that one can always find tales which belong at the same time to several categories because classification is based upon types of tale or themes which they enact. The distinction of theme again is arbitrary. The classification of Aarne provided an inventory of themes which is of big help but the segmentation is purely empirical, although belonging of one tale to one category is always approximate.

Propp's work was indeed celebrated by the structuralist movement by and large. For Greimas it was one of the starting points for his school and he launched the discussion in his *Sémantique structurale* in 1966. He paid attention like Lévi-Strauss that the list of Propp could be made more economic and as to actant and actors doing the functions one could distinguish what he called **mythical actant model** with six members: subject, object, sender, receiver, helper and opponent.

However, the concept of an actant appears in his book much earlier than he speaks about Propp in the chapter *A la recherche des modèles de transformation* [8] (p. 192). Also Greimas tried to reduce the number of functions. Yet, the history of structuralism by Francois Dosse mentions Russian formalism rather passingly and only when it has impact on French structuralism. However, when Propp's book appeared at Seuil in 1965 it became the source of inspiration for the whole structuralist movement. It had appeared in English in 1958 thanks to the initiative of Jakobson and effort of Thomas a Sebeok, yet Levi-Strauss had discovered it as early as in 1960 [9].

Not only Greimas tried to improve Propp but also Claude Bremond in his *Logique du récit* tried to show that the functions were always following three phases: first, there was a possibility for an action i.e. virtuality, then one could choose either

passage to act or not passage to act, and if positively, then achievement or non-achievement. Nevertheless, even this idea has been anticipated by Boris Asafiev in his intonation theory speaking about musical form as a process and stating that all music was based upon three phases: *initium*, *motus* and *terminus*, like in tonal music tonic, dominant and tonic – which could again serve as a new *initium* for next phase (like in Wagner's opera as a *Kunst des Überganges*, whereas the *terminus* serves a diminished seventh harmony from which the musical wave can go to any direction whatsoever).

But there were also other scholars working further with Proppian model. If Lévi-Strauss had changed his linear change into an achronic matrix, this was elaborated further by Elli-Kaija Kongas-Maranda and Pierre Maranda in their article on "Structural Models in Folklore" appeared in *Midwest Folklore* Fall 1962. They list earlier studies on structure in folklore as Propp's Morphology and Lévi-Strauss, Sebeok and Alan Dundes. The primary goal of all of them was to find out the smallest operational units of structure. Aarne proposed it as 'type' 1910, Propp as 'function' in 1928, they were both content units without operational value. Then Thompson proposed 'motif' 1932 and Lévi-Strauss 'mytheme' in 1955 (study on Oedipus myth). The latter was a contentual structural unit consisting of a relation between subject and predicate. Ultimately Dundes proposed in 1962 a 'motifeme', which was an act of a protagonist, taking into account its meaning in the whole fairy tale. Yet for Köngäs-Maranda the crucial problem was to find the opposed pairs and the mediator between them. This could be put in the simple formula A :B: B: C. Lévi-Strauss's scheme $fx(a) :fy(b): fx(b): fa - 1(y)$ had to be understood as a

formulation of the mediating process. Then Köngäs-Maranda were able to portray different types of mediation, starting from the analysis of a Tsheremiss story by Thomas A. Sebeok, these were zero-mediator, unsuccessful mediator and successful mediator. In fact, the Köngäs-Maranda scheme was very close to the ones Greimas proposed as the ultimate goal of his analyses, an extremely abstract algebraic formula.

It is interesting to notice how similar ideas emerged at the same time in many countries and academic environments.

When the structuralist fashion lost its attractiveness, what remained was the narratology, which could still consider Propp as its pioneer. Especially almost all canonical analyses of stories start with segmentation. For instance, even in musical narratology this functions, like I have tried to show in my study of G minor Ballade of Chopin with its modal grammar. But it is as Ugo Volli has said about such use of Propp, that since Propp various authors have tried to extend the morphology to other narrative genres, like myth, legend, popular literature, and modern novel. But in order to do so it is necessary that analysis is brought upon a higher level of abstraction [10] (*Manuale di semiotica*. 111). It is hard to imagine any other type of systematic narrative study than just stemming from Proppian 'functions'.

Anyway, the above mentioned Antti Aarne and the Krohn brothers constituted the so-called 'Finnish school of folkloristics'. I had never heard about it before my journey to Brazil where I bought a study by the Brazilian anthropologist Renato Almeida entitled *A Inteligencia do folklore*. and to my surprise there was a chapter on Escola finlandesa. Yet, if we argue that Propp got his intellectual

impulse to his *Morfologija skatzki* from this Finnish school it might be a little exaggerated. As Vilmos Voigt has put it, Propp rather criticized Aarne's methodology. Likewise Grigori Levinton from St Petersburg European University told me that the Finnish connection was a wrong hypothesis. Never theless, thinking of all this network of ideas around the young Greimas in Kaunas, Seseman, Karsavin, Zirmunski behind etc. and then a little later Greimas in the mid-1960 after the outcome of the French translation of *Morfologija skazki* by Propp by Seuil, this is perhaps not so far-fetched. Why it could then be important? Of course because of the origin on the whole discipline of narratology stemming from these sources.

