Semiotics and Visual Communication IV

Semiotics and Visual Communication IV:

Myths of Today

Edited by

Evripides Zantides and Sonia Andreou

Cambridge Scholars Publishing

Semiotics and Visual Communication IV: Myths of Today

Edited by Evripides Zantides and Sonia Andreou

This book first published 2024

Cambridge Scholars Publishing

Lady Stephenson Library, Newcastle upon Tyne, NE6 2PA, UK

British Library Cataloguing in Publication Data
A catalogue record for this book is available from the British Library

Copyright © 2024 by Evripides Zantides, Sonia Andreou and contributors

All rights for this book reserved. No part of this book may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the prior permission of the copyright owner.

ISBN (10): 1-0364-0548-6
ISBN (13): 978-1-0364-0548-9

to all the graphic warriors

TABLE OF CONTENTS

List of Figures xi

List of Tables xix

Preface xxi

Acknowledgements xxviii

Contributors xxix

Chapter One: Signs and the Rhetoric of Myths

The message is the agent: nexus and semiosphere in social media communication 2
Rimvydas Laužikas, Costis Dallas

On mythologization of history: the semantics and pragmatics of "the same" historical event 30
Suren Zolyan

Garbo's Facebook 54
Matthew Caley

Chapter Two: Myths of Identity

The nose of Pinocchio: a semiotics of facial myths 70
Massimo Leone

Ambiguous female identities: representing women in arms during the Greek civil war 89
Iokasti Foundouka

Medea's myth: illustrating and performing women's identities 122
Charitini Tsikoura

Polymythic branding: Madonna as 'Cultural Material Girl' 137
Nicholas Qyll

Chapter Three: Myths in Mass Media Communication

Beyond the stereotypes: academic strategies for empowering Arabic advertising creatives to disrupt identity myths and promote authentic representation 160
Dina Faour

Decoding myth-making through Semiotics in order to decolonize advertising 193
Carl W. Jones

Social representations of food sculpting: an intersemiotic translation approach to culinary myths..... 214
George Damaskinidis, Eirini Aspridou

Creating commercial mythologies with experiential marketing: artistic advertisements as myths 240
Karolina Glowka

Greekness as a myth in the bilingual advertisements of Aegean's *Blue* inflight magazine 256
Malamati Christodoulou

The mythology of anthroponyms of Greek provincials as they are represented in modern Greek television series 270
Thomas Bardakis

The role of consumers and their psychographics within contemporary brand myth construction 283
Jacqueline Elizabeth Hill

Nostalgia in post-war Lebanese advertisements 304
Joumana Ibrahim

Chains on the neck as a mythical form: the stereotype of the hitman in the series about the mafia 315
Silvia Ramirez Gelbes

Keeping the myth of the British Empire alive: combining a multimodal analysis of two BBC travel documentaries with audience research 331
Jacopo Castaldi

The modern urban myth of coffee through advertising: semiotic analysis of coffee through the audiovisual representation of the advertisements of the Greek coffee *Loumidis* 354
Elena S. Lazaridou

Killing me softly: building myths of true killers–from *Serial* to *Tiger King* and beyond 371
Evagoria Dapola

Myths of the Greek tourism industry: The case study of the greek rustic shoe "Tsarouchi" 396
Eirini Papadaki

Chapter Four: Visual Arts and Images of Myths

The mythical semiosis in redesigning town squares 420
Tiit Remm

From mythography to digital writing: architectural thinking in the post-alphabetic era 429
Theodora Papidou

Visual arts, US gun advertising, and the myth of white male supremacy .. 442
Konstantinos Argianas

Theatre, technology and semiotics: the interaction of various technologies and platforms, in reconstructing narrative and reforming symbolic meanings, in performing arts 453
Maria Christoforou, Anna Fotiadou

Learning from Dionysus: *Dionysus in 69* and performance art from the 1970s 470
Irene Gerogianni

Mythologies of the modern museum: collector-philanthropists, the first influencers in history? 487
Aluminé Rosso

Athens in crisis: de-mapping the map of a mythical city..... 497
Panagiotis Ferentinos

Chapter Five: Myths in Social and Political Communication

Myths in the Social Network: about self-healing in popular discourse and everyday knowledge on the Internet. New Germanic Medicine..... 522
Ewa Kozik

Potential solutions to the semiotic conflicts between the city and the countryside..... 543
Maria Papanthymou

De-imagining myth possibilities through mechanisms from critical design..... 562
Rikke Hansen

Representing people with disabilities in the process of constructing official culture repertoires through postage stamp imagery..... 582
Sonia Andreou, Stelios Andreou

List of Figures

Figure 1-1: Facebook conversation on the removal of Petras Cvirka's monument, 18 November 2018 (first page screenshot)

