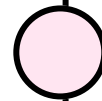
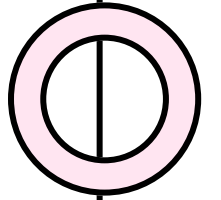
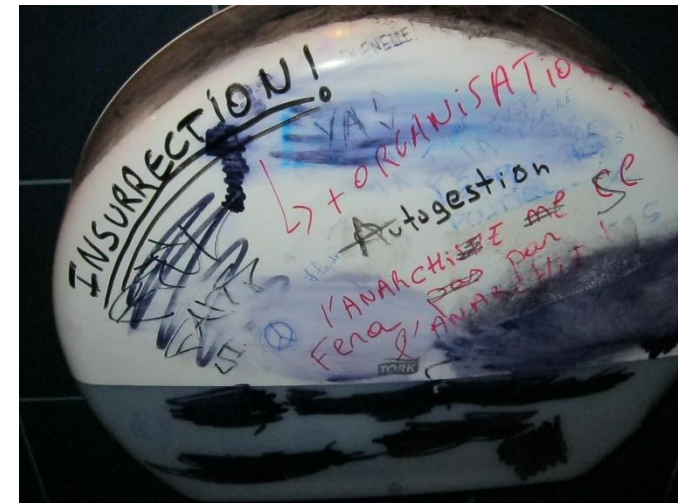


GRAFFITI AS A MULTI- LAYERED SEMIOSIS

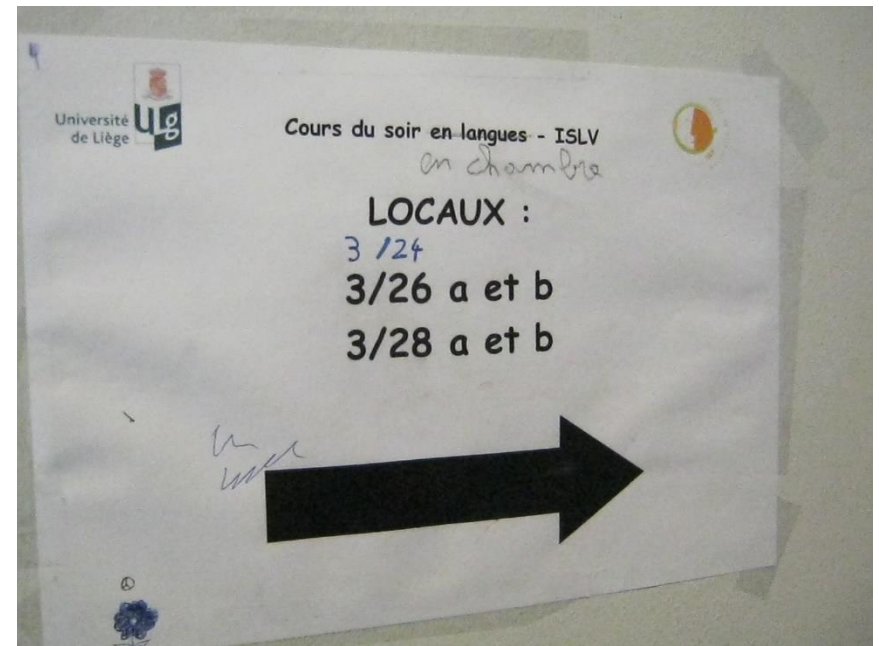
BETWEEN DISCOURSE AND
ENUNCIATION





Problematic

- What is a graffiti?
- Corpus of 374 graffiti found at the University of Liège (Mathy 2018, 2019).
- Hypothesis: it is an utterance.
- Distinction between enunciative point of view and discursive point of view.
- **What constrains the recognition of an utterance as a graffiti utterance.**