Beginning of Greimas's structuralism

We may now skip over the postwar phases of years of wandering by Greimas via Alexandria and Ankara to finally to France. Of course we should not forget the friendship between Roland Barthes and Greimas which was established in these years abroad. In the history of structuralism by Francois Dosse it has been mentioned that the year of 1966, the outcome of *Sémantique structurale* by Greimas in the year of "les succes structuralistes" was stemming from the seminaire of Greimas in 1963-64 at Institut Poincaré. Dosse says: *L'insistance que met Greimas à defendre une sémiotique générale embrassant tous les systèmes de signification à l'ouverture du travail linguistique sur tout autres champs*[11] (Dosse 199:262). So a.o. *Elements de sémiologie* by Roland Barthes in 1968 was clearly written in the Greimassian perspective of general semiotics. Then once Greimas got his post at EPHE in 1965 with the help of

Lévi-Strauss structuralism had a steady foothold in French academic life.

What was involved was in fact a kind of 'linguistic turn' in the French soil. Yet, the charactersation of Dosse is correct and more justified than in later encyclopedia of semiotics which all emphasized the linguistic, text based, aspect of Greimassian semiotics, although obviously since the beginning its goal was more 'universal' and transdisciplinary. However, the scientific ideal of structuralism was apparent in *Sémantique structurale* i.e. extreme formalism and formalization, so that the final result of any analysis was a quasi-algebraic, achronic structure. Dosse is ironizing this: someone had ready a Greimassian analysis of marriage, which ended after one thousand pages that marriage is a binary structure (Dosse op cit 266) Moreover, Dosse crystallizes his interpretation of the 1960s: In spite of their differences Lèvi-Strauss, Greimas and Lacan constituted the trio of the most scientific structuralism, *Ce sont les trios fleurons de la pensée formelle à son zenith* (op cit 274). Once in a talk with Greimas he said to me that his method is so rigorous that he could sign any study of his pupils, the method would automatically guarantee the results. I did not then ave the courage to oppose, while I thought that then there would not be any change or progress in science. *Das alte Wahre war schon längst gefunden, das alte Wahre fass es an as Goethe* put it!

However, when arriving as a young passionate LéviStraussan structuralist to the seminar by Greimas in Paris, I soon noticed that I did not understand almost anything what happened in the lively discussions among mostly Italian, Latin American and French pupils of Greimas. The reception was a such kind: Greimas introduced me as "a compatriote of George

Henrik v. Wright, the philosopher who was successor of Wittgenstein in Cambridge, had developed the deontic logic which Greimas admired. That happened in the mid 1970s, when I also interviewed twice Roland Barthes who would have like to take me to his seminar; yet, when he heard I was already at Greimas, he lost his interest.

Anyway, I quickly realized that I had to study first *Sémantique structurale* and the best way for a foreigner was to translate it to one's own language, in my case Finnish. I started it in Paris but it appeared only much later in 1982 in Finland, after several revisions (Finnish language does not have those Greco-Roman based terminologies and so much new vocabulary of semiotics had just to be invented and translated).

Nevertheless, the time of its publishing was the year of the 'structural' - Dubois had said to Greimas, that if you add after semantics the term 'structural' one thousand copies more of your book will be sold. (Dosse op cit p. 385). It was the time of Lévi-Strauss's Structural anthropology and Rolan Barthes' *l'homme structural*. Now, what was then the innovative aspect of this important book?

For the first, one could see that it was a time not far afield from phenomenology of Merleau-Ponty, or Karl Jaspers, this philosophy is looming there in the background. First definition of meaning is just the one of perception: one has to perceive simultaneously two different terms. At the beginning the field of empirical field of sign studies is mentioned, as the classification of signs by their signifiers, visual, auditive, tactile etc But it is quickly abandoned in favour of the semantics. The first method he proposes is the semeanalysis, and here we are close to linguistics, of course, and binary oppositions. Also the air of information

theory, cybernetics and computer studies counting on 0 or 1 is present. The analysis of the lexeme 'head' is the model example of such an extremely taxonomic analysis. The level of the semiology is defined.

From Semiotic Square and Isopies to Narratology

Nevertheless, Greimas does not yet actually introduce his famous semiotic square although its elements are already clearly present; as all know the square as such was an old logician's model which Greimas only brought to semiotic discussion. Its purpose has been then to furnish a reading model of any empirical field or phenomenon whose structure and organization are unknown, chaotic, disordered. By square a certain order appears. The origin is purely linguistic on the other hand but in its general meaning and use, the model is an hypothesis of a cognitive deep structure in one 's brain. One can presume that phenomena follow its law and if we know what is S1 and, say, non-S2 we may try to infer what are the missing parts. Moreover, in the case of temporal semantic universes and texts, the square creates a virtuality for expecting what happens next in the 'becoming' of a text. Let us say if composer first gives S2 and non-S1 when does he give to the listener S and non-S2? (This was the case for instance in the Chopin's Polonaise Phantasy as I tried to show). This a narrative arch; tension is created due to this postulated structure. Some have even a mystic view on the square how the signification emanates organically from it. However, more modestly it is an important working method and tool for any research, to be used on any level of a text.

The first really new concept launched there was the one of isotopy. In English perhaps one should rather say 'isotopicity'

i.e. the quality of having isotopes. Yet, this deep level of meaning inherent in any text, based empirically on contextual semes and their recurrence, but cognitively as a mental category making the text coherent, even a most fragmentary one, is already characteristic of expansion of the purely linguistic domain to a more philosophical one. How can one for instance prove the existence of isotopy to the one who does not perceive its presence or understand it? By no means! For instance in the arts of performance one may notice that certain interpretation musical, theatrical, filmique, gestural in dance etc. is wrong. But, it is so wrong that it cannot be corrected by just changing some signifiers: Play here louder, here faster, here more slowly. No, it is wrong because the performer did not catch the isotopy.

