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Autore	Castellani Castellano <1461-1519?.>
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for a Project; Some Thoughts on this Intellectual Fare; Aspects of a Theory in Progress; NOTES; REFERENCES; I. Narrative Grammar, Actions and Passions; Greimas's Narrative Grammar; I. AT THE FUNDAMENTAL GRAMMAR LEVEL: THE FIRST STAGE OF ""NARRATIVIZATION""; Discussion; II. FROM THE FUNDAMENTAL GRAMMAR TO THE SURFACE NARRATIVE GRAMMAR: THE NARRATIVE UTTERANCE; Discussion; III. FROM THE NARRATIVE UTTERANCE TO THE NARRATIVE UNIT: ""PERFORMANCE""; Discussion

IV. THE LAST STAGE: THE PERFORMANCE SERIESDiscussion; NOTES; Prolegomenato a Theory of Action; I. INTRODUCTORY REMARKS; II. THE NARRATIVE PROGRAM AS MODEL OF REFERENCE FOR A THEORY OF THE FORMS OF ACTION; III. TOWARDS A RESTRICTED THEORY OF SIMPLE FORMS OF ACTION AND INTERACTION; IV. FROM THE ACTANTIAL LEVEL TO THE ACTORIAL LEVEL; NOTES; Toward an Anthropomorphic Narrative Topos; I. WHY THREE DIMENSIONS FOR NARRATIVE?; I.1. Empirical Reasons; I.2. Empirical reasons alone are not enough; I.3. Some Applications and Some Developments; II. DEVELOPING AN ANTHROPOMORPHIC NARRATIVE TOPOS

II.1. The Combinatory PrincipleII.2. Typology and Syntax; II.3. Overall Syntax of the thematico-narrative topos; III. APPLICATIONS; III.1. The Linguistic Manifest of the three dimensions; III.2. The Story of the Man who Set out to Learn about Fear; III.3. Aldo's Conversions in the ""Rivage des Syrtes""; IV. CONCLUSION; NOTES; II. Toward Discourse; Pragmatics and Semiotics Epistemological Observations; Pragmatics and Semiotics Some Semiotic Conditions of Interaction; NOTES; Narrativity and Discursivity Points of Reference and Problematics; I. INTRODUCTION; II. FUNDAMENTAL POSTULATES

II.1. The Principle of ImmanenceII.2. The Generative Process; II.3. The Structural Postulate; II.4. Narrative Transformation; III. NARRATIVITY RESTRICTED TO THE NARRATIVE; III.1. The Narrative Utterance; III.2. The Narrative Program; III.3. The Narrative Schema; IV. NARRATIVE EXTENDED TO DISCOURSE IN GENERAL; IV.1. The Development of Modal Structures; IV.2. The Importance of the Cognitive Dimension; IV.3. The Question of the Subject; V. SETTING INTO DISCOURSE: ENUNCIATION; V. 1. The Enunciative Conception of Meaning; V.2. The Enunciative Operations; V.3. Enunciation in Semiotics

V.3.1. Setting into Discourse within the Generative TrajectoryV.3.2. The ""Narrativization of Enunciation""; V.3.3. Figurativization; VI. CONCLUSION; NOTES; Prolegomenato Modal Analysis The Enunciating Subject; I. PREDICATION; II. META-WANTING; III. THE FUNCTION OF RECOGNITION; NOTES; The Esthetic Gaze; I. FROM THE MAGNIFICENT VIEW TO THE SINGULAR IMAGE; The Reference Text; A Magnificent View; Two Verbalizations of the |Plain|; Objectivizing vs. Subjectivizing Seeing; The Conditions of Veridictory Judgment; The Denegation of Social Discourse and the Assertion of Individual Discourse

The Singular Image

Sommario/riassunto

It has often been claimed that the aim of semiotics is to establish a general theory of systems of signification. However, as Jean-Claude Coquet notes in a recent collection of essays, what distinguishes one school of semiotics from another is the initial definition given of sign. If, for certain semioticians, the sign is first of all an observable phenomenon, for the Paris School it is first of all a construct and this point of departure has crucial theoretical and practical consequences. The essays appearing in these two volumes are representative of recent work carried out by members of thi