The support of the enunciation

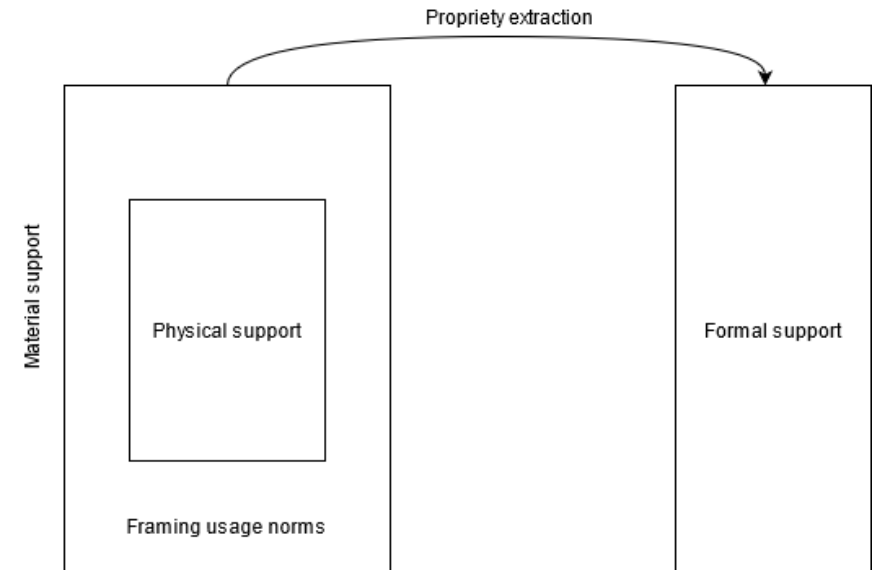
Superimposition and marginality





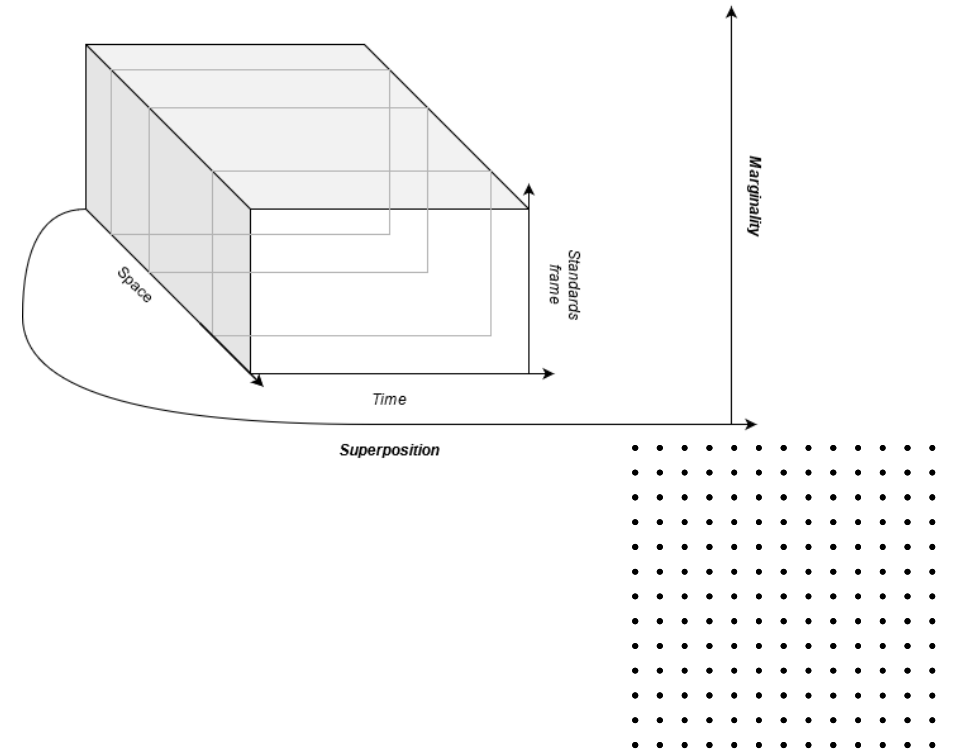
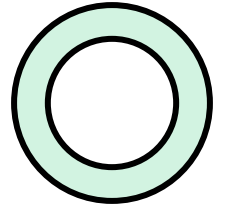
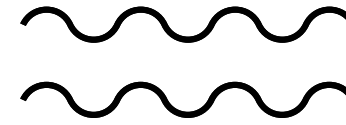
The support of the enunciation

- Graffiti is an inscription which requires a support, i.e., a physical medium, a surface.
- We distinguish *formal support* from *material support* (Fontanille 2005).
- The formal support is the set of formal rules of topological order extracted from the material support (Fontanille 2005: 4).
- The material support is considered according to its physical materiality (the physical medium) and its social materiality (the set of standards that surround the physical support).



The support of the enunciation

- The relationship between graffiti and material support suppose two properties (Mathy 2019):
- Superimposition:
 - Extrinsic nature of the inscription in terms of the physical materiality of the material support.
 - Considered as a spectrum.
 - Space-time property.
- Marginality:
 - Extrinsic nature of the inscription in terms of the sociological materiality of the material support.
 - Meta-level of superimposition,
 - In relation to the affordance of an object.





The support of the enunciation

- Thinking exercise to consider the limits of the approach:
 - Example_1: A book on which characters are written on dotted lines in fill-in-the-blank exercise,
 - Example_2: The difference between a chalk drawing and a paint drawing on a blackboard.

autant que les sermons, reflètent le souci pastoral de l'Eglise. C'est lui qui leur a valu d'être conservés. Pas plus qu'à l'Eglise ils n'échappent aux modèles latins. Ils ne sont nullement, bien entendu, la transcription de ces chansons populaires dont conciles et sermons flétrissaient depuis longtemps le contenu luxurieux et l'interprétation provocante, le plus souvent par des femmes. Mais ils ne reproduisent pas davantage les chants pourtant pieux, bien que barbares, dont, à Conques, les *rustici* honoraient sainte Foy. Ce sont des transpositions en langue vulgaire de poèmes religieux latins.