Figure 1-2: Core ontology of semiotic activity on SNS: semiosis and agency aspects (amended from Kirtiklis et al. forthcoming, Fig. 1)

Figure 1-3: Knowledge graph of a process of semiotic translation across two intersecting semiospheres

Figure 1-4: Knowledge graph of an SNS interaction on the removal of Petras Cvirka's monument illustrating recursive processes of abduction of agency (abridged notation with Activity nodes represented as arcs)

Figure 1-5: Professor Toynbee, examining the rise and fall of civilizations, finds hope for ours

Figure 1-6: Tearing down slave-trader statue in Bristol

Figure 1-7: To Abandon Wizardry cover shot

Figure 1-8: Politicians

Figure 1-9: The Terminal

Figure 1-10: Cover Paris Match No-326, 25th-26th June 1955

Figure 1-11: Ukrainian girl posing for a Western man

Figure 1-12: BBC News screen-shot

Figure 1-13: The Queen and Paddington on Facebook

Figure 2-1: Greimas semiotic square on the woman-soldier relation

Figure 2-2: Queen Frederica of Greece visiting a wounded soldier (Source: Ellinikos Voras, 10/2/1947)

Figure 2-3: The Duchess of Kent visiting wounded soldiers at London Hospital (Source: Apogeumatini, 01/02/1941)

Figure 2-4: Photograph by S. Meletzis, a female partisan, member of ELAS. (Source: I gynaika tis Elladas ston agona/ La femme Grecque au combat, 1984, p.21)

Figure 2-5: Photograph by S. Meletzis, a female partisan, member of ELAS. (Source: I gynaika tis Elladas ston agona/ La femme Grecque au combat, 1984, p. 26)

Figure 2-6: Members of the DSE. (Source: I gynaika tis Elladas ston agona/ La femme Grecque au combat, 1984, p. 30)

Figure 2-7: Maro Kakalou, perhaps a member of the Women's Reserve Corp of the Hellenic Army. (Source: Ellinikos Voras, 29/08/1948)

Figure 2-8: Zaharoula Kotsopoulou, a member of the DSE on trial. (Source: Ellinikos Voras, 13/02/1948)

Figure 2-9: Two members of the DSE on trial. (Source: Ellinikos Voras, 11/03/1948)

Figure 2-10: DSE's captain Eftihia Georgiadou, arrested by the Hellenic army. (Source: Ellinikos Voras, 13/02/1948)

Figure 2-11: DSE's captain Eftihia Georgiadou among other DSE's female members, waiting for trial. (Source: Ellinikos Voras, 27/03/1948)

Figure 2-12: Partisans arrested in the region of Pieria and led to prison. (Source: Ellinikos Voras, 24/03/1948)

Figure 2-13: The captain's mistress, Anthoula Spiropoulou (Source: Ellinikos Voras, 14/02/1948)

Figure 2-14: Madonna's myth map (Source: own presentation)

Figure 2-15: Madonna's model of myth-making (Source: own presentation)

Figures 3-1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16: Dina Faour, "Taa' al Taa'neeth, The Gender of Words", IG story, 2020. American University in Dubai

Figure 3-17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35: Fatma Alsuwaidi, "R37", digital design, 2021. American University in Dubai

Figure 3-36: Billboard and family Mexico City. 8/03/ 2021 Photo Robert Aguilera

Figure 3-37: Freckles. Palacio ad (6 03 2018)

Figure 3-38,39,40,41: Freckles, Old age, Androgyny, Overweight. Palacio advertisement (6 03 2018)

Figure 3-42: Closeup of the headline

Figure 3-43: Closeup of the logo

Figure 3-44: Tools and techniques applied to construct the campaign

Figure 3-45: Number of adults in Mexico by wealth range. Statista

Figure 3-46: “Español y Española con Niño español”. Óleo sobre tela, siglo XVIII.

Figure 3-47: Anuncio Palacio de Hierro 2019

Figure 3-48: The semiotic square of conceptualizing sculptured food

Figure 3-49: Ready-to-eat food art

Figure 3-50: Adorned food art

Figure 3-51: Technology-enhanced food art

Figure 3-52: Valentino Ad

Figure 3-53: #mermaidshateplastic Ad

Figure 3-54: Bilingual ad

Figure 3-55: Periander

Figure 3-56: Tasia

Figure 3-57: Vangelis

Figure 3-58: Hara

Figure 3-59: Stavroula

Figure 3-60: Dahlia

Figure 3-61: Marilena

Figure 3-62: Zoumboulia

Figure 3-63: Example of “Gowanda” style myth visually articulated

Figure 3-64: Example of “Laurasian” style myth visually articulated

Figure 3-65: Hill, 2022

Figure 3-66: Leo Burnett Beirut, Chateau Ksara

Figure 3-67: Publicis Middle East, Nido Milk Commercial, Zekrayat Eyyam El Toufouli