One must say that from this moment of launching the isotopies Greimassian semiotics already became something more and broader than pure 'lexicography' as Thomas Sebeok portrayed it or 'narrative discourse grammatics'. Of course essentially Greimas remained faithful to his linguistic turn, for instance he said: *Il n'y a pas des vérités il n'y a que veridiction*, There are no truths, there are only statements about the truth. Moreover, the fact that isotopies appeared and became manifest when they **changed**, like in cases of bi-isotopies or complex isotopies, added an exciting tinge to the notion: for instance, the manner of portraying Boris Godunov and his coronation to a Czar in Musorgsky's opera is convincing just because it is based on two distant chords enharmonically combined, i.e. one note is either G-flat or F sharp and has thus a bi-isotopy. So the atmosphere around the chord is ambiguous, because Boris does not want to be coronated as a Czar. Or Oscar Wilde writes a play: *The*

importance of being Ernest (i.e. Ernest = person, Earnest = honest). As Greimas put it; any witty talk is based on playing with complex isotopies. Later he shows in his Maupassant study how an isotopy makes an otherwise fragmentary text into a coherent one thanks to the spatial isotopy of Paris.

Certainly isotopy is one Greimas's great contributions to the semiotic vocabulary, in fact close to Lotman's semiosphere which as well has been said to be in the origin of any meaning and define it as a continuum of signs (and here extremities touch each other: let us remember the late Peirce and his principle of synechism, of a universe ou '*tout se tient*' as Greimas would have put it!). Isotopy is something to be preserved in any 21st century semiotics, whatsoever being its epistemological ground.

Yet, the riches of *Sémantique structurale* will not end here. The Proppian heritage is present in the actant model. The Greimassian version of Proppianism was just in the abridgement of actants into six major actantial roles: sender, receiver, subject, object, helper and opponent. This remained perhaps the most popular of Greimas's innovations, much applied to different empirical domains. This was prophetically seen by Greimas himself when he made several different 'thematic investments': a philosopher of classical age, Marxist, economic, psychoanalyst. Subsequently he ponders the transformations of Propps functions and glide close and closer to extremely formalized reductions .

A little later came the canonical narrative scheme (see Perron) above which was also put by Ugo Volli as follows: $S \wedge O \parallel$ *soggetto è congiunto con l'Oggetto*, or $S \vee O \parallel$ *soggetto è disgiunto dall'oggetto*. Then actions can be portrayed as: $S1 - (S2 \wedge O$

i.e. Subject S1 gives a gift of O to subject S2 i.e makes him conjuncted; or makes so that S2 abandons it, is deprived of it S1 – (S2 V O). And this means that a story starts when S1 – (S2 - (S3 V O): this is the same as make one do something (*faire faire*) or S1 – (S2 – (S3 ^ O) [10, P. 120-123] (Volli 2008: 120-123). These schemes fit to all narratives. In music: when subject is conjuncted to object, he is happy, he only 'is': in tonal music this means 'being' as a static quality, consonant, euphoric, harmony; if one is disjuncted one has to 'do' something, in music: one is in dominant, music is active, dynamic, going towards something, dissonant, searching for the rest and detension.

One might here already think how to situate Greimas in the context of angloanalytic philosophy. The latter has three requirements as Nathan Houser has put them: 1) the linguistic turn – in Greimas: yes, 2) the use of formal logic – in Greimas: yes (particularly later in his theories of modalities), 3) the correct philosophical style – this is hard to say and depends on how you define it.

In this point, one may already question what is the purpose of this type of semiotic analysis. Is this method an extreme reductionism whereby the concrete phenomena are reduced into abstract schemes? For the first, why should we translate all from their original language into a very complicated metalanguage? The answer is that in such a reduction new logical possibilities and worlds are revealed in the studied phenomena, such dimensions which would otherwise remain hidden. On the other hand, such a metalanguage can serve as the international language of scholars, in the intercultural and transdisciplinary field new connections among phenomena hitherto concealed are revealed. Results in one

field can benefit others when the shift from one to the other is made possible by a common metalanguage. For instance, results in the narrative study of literature or cinema can be used in musicology or media or education or sociological or cultural study. This is certainly not far afield from the idea of the unified science once the logical empirists had in the 1920s.

At the end of the *Sémantique structurale* an example of the method is given by a study of George Bernanos novel *Journal d'un cure à la campagne*. If one has seen the movie directed by Robert Bresson on the novel, one would even more understand its existentialist nature. Certainly, the idea of the narrative is focusing around its main protagonist, the young priest in his first vicary, with an idealist Jesus Christ project willing to convert all his village people into true christianism. Yet, he fails because he does not understand **which kind of sign he is** for the people around him. Taking into account the existential atmosphere of the whole one is at the same time fascinated and astonished by the rigouros taxonomic approach of its structural semantics, which by a cold blooded method and glance approaches its existential message. There is an interesting contradiction involved here.