La « Séquence de sainte Eulalie »

1) latin 2) français 3) allemand

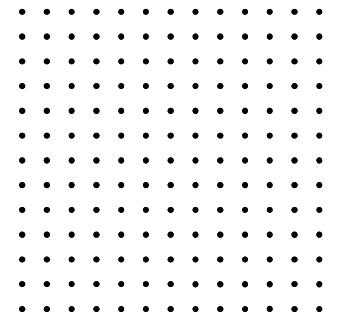
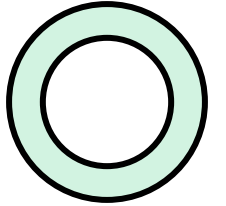
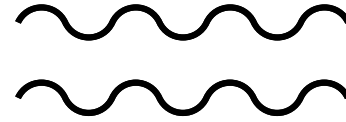
C'est le cas du plus ancien d'entre eux — plus ancien d'ailleurs que le sermon sur Jonas, mais originaire sans doute de la même région et conservé lui aussi à Valenciennes, la *Séquence de sainte Eulalie* (vers 881-882). Dans le manuscrit où elle figure, cette brève pièce de vingt-neuf vers, qui a été attribuée, mais sans preuve décisive, à Hucbald de Saint-Amand, fait suite à un autre poème, mais un poème latin, en l'honneur de la même sainte, et elle précède un poème allemand de nature toute différente, mais copié de la même main, le *Ludwigslied* : indication du milieu trilingue où elle a vu le jour. Est-ce par hasard que ces premiers textes français apparaissent avec prédilection à la frontière linguistique avec le monde germanique ou en relation avec des textes germaniques ? Aurait-il paru plus naturel d'écrire le français au contact de l'allemand qui l'était, au moins un peu, depuis plus longtemps ? C'est en tout cas la réunion de ces textes qui a permis de dater notre poème avec une telle précision. Le culte de sainte Eulalie s'est développé dans la région de Saint-Amand à la suite de la translation de ses reliques le 23 octobre 878, et le *Ludwigslied* a été composé entre la bataille de Saucourt (août 881) et la mort du roi Louis III (5 août 882).

Le rôle de la *Séquence de sainte Eulalie* est visiblement de faire connaître aux fidèles la sainte dont la liturgie du jour célèbre la fête. Ce rôle pédagogique transparaît jusque dans les différences



The support of the enunciation

- The question of the dual relationship with the material support is necessary but not sufficient.
- In addition to the question of the materiality of the utterance (and therefore of the support), it is necessary to question the communication project.
- From the enunciative question to the discursive question.





The communication situation

From the enunciative question to the discursive question





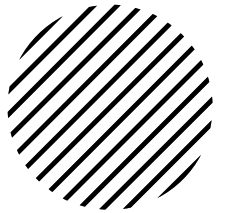
The communication situation

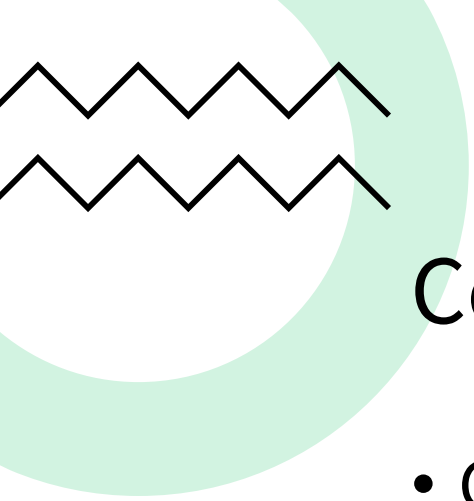
- *Project aspect*: purpose of the utterance whose project can be codified or not, which constrains the place, the time, the content and the means.
- *Environmental aspect*: set of environmental elements including the support and utterance in co-presence.
- *Diamesic aspect*: a temporal relationship between enunciator and enunciate, from the point of view of communicative distance.



Communication project

- Characterized:
 - Premeditated.
 - Codified scenic parameters.
- Uncharacterized:
 - Spontaneous.
 - Psycholinguistic and sociological specific circumstances.
 - Uncodified scenic parameters.