Figure 3-68: Rizk Group, Spinneys, The One that is Victorious over Handbags is Back to Hamra. Idriss building

Figure 3-69: Rizk Group, Spinneys, The one that is loved by Everyone is Back to Hamra. Idriss building

Figure 3-70: Rizk Group, Spinneys, The hero is back to Hamra, Idriss building

Figure 3-71: Household Income Distribution in Lebanon in 1960-1961

Figure 3-72: Shot of train while talking about the British Empire

Figure 3-73: Shot inside the train while talking about the military rule

Figure 3-74: Establishing shot of the Hugh Hamilton Wines estate and business

Figure 3-75: Black and white photo of Richard Hamilton

Figure 3-76: Schematic representation in Barthes' semantic system

Figure 3-77: Schematic representation in Barthes' semantic system

Figure 3-78: Headshot of Ted Bundy - Ted Bundy 31 years old, in custody

Figure 3-79: John Wayne Gacy mugshot

Figure 3-80: Dexter Logo

Figure 3-81: John Wayne Gacy’s clown persona

Figure 3-82: Serial Podcast logo

Figure 3-83: Mugshot of Joe Exotic from Santa Rosa County Jail

Figure 3-84: The tourist market was, during 2021, flooded with images and objects of the tsarouchi

Figure 3-85: The myth of the tsarouchi-souvenir

Figure 3-86: Cover of the Nitro magazine, July 2021

Figure 3-87: The myth of the tsarouchi as object-symbol

Figure 3-88: Diaries, charms and school water bottles inspired by the tsarouchi and produced during 2021, the anniversary of the 200 years from the Greek War of Independence

Figure 3-89: The myth of the tsarouchi as a brand-building object

Figure 3-90: The myth of tsarouchi as an ethnic object

Figure 3-91: The myth of tsarouchi as a traveler-object

Figure 3-92: The image of the tsarouchi is seen on T-shirts in a variety of versions, from traditional to more modern, and close or even identical to big shoe brands, like Nike and Converse, in an attempt to signify Greece's adaptation to the characteristics of the contemporary needs and its dynamism towards the future—based, however, on strong historic roots

Figure 4-1: Natural and design objects on the central square in Võru

Figure 4-2: Redesigned historical central market square in Kuressaare with novel pavement, a sole preserved detail is a stone symbolising the centre of the world in front of the city council

Figure 4-3: Diagrammatic representation of the convergences of writing and architecture. Breakthroughs in history before and after linear-alphabetic thinking

Figure 4-4: The structure of retaining thinking: a point where references converge into reality

Figure 4-5: Microsoft's Advertising Slogan, 1994

Figure 4-6: Mythography – Digital Writing

Figure 4-7: The end of classical-linear thinking and the emergence of the new digital media

Figure 4-8: Armalite advertising images

Figure 4-9: Identity Evropa poster

Figure 4-10: Grant Wood, American Gothic, 1930, Art Institute of Chicago

Figure 4-11: Hybrid exhibition, “Women’s Stories”. Image of the virtual immersive narrative, “Leave the hens alone” 2021

Figure 4-12: Hybrid exhibition, “Women’s Stories”, captured screen of the immersive storytelling, “Women’s stories”, 2021

Figure 4-13: Corona Haikus visual poetry post, on 29 May 2020, by Maria Christoforou

Figure 4-14: Corona Haikus visual poetry post, on 7 April 2020, by Sandra Gaudenzi

Figure 4-15: Remnant (audiovisual performance installation) Cyprus Ethnological Museum, 2017

Figure 4-16: There are no unpredicted changes (audiovisual installation) OT301 Gallery, Amsterdam, 2016

Figure 4-17: Still, a statue that traveled the word (theatre play) Cyprus, 2021

Figure 4-18: Happy days (theatre play) Cyprus, 2021

Figure 4-19: The ‘‘birth ritual’’, The Performance Group, Dionysus in 69, at the Performing Garage, New York, 1968

Figure 4-20: The ‘‘total caress’’ sequence with Pentheus touching a spectator, The Performance Group, Dionysus in 69, at the Performing Garage, New York, 1968

Figure 4-21: The ‘‘death ritual’’, The Performance Group, Dionysus in 69, at the Performing Garage, New York, 1968

Figure 4-22: The women raising their bloody hands over their heads in the ‘‘death ritual’’, The Performance Group, Dionysus in 69, at the Performing Garage, New York, 1968

Figure 4-23: Exiting the garage onto Wooster Street at the end of the performance, The Performance Group, Dionysus in 69, at the Performing Garage, New York, 1968