Height: Dictionary and Generative Course

Sometime in the mid-1970s Greimas got the idea to put all his notions he had hitherto elaborated into what he called a 'generative course'. The generative models had become fashionable by Noam Chomsky and tree diagrams were applied to all sign systems, even to music as by Lerdahl and Jackendoff 1985 or by conductor Leonard Bernstein in his *Unanswered question*. The grammar

behind any sign manifestation or text was supposed to have a deep structure and surface, and the depth was schematized like in Chomsky's example phrase: John beats his sister. So the originally linear syntactic or syntagmatic chain of signs was shown to be rather a hierarchic construction in which signs in the chain were not of equal value. Of course, the idea of deep structure was launched already by other structuralists, but for Greimas it fitted well. There had been since the beginning the idea of manifest and immanent levels therein. Now, in the model syntactic and semantic columns were parallel phenomena and one could follow how text was either produced from the deep level isotopies via discoursivisation to the surface, or the surface was step by step by reduced to dense abridged deep level structures such as for instance the semiotic square. These two courses, either from up to down or from down to up was parallel to the idea that a text could be produced from some essential principles or that these principles were gradually revealed and inferred when starting from smallest elements of the text, by a kind of *ars combinatoria*. No one questions the process itself and its logical, almost 'organic' coherence. It was not far from the old Goethean idea of an *Urpflanz* wherewith all later plants originated or analogously in music like in the theory by Heinrich Schenker from *Ursatz* to which any tonal music piece ended. Neither is it far from Heideggerian metaphysics and ontology.

Yet, a semiotician who is more keen to realism would think that the generation from level to another is perhaps not any logical organic growth phenomena but has irrational leaps, gaps and conflicts. But this was beyond the structuralist tradition of semiotics to whom Greimas remained

faithful. Thinking of the situation now epistemologically one may ponder whether the idea to put all Greimas's hitherto invented notions into the straight jacket of *parcours generative* was a good one or not.

The application of this generation met difficulties since the beginning. One major question was when one should start to apply it and when stop. If the problem under investigation was restricted to a certain level of generation, why should one launch the whole heavy apparatus to reveal its organization? And after all, how it had to be applied. Greimas never spoke about '*bon usage*' of his model. In one word: there had to be somewhere a higher level logic telling when to start and when to stop using the generative model. The case of the Finnish theater scholar Kari Salosaari is a good example. He created an extremely complex generative model for actor's work in drama and even used it in his experimental theater directions of certain classics from Shakespeare to Sophocles. Yet, in the defense of his doctoral thesis he could not answer to the question: which kind of sign is an actor who is acting sleeping and then really falls asleep on stage?

Gianfranco Marrone has recently pondered and well clarified these problems in his study *The invention of the text* [12] (Palermo: Mimesi, 2014:51) He argues: "The text appears, therefore, as the tip of the iceberg of the generative trajectory of meaning, the place where this trajectory acquires and expression-substance and thus makes an empirical concreteness, becomes communicable, cognizable and reachable.... The generative trajectory of meaning is in turn the simulation of the different levels of relevance in which meaning textualizes itself.... any human and social signification can be described by the semiotician at different

levels, more or less abstract, more or less simple...it can be performed at the level of elementary structures ... (the semiotic square).. it can be performed at the level of narrativity ... at the discursive level where enunciating subject uses the underlying structures by giving them specific actors, spaces and times ... In this view, the text results from a different operation: textualisation. Textualisation works by stopping the generative trajectory at some level and revealing it..." Yet, this was said much later.

Modalities

Nevertheless, together with *parcours génératif* also totally new elements were elaborated at the Paris school, such ideas which by the time survived better the scientific fashions. One such innovation was explained by Greimas in his famous lecture *Vers la troisième révolution sémiotique* at Jyväskylä on 1983, namely the discovery of modalities. This notion namely radically changed the whole paradigm: instead of studying the structure of an object or text - one shifted the attention to the subject and his activities and attitudes towards the object. In fact, this meant almost giving up old structuralist idea of focusing in a text.

When looking at the French dictionary we find the definition of the modalities. If one is a music scholar one should be careful that they are not confused with modal scales and church tones. Here modalities mean only the ways whereby the speaker animates his her speech by his/her wishes, hopes, certainties, uncertainties, abilities, etc. So modalities provide an essential source of meanings dwelling in any communication. Thinking of Saussure's famous diagram of a dialogue: Mr. A saying something to Mr. B, the space between them is not empty or

a vacuum. It is already before any act of communication, before anything has been uttered, filled by modalities. Modalisation is the process whereby modalities penetrate into discourse. Yet, there is the 'enunciated enunciation', i.e. this process has been put in the discourse and its structure already, like in the case: *J'espère qu'il vienne*. Not all languages have this prominent quality, say, the finnougrian languages have only a few such cases of subjunctive, like in the verb: *hän tullee, hän mennee* which conveys uncertainty. Therefore one may ask whether modalities are a universal feature of all semiosis. The anthropologist Elli-Kaija Köngas-Maranda, once said to me that she wonders whether her aboriginals in Polynesia would have an idea of those *dürfen, wollen, können* (for some reason she used German words here) and what they meant. Once lecturing at a Greimas seminar in Paris I said that I do not know if for instance there are modalities in Chinese language. Two Chinese students came to me after, they felt upset that I had been underestimating the Chinese culture in this respect as if it were lacking something essential in communication. That was by no means my intention. Contrarily, I do believe that modalities, the fundamental ones of 'being', 'doing' 'appearing' and maybe 'becoming' are universal, as well as other modalities of know, must, can and will. I say in English the modalities in this way for the sake of brevity, instead of, say, 'to be obliged to' or 'to be able to'. Of course we can also argue that there might be more modalities than those hitherto listed in Greimas's school.