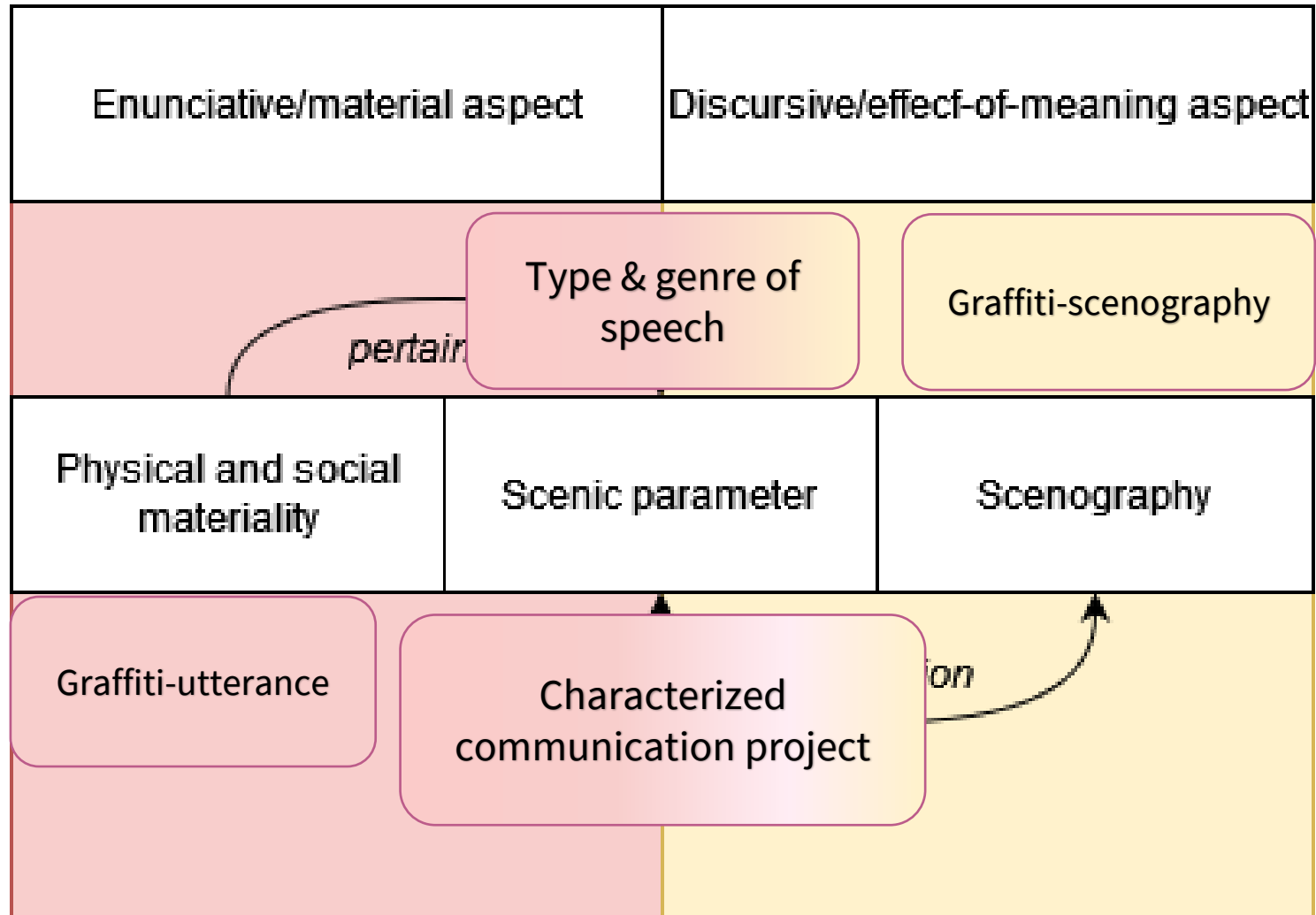


Communication project

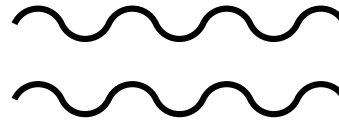
- Graffiti-utterance \neq Graffiti-scenography
 - The scenic parameters include the type and genre of speech.
 - The scenography allows us to envisage the framework that the enunciation draws to justify itself (Maingueneau 2004).
 - A discourse can have graffiti-like scenography by imitating the enunciative characteristics of graffiti without being graffiti-utterance.



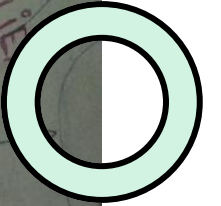
○ Communication project



Material environment



- How do the graffiti-utterance relate to their material environment?
- Three possibilities:
 - Articulation with a physical element.
 - Articulation with an enunciative element.
 - No particular articulation.
- The articulation is based on the formal support: the set of semiotic possibilities of a topological order.