Figure 4-24: Urban Layers, Urban palimpsest in Athens I, 2021

Figure 4-25: Urban Layers, Urban palimpsest in Athens II, 2021

Figure 4-26: Urban Layers, Part of the online map, displaying a high condensation of street art and graffiti in the city's centre and areas around

Figure 4-27: Google Maps, ‘‘2009 (April) the view of the spot’’

Figure 4-28: Google Maps, ‘‘2009 (May) Vouliagmenis Av. side’’

Figure 4-29: Google Maps, ‘‘2009 (May) Tripoleos str. side’’

Figure 4-30: Google Maps, ‘‘2011 (August) the appropriation of the spot is more apparent’’

Figure 4-31: Google Maps, ‘‘2014 (August) more expanded appropriation’’

Figure 4-32: Google Maps, ‘‘2014 (December) Tripoleos str. side’’

Figure 4-33: Google Maps, ‘‘2014, December, Vouliagmenis Av. Side’’

Figure 4-34: Panagiotis Ferentinos, ‘‘2019, (July) the view of the spot (10 years after the shops closure)’’

Figure 5-1: You are not alone when you awaken to the truth on our reality

Figure 5-2: Urban-Rural Dichotomy in Mass Media

Figure 5-3: Human settlements between urban and rural

Figure 5-4: Communication territories of countryside residences

Figure 5-5: Sanders, E & Strappers, P. (2008) Co-creation and the new landscapes of design

Figure 5-6: Research – Elephant killings due to the illegal trade in elephant ivory

Figure 5-7: Research – Elephant tusks are burned during in an anti-poaching ceremony at Nairobi

Figure 5-8: Mock-up of products intended to be made out of Ivory toothpicks, teeth dentures, one time razor, ash trays etc.

Figure 5-9: Film explaining the problem and concept

Figure 5-10: Installation with seven screens displaying each of the designer's defined present wonders of the world.

Figure 5-11: Concept film explaining the new defined wonders of the world

Figure 5-12: Inside the lid of the mineral powder with the text

Figure 5-13: Families will be compensated with 432$

Figure 5-14: Inside the eyeshadow palette, containing names of children and a small text; Each month about 20 children die in mica mines in India

Figure 5-15: Backside of the eyeshadow palette showing the names and ages of children who worked in the mines in India

Figure 5-16: Douche blocker – against hate, obnoxious or contemptible persons strength

Figure 5-17: Tv-shop commercial introducing the product

Figure 5-18: Disability, 1965

Figure 5-19: Rehabilitation, 1975

Figure 5-20: International Year of Disabled Persons, 1981

Figure 5-21: Persons with special needs, 1994

Figure 5-22: Dog and man – Labrador, 2005

Figure 5-23: Willpower – Karolina Pelendritou, 2005

LIST OF TABLES

Table 1-1: Communicative nexus vs. Gell's (1998: 27) art nexus

Table 3-1: Close up of the tools section of the chart of the Tools & Techniques as applied to the outdoor billboard. El Palacio de Hierro. Title Freckles (Figure 3-37).

Table 3-2: Grammar of multimodality and intersemioticity

Table 3-3: Ready-to-eat myth

Table 3-4: Adorned food myth

Table 3-5: Technology-enhanced food myth

Table 3-6: Modern food propaganda

Table 3-7: Research Material

Table 3-8: Codes of the Central linguistic message (title/slogan)

Table 3-9: Codes of the advertisement's image

Table 3-10: Codes of bilingual texts

Table 3-11: Thematic Categories

Table 3-12: Image's message codes

Table 3-13: Greek and English central linguistic message codes

Table 3-14: Codes of Bilingual message

Table 3-15: Codes of the Image's message

Table 3-16: Results

Table 3-17: Quantitative and qualitative characteristics of the series collected and formed by the author of the paper

Table 3-18: Summary of sensory channels, semiotic modes and meaning-making parameters analysed

Table 3-19: Multimodal representation of the British Empire and the Burmese Military

Table 3-20: Multimodal representation of the British settlers

Table 5-1: Numbers and percentages for all stamp categories

Table 5-2: Frequency and percentage distribution among time periods (1960 – 2013)

PREFACE

The chapters in this book consist of selected papers that were presented at the 4th International Conference on Semiotics and Visual Communication, held at the Cyprus University of Technology in June 2022. This is the fourth book in a series of volumes that were published as part of the previous three conferences on Semiotics and Visual Communication that occurred in 2011, 2015 and 2017. While the aim of this institution is to provide a platform for researchers and practitioners from all over the world to share their research and explore ideas and practice, it simultaneously places Cyprus on the world map of Semiotics and Visual Communication.