One problem in concrete text or discourse analysis is of course that modalities appear via what Greimas calls 'aspectualisation' i.e. some modality is present sufficiently/insufficiently, or

excessively/inexcessively. This gave me the idea in my music analyses to 'digitalize', so to say, modalities, which as such are of continuous nature, of course. So I could give for instance five values according to which extent a modality was functioning in the text: very much, much, neutrally, insufficiently, inexcessively, or ++,+,0,-,--. Next question was: by which competence can a reader make this interpretation, is it on any objective basis of totally subjective and arbitrary? Earlier I was tended to think that those modal values were based upon the previous articulations of space, time and actors in the discursive level. So the devices of disengagement and engagement were important. Some times these terms made more confusion, like when one colleague said after my speech: I agree that political engagement is important even in semiotics. However, nowadays I am inclined to think that modalities are primal, then they become more concrete and articulated signs. Ultimately one can write a modal grammar of a whole text using also the Greimassian symbolic notation. I quote here the modal grammar on Chopin's G minor ballade [13] (Tarasti 1979):

Such an enterprise is very Greimassian and structuralis in its endeavour to chrystallize the result of the analysis into simple logical schemes. Yet, pragmatic difficulty here lies in the fact, that in this particular empirical field of music, those who are supposed to read such studies and benefit from them in their interpretations are most often **not** trained in formal logics and hence unable to understand what is involved. So the results should in this case be expressed via such notation like the standard musical score i.e. notes which the majority understands. This has happened in the so-called Schenker-method of music analysis.

However, on theoretical level the use of formal logics occurred also in the deontic and modal logic studies by the angloanalytic philosophers like Georg Henrik v. Wright already mentioned and admired by Greimas. In his study *Norm and Action* a deontic logic of 'must' is sketched on the basis of logic of change, portraying the world under transformation. Its basic operation being pTq, i.e. p which becomes q.

To give another illustration we may quote the work done by the Finnish theater scholar Kari Salosaari who published a

	'Be/Do'	'Will'	'Know'	'Can'	'Must'	'Believe'
i	not to-do	+	+	0	0	māb
ii	to be	0	+	0 → +	+	maāb
III	to do	++	-	+ → ++	+ → 0	mab → māāb
IV	not-to-do	0	+	0	+	māab
V	not-to-be, trans-	-	0	0	0	māab+
VI	not to-be, trans+	+ → ++	-	0	-	māāb → m+ab
VII	to appear to do	++	+ → -	+ → ++	0	m+āāb
VIII	not-to-be	+	+ → -	++	0	m+āāb → māāb
IX	to appear to be	- → 0	0	++	-	māāb
X	to be	0 → +	--	-	++	mā+ab
XI	not-to-be, trans+	+ → ++	--	--	+	m+āāb → mab
XII	to do	++	+ → 0	- → ++	-	m+ab
XIII	to do= to be	++ → 0	+ → ++	++	0	mab

Figure 1. Modal grammar of Chopin's G minor Ballade.

systematic study in 1988 about actor's work which was completely based on Greimas' generative course. His empirical object was a 10 minutes video filmed section from the stage performance of Carlo Goldoni's play *Il baruffo in Chioggia*. (filmed at the drama studio of a Finnish avantgarde theater in Tampere)

He showed a.o. what a complex network of modalisations takes place in a simple dialogue between two actors, Isidoro and Checca on stage. I quote here a diagram which, albeit in Finnish, reveals his idea of the modal nature of such a communication, theater being of course always 'communication of communication' as the Czech scholar Ivo Osolsobe used to say:

In the scheme one may notice that Salosaari left the abridged symbols of modalities to follow French and not Finnish, which probably made his study less accessible. Unfortunately Salosaari's book has not yet been translated into English or French although it is certainly one of the most Greimassian works ever done.

Then, let me introduce still one empirical application of Greimass' idea of generation, in the essay on gastronomy (Tarasti 2015). Just like in my studies

on musical narrativity, here only certain elements are picked up from the original generative trajectory, namely those which seemed to be relevant for the object. So the facts are not forced into theoretical schemes but their selection depends on the phenomenon itself, and its isotopies: the application of Greimas tries to be flexible, 'idoneist' like the Swiss mathematician Gonseth once said:

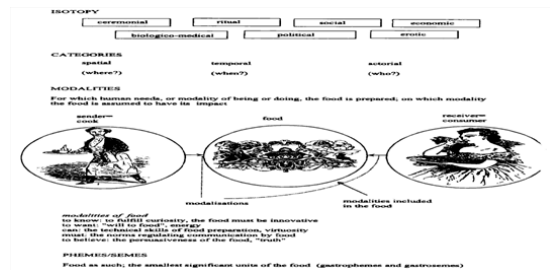


Figure 3 Gastronomy (Tarasti 2015)

Epistemological reflections

Altogether the generative trajectory was also visited by Paul Ricoeur in his famous speech at the Colloque de Cerisy in 1983. His communication was then published in the booklet series *Bulletin* of the Paris school but it appeared in Ricoeur 1984: 49-51. His major point is that to his mind Greimas tried to build achronic principles of narrativity which existed so to say before the story was told i.e anything was manifested. Therefore regarding the