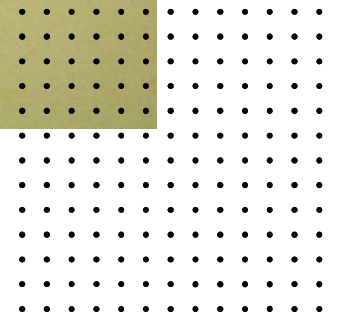
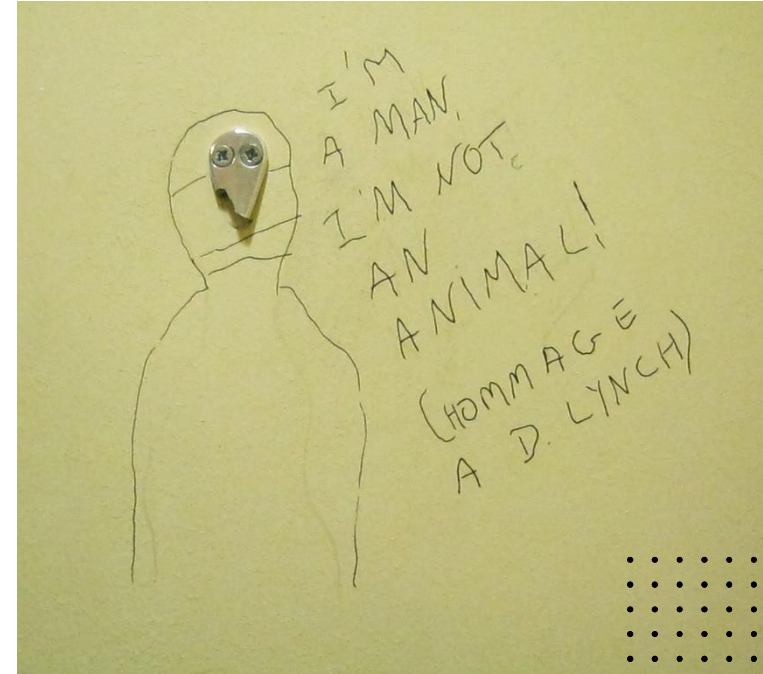
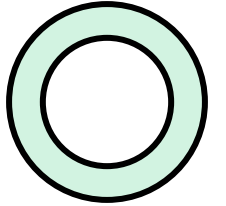
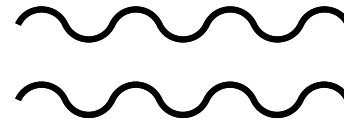
Material environment

- Physical articulation:
 - Requires three elements: the utterance, the object with which it is articulated, and signs that manifest the articulation.
 - Three objects of a distinct semiotic and material nature: (1) an utterance in a verbal sign system; (2) an utterance in an iconic sign system; (3) thirdly, a non-semiotic object which becomes so by its inscription in the utterance.
 - Multiple enunciative processes and maybe archenunciation.



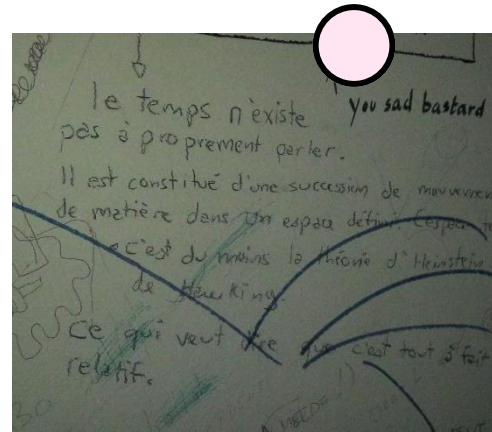
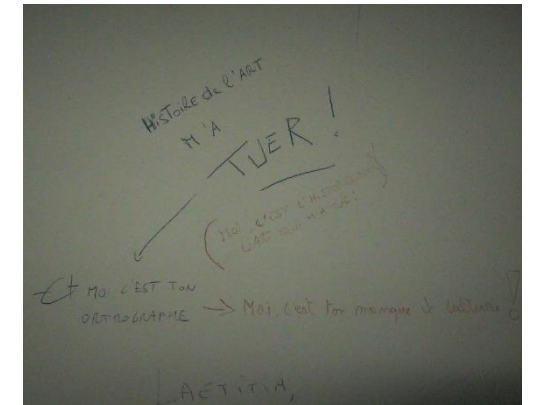
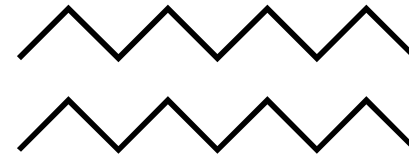
Material environment

- Physical articulation:
 - Higher degree of semiotic complexity: several semioses.
 - At least four objects: (1) the physical object of the material environment; (2) a sketch that incorporates the physical object; (3) a speech reported in English; (4) and the metaenunciative indication in French (Doquet 2013).



Material environment

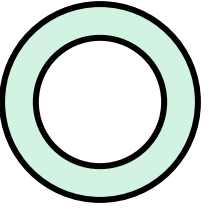
- Enunciative articulation:
 - The articulation with other utterances brings into play the topological possibilities of the formal support and the material possibilities of the physical support.