The manuscripts presented in this volume discuss the theme of the fourth Conference, Myths of Today, paying homage to the notion of myth as defined by Roland Barthes in the late 1950's and which provided a theoretical framework under which daily habits, as well as consumer practices can be examined as socially constructed signs, idealised through verbal narratives. While 'myth is a type of speech', it is also a type of image, typeface, cinema, photography, sports, online network, cyber space, politics, TV show, sound, fashion, since all these can serve as a groundwork to mythical discourses. Under this framework, the conference built on the enduring significance of this concept, and explored myths today, in the context of global networks, globalisation, visual and mass communication. Following this rationale, the Conference sought the participants to contribute and discuss what types of myths are constructed and chosen, nowadays? How does official culture, oppositional and/or popular culture, construct powerful new myths? How are these myths communicated through, or symbolically reflected, verbally as well as audio-visually, for example on advertisements, social networks, logos, tourism campaigns, multimedia, the internet, films, or mass media?

The selected articles subsequently cover a range of approaches from theoretical, to empirical and practice-based research, as reflected in individual chapters. The interdisciplinary nature of the book provides a platform for discussion and research, broadens the scope of semiotic and visual communication thinking, and challenges the boundaries of various disciplines. Furthermore, it aims to contribute to research, history, theory and practice in the discourse of Semiotics, Visual Communication and Cultural Studies. An extensive, systematic in-depth investigation of a plethora of contemporary myths from the perspective of Semiotics and

Visual Communication is a unique approach. Under the above framework, and from a wide spectrum of semiotic and research standpoints, the authors have initiated a critical, insightful and inspiring debate on the myths of today in the context of culture and visual communication.

Costis Dallas and **Rimvydas Laužikas** explore how messages and meanings are created, shared and translated in communication involving diverse points of view on social network sites. By utilising a case study on a social network site (SNS) conversation on the removal of a public monument to a controversial author of the Soviet period in contemporary Lithuania, they apply the Connective ontology, a formal conceptual domain model of SNS communication, to represent interactions between users in this conversation as a process of semiotic translation, involving opposing semiospheres with very different assumptions of what is real, what is important, and what is right. **Suren Zolyan** looks at the semantics and pragmatics of "the same " historical event and faces repeatability in history as one of the critical problems of the philosophy of history. He argues that "the same event" occurs in different times and possible worlds, however the principle that can be described by the same words is the same, and that repeatability is a characteristic of the description language, not of the actual events themselves. **Matthew Caley** juxtaposes some of Barthes' ideas on myth, including those from the seminal essay collections Mythologies (1957) and The Eiffel Tower (1964), revisiting them from a contemporary perspective, particularly through social media. While he attempts to sketch out some instances where Barthes' ideas may have been prophetic, and others where conditions may have changed -with reference to Facebook, semiotics and much else in seven incident-packed fragments - he does so in a uniquely poetic way. Faces, Myths and the Visual Semiotics of Prosopopoeia is central in the work by **Massimo Leone** where he investigates the act of bestowing a face upon something, to attribute and 'make' a visage for the actant narrator of a story and in its functioning through storytelling, indeed, acquires a different connotation when it takes place through "a face". By proposing several examples of prosopopoeia from different historical epochs, cultural contexts, formats, genres, and styles, concentrating on instances of 'visual prosopopoeia', the author points out how this rhetorical expedient is crucial in redefining the status of mythical voices. **Iokasti Foundouka** examines through the study of visual representations of the 1940's (mainly photographs used in the daily press), the mythology constructed around the intimidating, and at the same time formidable case of female guerillas, in Greece during the time of the national resistance and the civil war that followed it. In doing so, she collaborates on the associations that have been drowned with both, gender, and war politics of