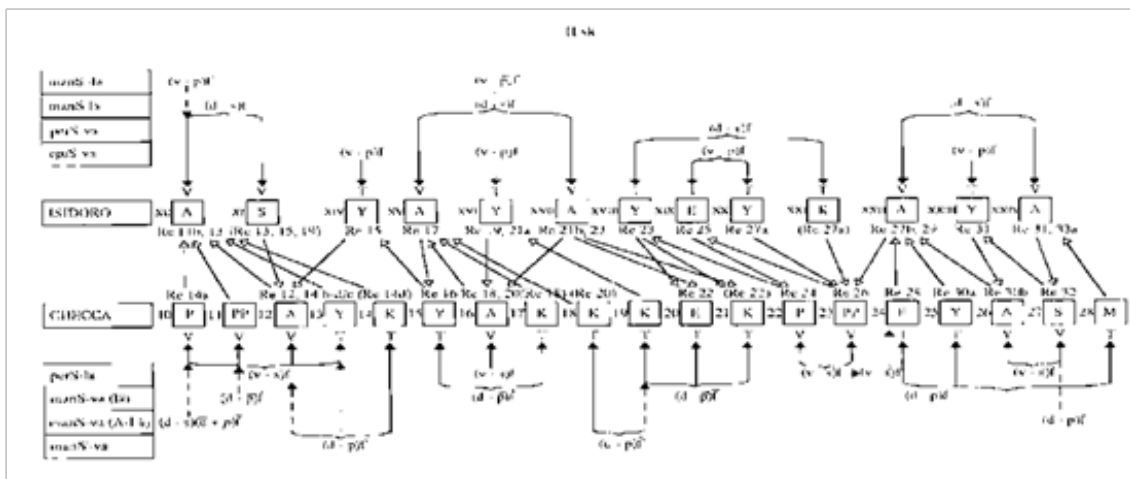


Figure 2. Salosaari's analysis of modalities in a theater dialogue

Proppian approach he chose the way to enrich its paradigmatic aspect i.e. the actants instead of functions whose list was since the beginning much longer (31) than actants (6). What disturbs Ricoeur is just stepping outside the temporal aspect of any narration. Yet, the major epistemological problem for him was whether the surface grammar was richer than the fundamental grammar. If the process is supposed to be generative all should be included in the axioms and one should not smuggle in any additional elements during the trajectory. Now this gradual enriching of the model proceeds perhaps from our competence and from our empirical familiarity with all kinds of stories. Ricoeur crystallises his point: Greimas' analysis is teleologically guided by the anticipation of the final stage, that means: narration as a process creating values. We might add here that Greimas is revealed to be rather Hegelian who said that 'the absolute' appeared only at the end of the world process and development of the spirit.

What are then concretely those 'inserted' or smuggled elements in Greimas's system? Ricoeur mentions three: 1) aspectual structure i.e. inchoativity, durativity and terminativity which are not well defined in relation to fundamental structures ; 2) strongly axiological nature of contents to be invested in the semiotic square (he means life/death and nature/culture articulation certainly). Ricoeur rather considers them to contain a euphoric or dysphoric character 3) the role of destinator i.e. simply said: communication which is the dynamic aspect of signification and which Greimas puts elegantly as 'operational syntagmatisation'. Anyway, Ricoeur's analysis remains one of the sharpest philosophical comments on

Greimas. One might here add from an 'existential' point of view that the generative trajectory looks a little like the Hegelian palace criticized by Kierkegaard; it is fine but the only default is that the subject does not live there but in a dog's hut at the side. Of course those who see in Greimas an incurable nominalist whose slogan was "Outside the discourse no salvation" defend the generative construction as a machine of textualisation. Rather analogous was the case of Lotman, who considered culture consisting of texts but supposing there loomed somewhere inside any culture a procedure or device or mechanism which was producing the texts, textualising the world or like Jorge Borges said: world was a book to which all events we were written into.

The problem of all these text-based semiotic systems is of course, as Ricoeur already put it, in the temporal nature, text has beginning and the end. So what to think of such texts: as architecture, painting, sculpture etc. without time? By talking about text or as well discourse we secretly bring inside strong hypotheses of the nature of these semiotic objects. This was in fact already noticed by Thomas Winner and Irene Portis Winner.

But is the text everything in Greimas? Even Marrone who wants to underline the role of text admits after all: "It is therefore necessary to suppose the existence of some kind of element - cultural, historical, scientific, social – that is a constructing **subject**, either individual or collective, taking charge of placing the relationship, of making it relevant and valid within the socio-cultural universe" [12, P. 56-57] (Marrone op cit p. 56-57). The radical innovation was in the 1970s, let me once again emphasize, the discovery of modalities, because it changed the entire

research strategy which was no longer a study of fixed object i.e. text nor the study of the mind of subject - as it is in cognitive studies - but in the relations of subject to the object, i.e. the modalisation.

In fact, one may say that this was also Greimas's original plan since the beginning. Eric Landowski has in his quite recent essay spoken about the existential dimension in Greimas, manifest even as early as at *Sémantique structurale*. Landowski correctly states: The Greimassian thought was first and foremost motivated to explore meaning in general. Greimas was not only interested in the signification of texts but in the 'signification of human activities' in the signification of history or simply as he often put it in 'the signification of the living experience'. His starting point is the situation of man... But at the same time he showed greatest possible vigilance against the risk of slinking into impressionistic or psychologizing discourse, or of contenting oneself with a speculative kind of inquiry [14] (Landowski 2011:1). Yet, soon the problem of experienced meaning turned into probematics of manifested meaning. For Landowski Greimas thought that the only relevant issue was to understand "in which conditions and by which process our existence in the world makes sense." So the existential turn was reduced back to the linguistic turn in the sense that the meaning was supposed to appear best in an uttered text. Yet, taking into account the existential or experiential dimension did not exclude or ignore earlier results of studies in textuality done over the last decades. The semantic world was only seen as identical with the living world, inside which we are definitely closed. Then Landowski has to repeat the slogan *Hors du texte point de salut* (op cit 4). This meant that the *regime* outside the text -

regime: the favourite term by Landowski in his social semiotics - was a prohibited zone. Subsequently Landowski develops his own new research line where he distinguishes subject's existential styles, such as programming and manipulating.