Material environment

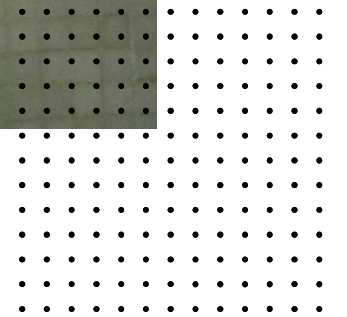
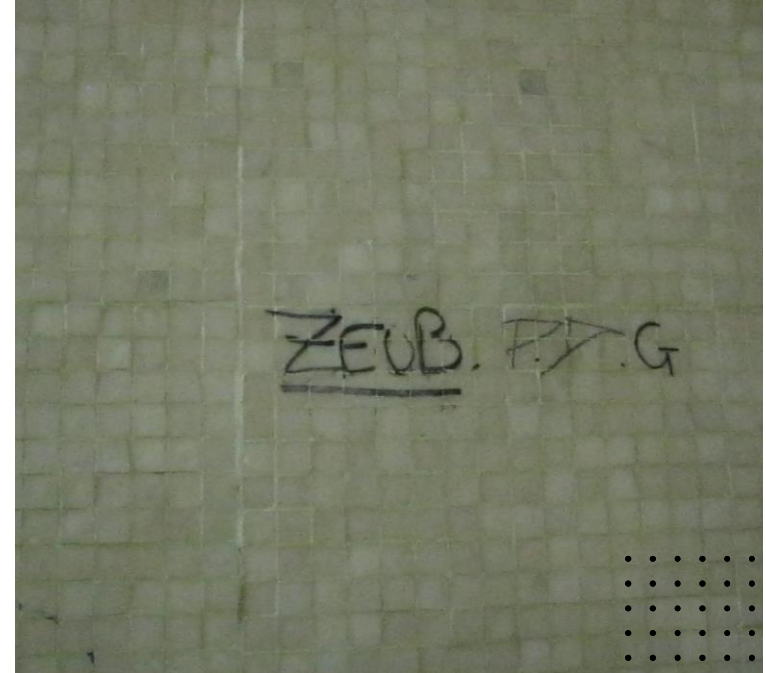
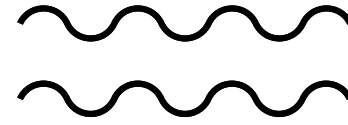
- Enunciative heterogeneity is marked by epiphenomenal changes to the utterance: color or typography.
- The articulation between utterances is achieved by arrows, circles, highlighting, crossing out, palimpsest and so on.





Material environment

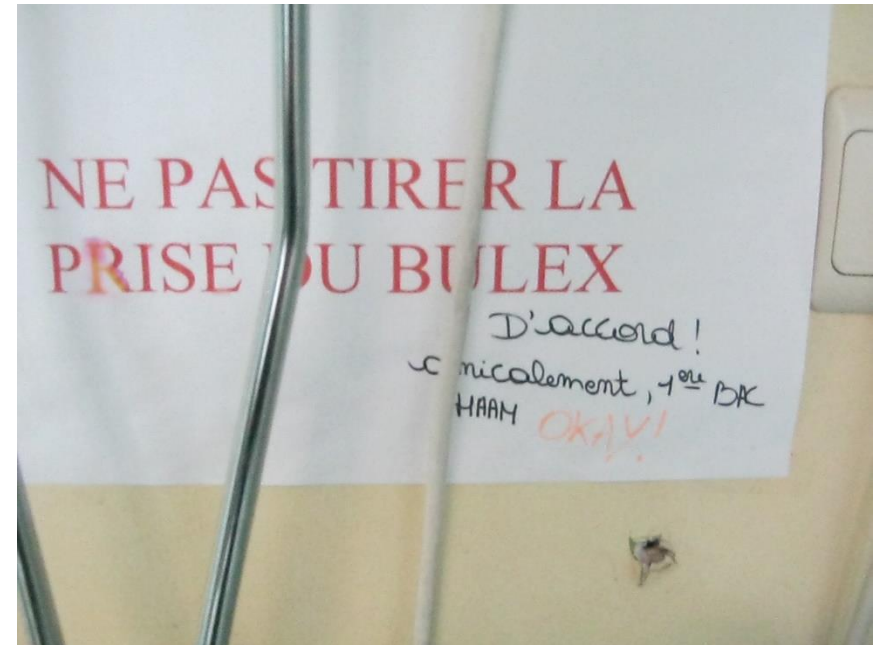
- An utterance to which a letter is added to produce a new meaning is a specific type of enunciative articulation.
- The distinction between physical and enunciative articulation is sometimes complex.