the time. **Charitini Tsikoura** argues that Medea related myths not only illustrate and perform female identity today, but also inspire contemporary creators like writers, directors, choreographers and comic designers. While her paper focuses on staging, as well as rewritings of the euripidean myth during the last thirty years, she explores which identity creators choose for Medea and discusses the sociopolitical reasons that lead to their choice as well as what sheds light on particular traits of Medea's complex and singular personality. **Nicholas Qyll** looks at the pop-singer Madonna as a polymorphic persona which constantly conveys political, socio-critical, self-reflective and hedonistic messages in the effort to encourage her audience to broaden their consciousness. Through a qualitative frame analysis of Madonna's staged images reveals, he argues that her strategic myth formation takes on concrete contours through excessive resort to circulating semiotic material drawn from different cultures and examines how the transformation of this material is constructed on a mythical visual level as 'polymythic branding'. A number of stereotypical identity myths in TV Arabic advertising are explored and aimed to be changed in the work of **Dina Faour**. The paper collaborates on the work of female Arab advertising students who generate creative campaigns that build true personas they relate to, in order to end gender-biased Arabic persuasive messages, which still spread gender stereotypes and tell stories of irrelevant personas. Specifically, students identified and documented irrelevant, deceptive video messages and generated neutral, more inclusive proposed approaches to redefine the Arabic persuasive message. **Carl W. Jones** investigates how advertising is constructed, and examines the tools and techniques used to create the cultural codes within 2D advertising messages, broadcast in Mexico City, lead to the main question that he asks: How and why is Mexican advertising a racist spectacle? The paper argues that, as many nation states have been decolonized from colonial rule, advertising too needs to be decolonized in order to liberate consumers from secondary messaging that communicate colonial concepts. A multimodal semiotics approach to culinary statements is central to the research of **George Damaskinidis** and **Eirini Aspridou**. While they develop an understanding that contemporary culinary art could be considered in fact aesthetic, and an ultimate sensory experience, they suggest that, from a semiotic point of view, this development would involve an approach to eating and food as comparable to a system of communication, a body of images and a protocol of usages, situations and behaviour. In doing so, they analyse these multimodal texts using a grammar of multimodal semiotics so as to read their representational, social, organisational, contextual and ideological meanings. **Karolina Glowka** looks at contemporary artistic advertisements and analyses them as

myths. Particularly, she investigates how employed visual perceptual characteristics, and involved meaning operations in artistic advertisements conform to myth production, as well as in the narrative discourse. While she explores concepts of punctum and studium, with regard to analysed artistic advertisements, she portrays their communicative power under the scope of uncovering myths today. **Malamati Christodoulou** investigates aspects of Greekness as a myth in the bilingual advertisements of the Aegean Blue inflight magazine. A corpus of 845 advertisements is analysed through the connotations of both, verbal and nonverbal messages to identify Myths such as Greekness, tradition, diet, etc., which are then transformed into codes such as for example regional code, social code, brand name code etc. Thus, the 'construction' of the Greek brand-name produced allows various types of national tourism to emerge. **Thomas Bardakis** examines the anthroponyms given to characters who represent people of the Greek province through modern Greek television series and applies semiotic theory to detect the connotative, cultural meaning of names connected with the characters' visual representation, since a name needs a referent to be analysed in the context of fiction. Moreover, he successfully explores the role of the name in the process of characters' identity construction in popular cultural texts and uses the Barthesian mythological system to prove that connotative meaning is constructed through the synergy of verbal and non-verbal signs. The role of myth within contemporary branding strategies is explored by **Jacqueline Elizabeth Hill**. Her paper discusses the pivotal role played by myths within the contemporary brand strategy paradigm. Specifically, she argues that dominant brands of the contemporary brand pantheon have engaged and embedded mythology within their strategies with the aim of providing the viewer/user (consumer) a metaphoric window through which to climb into the inner world of a brand, thus a private environment and dialogue that only the viewer/user and the brand can engage in. In her analysis, **Joumana Ibrahim** explores the concept of historical and personal nostalgia and its application in post-war Lebanese advertisements, where it serves as a powerful tool to evoke memories of the country's pre-war golden era. The study delves into the methods employed to convey these nostalgic messages and examines their emotional influence on the audiences. Furthermore, the research proposes a shift away from fixating on an unattainable past and discourages the usage of negative aspects of nostalgia in advertising. The mythical proportions of accessories used by male mafia characters in crime-themed television series, are being discussed by **Silvia Ramirez Gelbes** as the informational economy surrounding these diverse characters is expertly utilised. The study compares the representation of male mafia characters in relation to the accessories they wear, as well as

delves into the anthropological literature surrounding male youth choosing to adopt similar styles, thus creating a strong connection between these fashion trends and the underlying myths accompanying them. **Jacopo Castaldi** explores the representations of historical events related to the British Empire, Burma (now Myanmar) and Australia, through the perception of the audience and by using case studies. This is done through a multimodal semiotic lens and basing the relevant assumptions in the Gramscian notion of hegemony. The analysis shows how the representations of the historical events connected with the British Empire in the aforementioned areas indeed rely on mythological narrations of such events. **Elena S. Lazaridou's** work discusses how coffee is being represented through audiovisual advertisements, resulting in a modern urban myth of sorts between the literal message and status as a beverage and the metaphorical messages conveyed, using semiotic analysis of these multimodal texts. Media's idolization of mass murderers and its influence on the offenders' public perceptions, is being analysed by **Evagoria Dapola**. The manuscript examines how the fandom of true-crime depictions, might result in being marketed as consumable spectacle, elevating the perpetrators and creating links between myth-making and gruesome reality. **Eirini Papadaki's** manuscript focuses on the case study of the Greek rustic shoe 'tsarouchi', as an easily identifiable folklore item, highly reproduced by the tourism industry. The aim is to outline the myths and their oversimplifications offered through the various reproductions and representations, using Barthes' writings on myth creation.