Post-Greimassian era

However, now we have glided already into post-Greimassian era. So what happened to his school and system after Greimas? Some pupils of Greimas had already in his life time developed into different directions, fertilizing the authentic doctrine by all kind of innovations. Among them is of course Jacques Fontanille, one of the most open minded scholars of the school who made remarkable findings in the study of space, light, and corporeal semiotics. The latter in his monograph *Séma et soma* where he launched the philosophical distinction of *Moi* and *Soi* into semiotics. Some others continued strictly on what they thought was the primal and original Greimas: like Anne Henault, Claude Zilberberg etc. Some discovered new fields of application like Ivan Darrault-Harris in psychiatry. The strong Italian school continued educating semioticians in a strict Greimassian doctrine but paying much attention to the contemporary economic world, media etc. scholars like Paolo Fabbri, Guido Ferrari, Ugo Volli, Gianfranco Marrone, Omar Calabrese, Isabella Pezzini made serious work in these lines. Huge quantity of studies appeared. Yet, essentially Greimas was considered like the scholar who had found the truth and put it in his writings in epigrammatic form, like inscriptions of ancient stones of Antiquity.

Yet, as early in Dictionary there were trends to elaborate further his schemes with a more dynamic outlook. The semiotic square was temporalized, the words like 'becoming' (*devenir*) appeared

among the fundamental modalities. The theory itself was already in motion. Yet, as we know no one can enter the Greimassian universe by reading first the Dictionary. In order to understand it one should have read all previous literature and if possible have attended in those endless discussions on Paris seminars and cafeterias. Outside the European context the theory flourished like in South America and in the Orient, in a country like Iran which has recently shown its strength in semiotics by analysing the old and contemporary Persian culture with Greimassian notions. This has mostly happened around Reza Hamid Shairi in Tarbiat Modares University in Teheran. However, we are still waiting for the encounter of Iranian philosophical tradition and 'modern' or 'postmodern' semiotic approach

Existential Turn

Nevertheless, Greimas himself had already hinted in his last phase, semiotics of passions, to the ontological questions as the basis of his thought. He launched new notions of 'phorique' tensivity, and valence, of which the first was the same as Husserl's pretention of a subject; so he referred to the phenomenological aspect of his theories not mentioned since the quoting Merleau-Ponty in his early writings. At the end what was involved was the argument "The being of the world and subject do not depend on semiotics but on the ontology, it is to use the jargon the manifesting of the manifested what we are searching for" [15](Greimas, Fontanille 1991: 15, 25-27)

In this point, it is certainly appropriate to say a word about existential semiotics. This term appeared probably first time in the monograph *Existential semiotics* [16] (Tarasti 2000), which was one of the last semiotic treatises produced in

the series once established by Thomas Sebeok at Indiana University Press. We have to make the comment that in spite of his well-known hostility against the French school he published at Indiana University Press many English translations of Greimas (like the Dictionary). This new theory of existential semiotics was in fact a combination of continental philosophy in the line of Kant, Hegel, Kierkegaard, Jaspers, Heidegger, Sartre, de Beauvoir, Wahl, Marcel etc. **and** the classical semiotics, including Greimas. In this sense it was a synthesizing effort inside the European intellectual tradition. But on the other hand, it was rather radical effort of renewal, of creating a new theory or what I called later 'neosemiotics' of the 21st century.

The starting point were temporality, subjectivity, logic of change, flux, qualitative research, experience, existentiality, values, and transcendence. Its first models were indeed far afield from the Cartesian squares and layered structures like in Greimas. It took a new outlook in circular models, arrows portraying the 'journeys' of the subject beyond his living world called now by the untranslated (or-able) German word of *Dasein*. So it seemed to be something opposed to the Paris school. But at the end it was not so. We may take into account all that was said above of the truest nature of Greimas's project and add what Landowski said recently: "The renewal we propose would absolutely not lead to ignoring the results of the research of textuality completed during the last decades" [14, p. 2]. This means one could: well continue to be a Greimassian - or Lotmanian, Ecoan, Derridean, Deleuzean, Peircean - in the context of the new epistemology. These remained as totally valid approaches to the world of subjects

and objects in the *Dasein*. Yet, in this existential theory much is based upon dialectics between the present and absent, say, interaction between the empirical reality and transcendence. The term of transcendence does not figure in any encyclopedia of semiotics, (it was used by Karl-Otto Apel and of course some thinkers close to semiotics, but not quite like in the understanding sociology of Alfred Schütz and Thomas Luckmann). The easiest definition of transcendence was certainly: it is anything, which is absent but present in our minds. In sociology I want to mention also the works in Helsinki by professors Pekka Sulkunen and Pertti Ahonen.

However, the notion of transcendence launched into semiotics was neither of theological origin nor of psychological (psychedelic 'trip' or anthropological (a shamanistic practice) but conceptual and philosophical. In this sense it was rather stemming from Immanuel Kant. Yet, it was as one could expect always object of misunderstandings. So at the end in the present state of the theory I distinguish three kinds of transcendences. 1) empirical one, transcendence a posteriori, according to our daily experience: I go to the kitchen in the morning to prepare coffee, but coffee is in the closet, unseeable, but I know it is there, so it is transcendental until I open the closet and make it manifest. 2) existential: I can stop in my action, living, experiencing and step into the transcendence at any moment I can say: *Verweile doch du bist so schön* like Faust. 3) radical: it is the theological one present in many thinkers through ages: Dante, Thomas Aquinas, Ibn Arabi, Avicenna until the American transcendentalists, Emerson etc. In any case, it is opposed to the idea that semantic universe is closed, the living world where we are – or have been 'thrown'. That is certainly

against the Greimassian slogan *Point de salut en dehors du discours...or Dasein*. Just contrarily: there is salvation **only** beyond the text, discourse etc. We can as semiotic 'animals' any time even amidst our corporeality step outside this process. Anyway, the notion of transcendence with all its varieties can lead into what I called a transcultural theory of transcendence, whereby we can compare different cultures and their views of transcendence. This is to continue the debate started once by the American linguist Walburga von Raffler-Engel about crosscultural misunderstandings, an extremely acute issue in the contemporary world of huge immigration movements and cultural conflicts involving diverse uses of the transcendental idea. We have to remember that at the end the most abstract theories prove to be the most influential ones with their pragmatic applications.