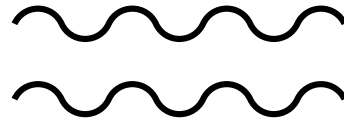


Material environment

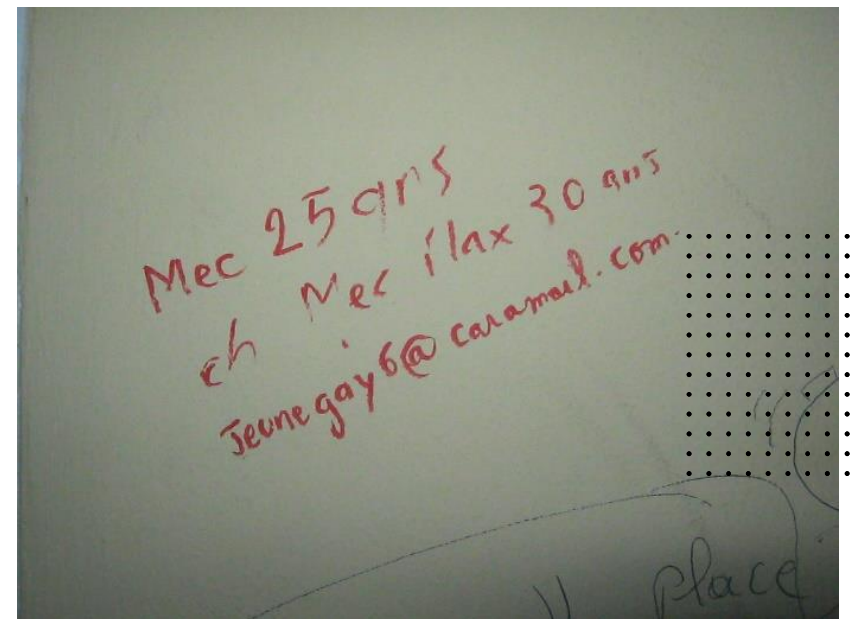
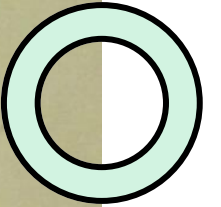
- In this case, the graffiti-utterance is articulated with another utterance, but which is not graffiti.
- The more the utterance with which the graffiti-utterance is articulated participates in the intrinsic materiality of the support, the more the utterance seems to relate to the physical environment.



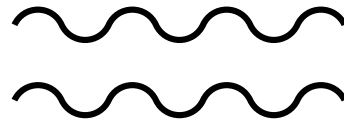
Diamesic aspect



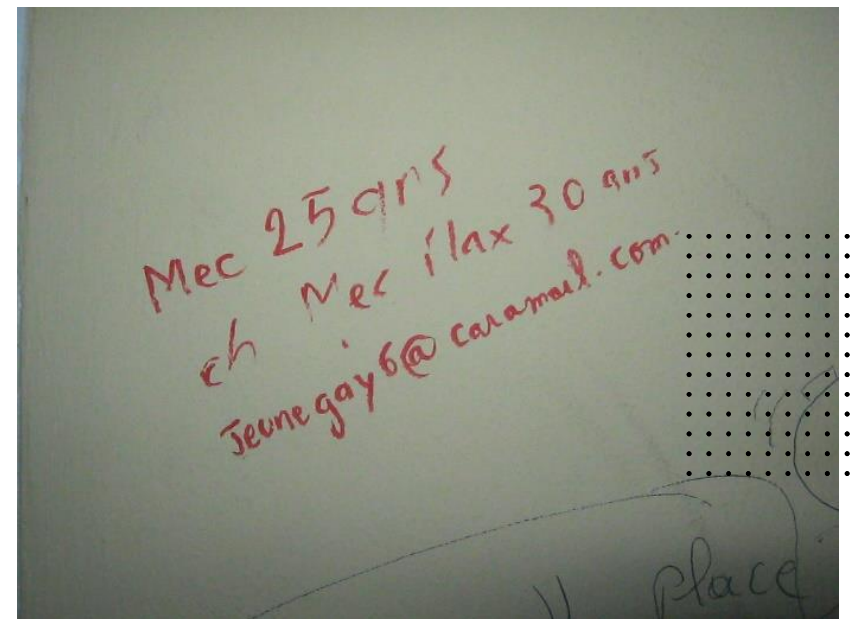
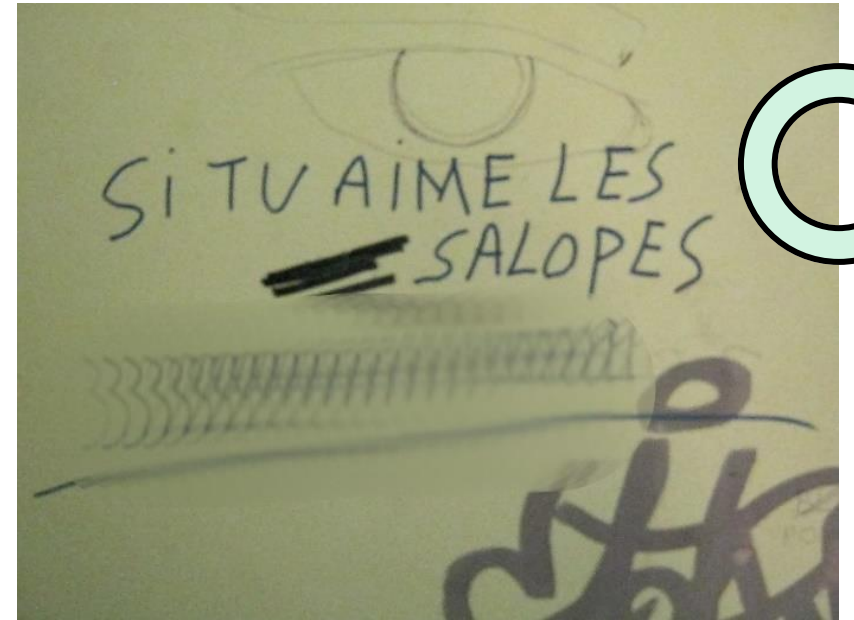
- In addition to the question of the physical environment (spatial dimension), the question of the temporal environment must be considered.
- Concept of “communication distance” and “diamesic variation” (Wüest 2009).
- The communication between enunciator and enunciatee is not contemporary; diamesic variations are observable.