Tiit Remm discusses the Estonian program 'Great public space' initiated for the redesign of public spaces in the country's small towns, aiming to make them engaging, multifunctional and user-friendly, however paradoxically they remain largely empty of people. Adopting the perspective of sociocultural meaning-making, the author examines what this phenomenon in the context of Estonia consists of, how it works, while uncovering past meaning-making related to urban design. **Theodora Papidou** proposes approaching contemporary architectural thinking in light of digital writing. It examines digital writing in comparison with mythography, having as a guiding framework the interpretive scheme proposed by Flusser. The manuscript also investigates the elements that define contemporary architectural thinking in the light of a non-linear mode of retaining thinking. The semiotics of US gun culture within the contemporary American gun advertisement scene, are being revisited in the present work of **Konstantinos Argianas**. In particular, the manuscript focuses on gun advertisements that use famous art works from the past and the ideological, political and cultural values embodied in these images, as

well as how these are tied with the ideology of White Male Supremacy in the US. **Maria Christoforou** and **Anna Fotiadou** explore how innovative technologies and platforms in the form of virtual reality, video art, animation, projection mapping, visual poetry and 3D artworks can change and significantly affect the narrative of performing arts, as well as influence the constructed meanings through reformed stories and imagery, immersive experiences and symbolic structures. The analysis considers the authors' own and co-creative contemporary artistic production. **Irene Gerogianni** discusses how the play 'Dionysus in 69' and performance art of the early 1970s onwards allowed the audience to gain its own agency during the process of art production, while actively encouraging inclusion, both in cultural and political terms, while going through mythical constructions of the tragic experience, such as the dream of democracy, sexual revolution and anarchy. **Aluminé Rosso** investigates the state of Western art museums in the 21st century in terms of repositioning their way of connecting with the audiences. The figure of the successful collector-philanthropist seems to have become the perfect vehicle for building bonds with visitors and simultaneously configuring local identities, as examined in the institutional discourse of Malba, Moma, Tate Modern and Centre Pompidou. The city of Athens, full of ancient and contemporary myths is being re-examined in the manuscript of **Panagiotis Ferentinos** in regard to evidence of past historic events contributing in the formation of the identity of Greece through mythical revivals. The work uses a practice-based body of work that involves multifaceted research of fieldwork through photography, 3D scanning and GIS technology, in order to study the recent financial crisis through urban imagery.

Ewa Kozik applies semiotic analysis on myths of self-healing in Polish discourses, as they appear in various social networks and focus on the notion of magical thinking. The work seeks to bridge our understanding of the particular narrative with Barthes' mythology, considering how self-healing attempts to provide much needed answers to fear and the need to control the course of life in the postmodern era. **Maria Papanthymou** demonstrates through a marketing case study conducted for a retail company, how the concepts of 'rural' and 'urban' hold many universal connotations, how some culture-specific conclusions can be drawn in relation to their mythical dimensions, but also how the semiotic conflicts between these two notions can be overcome. **Rikke Hansen** proposes a closer examination of the changing paradigm in the field of design where instead of focusing on 'products', we are now turning towards designing for a 'purpose', considering both alternative possibilities and prioritising values and ethics. The paper presents examples of critical design where students

are requested to present design projects that are self-defined, open-ended and in the process recognize myths assigned to products, their uses and consequences. **Sonia Andreou** and **Stelios Andreou** discuss the visual representations of disability on the Republic of Cyprus' postage stamps, using quantitative content analysis followed by semiotic analysis of the representations taking into consideration verbal and nonverbal messages. While positive changes have been made towards a fairer representation, a number of visual narrative myths centred around inclusivity, are still present in the corpus.

We hope you enjoy reading this volume, as each and every contribution holds its own perspective and follows a different approach on discussing the semiotics behind the Myths of Today. Furthermore, we would like to encourage and invite everyone who reads this volume, to not only critically evaluate the notion of Myths in contemporary societies in the context of culture and visual communication, but also contribute to the ongoing relevant debates and further research in the field.

Prof. Evripides Zantides, Ph.D.
Sonia Andreou, Ph.D.
Lemesos 2024

ACKNOWLEDGEMENTS

This book, as a result of the fourth International Conference on Semiotics and Visual Communication that was held in Cyprus in June 2022, would not have been possible without the contribution and support of its scientific and organising committees, reviewers, speakers and volunteers who were involved throughout its process and accomplishment. In addition, special thanks must go to our keynote speakers, Grigoris Paschalidis, Massimo Leone, Dina Faour, Rikke Hansen, Kristian Bankov and Lia Yoka who graced our conference with their invaluable insights and expertise. Deep appreciation is expressed to Sonia Andreou who worked as co-editor for the publication of this book, as well as to Flavia Da Rin who gave us the rights to use her wonderful images for the poster and the website of the conference.