Further, other elements were included in the theory of *Dasein* stemming from the Hegelian logics. One very important was categories of *an-sich sein* and *für-sich sein*. Being-in-oneself and being-for-oneself. These cases were further enriched by inserting there the Fontanille categories of *Moi* and *Soi* so that we ended to a 'semiotic square': Being-in-myself = *Moi*1 = body as such, Being-for-myself = *Moi* 2 = person, habit, Being-for oneself = *Soi*2 = social practices and Being-in-oneself = *Soi*1 = values and norms. So we had the familiar semiotic square after all! (Strictly speaking it was not quite the semiotic square with its logical implications but something in that line, however). Yet very soon the theory went further and the square was replaced by what is called 'Zemic' model, the letter Z symbolizing the movement within the structure either from body - by gradual sublimation - into values or from abstract values - by stepwise

embodiment - into our primal corporeal behaviours.

The part '-emic' evoked the theory by Kenneth Pike of emic and ethic aspects or categories, emic being the internal, ethic, the external. After all the model was intended to portray nothing less than the human mind. Then the truly semiotic problem of course was how it manifested in signs and texts, so how it was textualised. Nevertheless, the semiotic moment was not seen as something added later only when we need to manifest or 'utter' this state of affairs, but it was included in the movement of 'semiotic' signifying forces within the model itself.

However, I do not see any contradiction if one is an existential semiotician and still continues to make Greimassian analyses of any kind of sign complexes or signifying phenomena. In my recent treatise *Sein und Schein* there are even strictly Greimassian analyses side by side with existential reflections (a.o. the analysis of *Die Walküre* by Wagner, 2nd act fourth scene).

As known, many contemporary theories in human sciences use semiotics- but, alas, without mentioning the origins. I would not call it just stealing but it is sad to note how semiotic vocabulary is introduced to young students in the universities without explaining or even mentioning the roots and scientific backgrounds of these

concepts. We know of course that one can step into the train of semiotics at any stop. One does not need to start *ab ovo*, but without certain kind of erudition in the history of ideas, the new semiotics remains rather superficial and its results not lasting ones. For instance Deleuze's thought is full of semiotics but people quote just Deleuze and not take him as a semiotician. The same of all those Parisian geniuses who once became fashions in the American academic world from Foucault and Derrida to Barthes. Fortunately, Greimas never had to endure this fate. Even in France his thought was not '*bien médiatisé*'. So it could develop more peacefully by its inner logics and on a deeply reflective level.

In the British cultural theory, which has become dominant in the social and humanistic studies Greimas is seldom mentioned. In fact, one could also study the Greimassian heritage how well and to which extent diverse parts of his theory have been assumed. If many can understand its popular models of actants or even isotopies, rather few have seriously continued writing modal grammars. Yet, we cannot stop the time, even scientific theories have their aspectualities i.e. *initium, motus and terminus* or inchoativity, durativity and terminativity. But as we know from music, the terminus can always be also the initium of the next phase.

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СЕМИОТИКА А. Ж. ГРЕЙМАСА – ЕВРОПЕЙСКОЕ ИНТЕЛЛЕКТУАЛЬНОЕ НАСЛЕДИЕ, ВЗГЛЯД ИЗНУТРИ И СО СТОРОНЫ

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Аннотация

Данная статья об одном из интереснейших, провокационных и выдающихся ученых – Альдиграсе Жульене Греймаса. Автор делает попытку взглянуть на достижения ученого как изнутри, так и со стороны. Он считает себя вправе писать как лицо посвященное, поскольку был учеником Греймаса в начале 70-х и может проанализировать его легендарные семинары в Париже. Кроме того, автор смог

отследить и более поздние события из жизни ученого благодаря личному общению и переписке, а также по собственным достижениям в музыкальной семиотике, основанным на методике ученого.

Ключевые слова: семиотика, постмодерн, структуралисты, метаязык.

А.Ж. ГРЕЙМАСА СЕМИОТИКАСЫНЫҢ – ЕВРОПАЛЫҚ ЗИЯТКЕРЛІК МҰРАСЫ, ІШТЕЙ ЖӘНЕ СЫРТТАЙ КӨЗҚАРАС

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Аңдатпа

Бұл мақалада көрнекті ғалым Альдиграсе Жульене Греймасенің арандатушылық және қызықты мәселелері қарастырылады. Автор ғалымдардың жетістіктеріне іштей және сырттай әрекет жасап, бақылауға тырысады. Ол өзін мәртебеге ие болған, 70-ші жылдарың басындағы Греймасының шәкірті ретінде және оның Париждегі әйгілі семинарларын бақылап оларды жазуға құқығым бар деп есептеді. Автор ғалымның өміріндегі соңғы оқиғалары туралы, жеке байланыстары мен жазысқан хаттары, сондай-ақ өзінің музыкалық семиотика жетістіктері арқылы, ғалымның әдіснамасы негізінде бақылай алды.

Тірек сөздер: Семиотика, постмодерн, структуралистер, метатіл.

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