Diamesic aspect



- Enunciative strategies specific to this temporal situation and to the consequent anonymity: signature and temporal indicator.
- The aspects specific to the scenic parameters $><$ the diamesic aspects, although they sometimes overlap.





Conclusion

The praxis and the graffiti





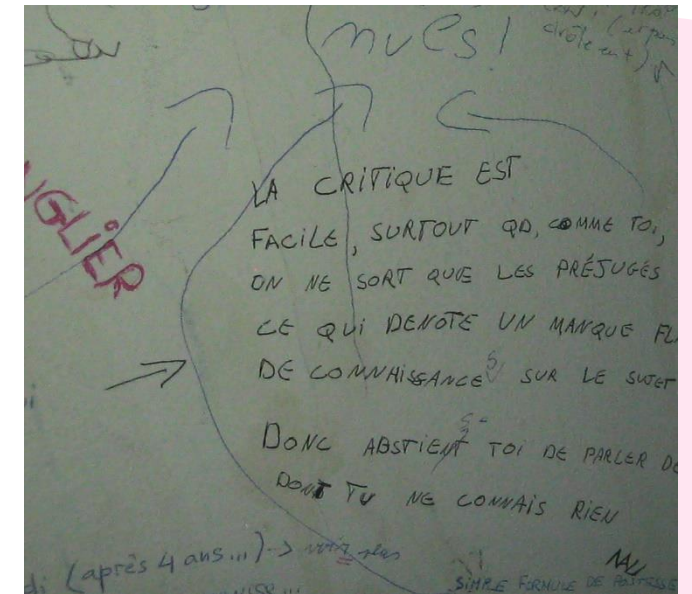
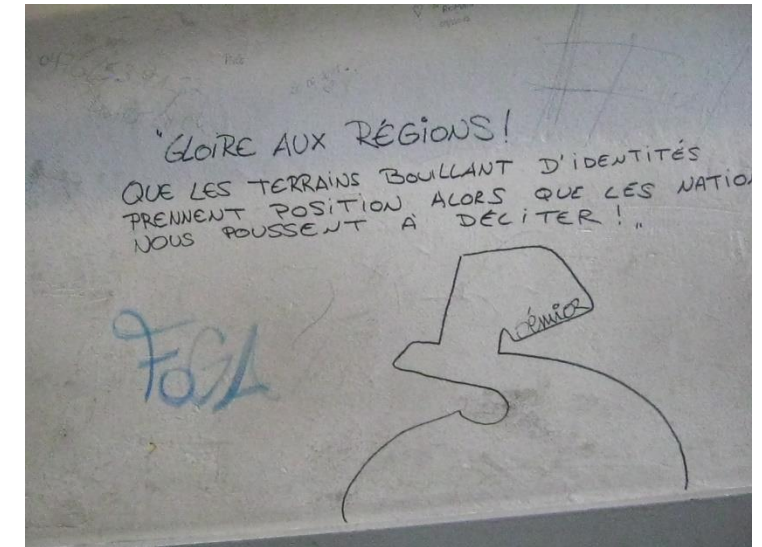
Praxis

Modality	Sociodiscursive praxis		Ordodiscursive praxis	Enunciative-material praxis					
Disposition	Gnoseological norms		Discursive memory	Sign systems/formal systems					
Situation	Empiric situation	Communication situation		Material situation	Environment	Material environment	Support	Material support	Physical materiality
		Effective communication	Communication project					Formal support	
	Physical environment								
Position	<i>In a Social field</i>		<i>In a Discursive community</i>	<i>In a Formal system</i>	Enunciative position/Enunciative situation				
					Locution role/Locution situation				
Constitution			Scenography	Scenic parameters					
			Scene of enunciation						



Process and praxis

Modality	Sociodiscursive praxis	Ordodiscursive praxis	Enunciative-material praxis				
Disposition	Gnoseological norms:		Discursive memory				
Situation	Empiric situation: waiting in a non-place; heterotopic place	Communication situation: unknown finality, unique temporal inscription, role of enunciators and enunciators unclear given the communicative distance, no text plan. Characteristic of a spontaneous inscription.	Material situation	Environment	Material environment	Material support	Physical materiality: superimposition parameter Social materiality: marginality parameter
		Effective communication	Communication project	Formal support: N/A			
				Inter-enunciative environment: other utterances without specific articulation			
				Instrumentalities: pen			
Position	In a Social field: academic field	In a Discursive community: student community	In a Formal system	Enunciative position/Enunciative situation: undefined enunciator and various enunciate with communicative distance			
				Locution role/Locution situation: no enunciative presence in the utterance			
Constitution			Scenography: unspecified	Scenic parameters: political discourse			
			Scene of enunciation				





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