Many thanks also to the School of Fine and Applied Arts and the Department of Multimedia and Graphic Arts, the Cyprus Semiotic Circle, the Semiotics & Visual Communication Research Lab, the Language & Graphic Communication Research Lab, all at the Cyprus University of Technology, the Hellenic Semiotics Society, The IASS-AIS International Association for Semiotic Studies, the Graphic and Illustrators Association of Cyprus, +design magazine, Laser Offset Printers, Cambridge Scholars Publishing, and to all the colleagues, friends, designers and students who respond positively in our efforts for contribution to semiotic knowledge, visual communication, graphic design research and practice.

CONTRIBUTORS

A. Editors

Evripides Zantides, Ph.D., Professor, Graphic and Visual Communication, Cyprus University of Technology.

Sonia Andreou, Ph.D., Associate Lecturer, Cyprus University of Technology.

B. Contributors (as appeared in the table of contents)

1. Rimvydas Laužikas, Professor, Faculty of Communication,Vilnius University
2. Costis Dallas, Professor, Faculty of Communication, Vilnius University; Emeritus Associate Professor, Faculty of Information, University of Toronto
3. Suren Zolyan, Professor, Russian-Armenian University
4. Matthew Caley, Associate Lecturer in Creative Writing, The School of English, St Andrews University; Tutor/Mentor for The Poetry School
5. Massimo Leone, Professor, University of Turin
6. Iokasti Foundouka, PhD Candidate, Aristotle University of Thessaloniki
7. Charitini Tsikoura, (Sessional) Lecturer, Université Paris 8 Vinvennes Saint-Denis, Université Clermont-Auvergne, Université de Strasbourg, Université Catholiaue de l'Ouest, Université Paris Nanterre
8. Nicholas Qyll, Professor, Technische Hochschule Mittelhessen
9. Dina Faour, Professor, American University in Dubai
10. Carl W. Jones, Senior Lecturer, School of media and Communication at the University of Westminster; PhD student, Royal College of Art
11. George Damaskinidis, Adjunct Lecturer, University of Western Macedonia
12. Eirini Aspridou, Sculptor-Engraver, University of Western Macedonia
13. Karolina Glowka, Lecturer, Lincoln University
14. Malamati Christodoulou, Dr in advertising semiotics; Teacher of Italian language in high school, Thessaloniki
15. Thomas Bardakis, PhD candidate, Aristotle University of Thessaloniki

16. Jacqueline Elizabeth Hill, Independent Researcher, University of Technology Sydney
17. Joumana Ibrahim, Graphic Design Faculty member, Lebanese American University; MFA student, Savannah College of Art and Design
18. Silvia Ramirez Gelbes, Full Professor and director of the Master of Journalism Program Universidad de San Andres
19. Jacopo Castaldi, Lecturer, Centre for Language and Linguistics, Canterbury Christ Church University
20. Elena S. Lazaridou, Student in MSc in “Intercultural Communication”, Aristotle University of Thessaloniki
21. Evagoria Dapola, Researcher and Curator, Cyprus University of Technology
22. Eirini Papadaki, Assistant Professor, Hellenic Mediterranean University
23. Tiit Remm, Researcher, Department of Semiotics, University of Tartu
24. Theodora Papidou, School of Architecture, Aristotle University of Thessaloniki, Assistant Professor
25. Konstantinos Argianas, Adjunct Lecturer in History of Art, Department of Fine Arts, Cyprus University of Technology
26. Maria Christoforou, Lecturer and artist, School of Humanities and Social Sciences, University of Nicosia
27. Anna Fotiadou, Lecturer and artist, School of Humanities, Social and Education Sciences, European University
28. Irene Gerogianni, Assistant Professor of Contemporary Art History, Department of Theory and History of Art, Athens School of Fine Arts
29. Aluminé Rosso, Doctoral researcher, Liège University - Lyon University
30. Panagiotis Ferentinos, Doctor of Philosophy in Fine Art, Winchester School of Art, Faculty of Arts and Humanities, University of Southampton
31. Ewa Kozik, Assistant, Institute of Culture Studies, University of Silesia in Katowice
32. Maria Papanthymou, Independent Researcher
33. Rikke Hansen, Creative Director and External Associate Professor, Wheels & Waves and South Danish University
34. Stelios Andreou, Speech and Language Pathologist, Cyprus Ministry of Education, Culture, Sport and Youth
35. Sonia Andreou, Associate Lecturer, Cyprus University of Technology