Call for papers

L'interdiscursivité, intertextualité, intra- et intermédialité, intersémioticité dans les productions médiatiques

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The first thematic issue of *Studies in Linguistics and Discourse Analyses* (*SILDA*), published by the *Centre d'Etudes Linguistiques* (CEL EA 1663, Lyon 3 - Jean Moulin University) will be dedicated to the study of different relations of interdependence between discursive productions in the domain of media discourse as well as the association of language and other semiotic systems.

1 Intertextuality

The terms "intertext" and "intertextuality" were first introduced by Julia Kristeva (1966) and then developed and applied mainly to written productions in the 1970s and the 1980s by Riffaterre (1979), Todorov (1981), Genette (1982), Bakhtine (1984) and Arrivé (1986).

Intertextuality, following Bakhtine and Kristeva, can be studied from a narrow perspective (explicit reference to another text by means of quotations, allusions, word plays) or from a wider perspective (insofar as every text has inevitably some links with other texts previously produced).

This extended notion of intertextuality allows the analysis of various domains of media production: the relation between different elements of a newspaper (articles, comments, readers' columns, etc.) or with issues from previous papers or from news agencies. One might equally imagine comparing what is being reported with the actual statement of politicians. Why not examine, via the use of anti-plagiarism analyses, "copy and paste"-practice in academic dissertations.

2 Interdiscourse

Following Bakhtine, the notion of "interdiscourse" is derived from intertextuality. In Charaudeau's and Maingeneau's (2002) *Dictionnaire d'analyse du discours* "interdiscourse" is being defined as "the totality of discursive entities (referring to previous discourse productions of the same type or to contemporary discourse within different genres, etc.) explicitly or implicitly entertaining relations with a particular type of discourse". They add: "every kind of discourse is subject to interdiscursivity", given that it is constitutively characterized by "multiple relationships with other discourses, thus being part of an inter-discourse" (id.: 34).

Contributions may particularly address the question of the relations between different forms of institutionalized discourse productions in a given society as well as different types of generated discourses. Whereas the former - narrative, informative, descriptive, argumentative, evaluative, promotional, political, ideological, methodological, etc. – constitute discourse types such as televised discourse or even media discourse in general, the latter are concrete manifestations of the aforementioned types: press articles, reports, leaders, editorials, columns, talk shows, interviews, debates, radio commercials, facebook publications, etc.

3 Intermediality and intersemiocity

Language as such has since long ceded its dominant role in media productions, sharing it with other semiotic systems. Taking into account a text's intermediality necessarily requires to systematically take into account its multimodality (images, illustrations, typography, layout, etc.) given that both encoding and decoding are carried out multimodally. It is obvious that non-textual elements have to be analyzed in their relation with segmental phenomena. Thus, a comparison of specific news items in different types of media could be studied, e.g. in a newspaper, a TV broadcast, a tweet, a blog, an online paper, etc. The hypertextual nature of an Internet site allowing its user to build him/herself a text via the use of hypertextual or hypermedia links is also worth studying.

Studies could also be undertaken within the intersemiotic paradigm in order to examine any type of relationship between semiotic systems called upon in the production of a text. Particular attention might be attributed to the relation between text and pictorial elements according to Barthes' concept of "anchoring and relay" ("ancrage et relais"), differentiating a simple illustration from a semantic link between text and image. A study of metaphorical links between the literal sense of an image and the abstract meaning of an expression might be considered.

Contributions based on experimental research settings could also address the question of "language awareness", i.e. any "inter…"-relations affecting the readers' or observers' interpretation, for instance of an advertisement.

For several years, conversation analysis (cf. Ayaß 2004) has extended its interest in the study of multimodality of any type of oral media production. "Corpus-driven" treaties of media discourse in multimodal naturally occurring settings are thus most welcome.

Given the profound mutations affecting the traditional media (newspapers, radio, television) and the advent and proliferation of new genres of media due to omnipresent digital means of communication, the study of different types of discursive interrelations between the new media is also on the agenda:

- reported discourse as the most elementary form of interdiscourse in a leader, a prepared script being read out or serving for an improvised presentation on television;
- debates on *YouTube* or *SnapChat*;
- the informative nature of images and pictures;
- layout, trailer, jingles, "packaging", subtitles and so forth.

Emerging new media create an interface between two phenomena: the traditional forms of media, on the one hand, and the mediatized forms of discourse, free of constraints as far as genres or material forms are concerned, on the other hand. These tend to create innovative interfaces offering a wide range of possible angles of analytical attack.

The ambition of *SILAD*'s first thematic issue thus is to contribute to the reflection on any imaginable aspect of intertextuality, interdiscursivity, intermediality and intersemiocity, acknowledging that these phenomena frequently overlap, in a highly specialized domain implicating an anonymous mass of recipients. Any imaginable approach is welcome, both theoretical and/or corpus-based or corpus-driven:

- polyphony (Bakhtine 1984, Chanay (2006), Perrin (2006);
- text linguistics (Adam 2005, Gignoux (2005);
- study of the media and intermediality (Bolter/Grusin 2000, Burger 2008, Jensen 2002, Müller 2006, Rajewski 2002);
- analyses of multimodality (Stöckl 2004);
- ethnomethodological and/or conversation analyses of the media (Ayaß 2004, Jalbert 1999, Jensen/Jankowski 1991);
- intersemiocity (Stegu 2006);
- text semiotics (Eckkrammer/Held 2006);
- intertextuality, interdiscursivity and intermediality (Hébert/Guillemette 2009);
- studies of frames and scripts (Schank/Abelson 1977);
- analyses of prefabricated structures (Grize 1978, Paveau 2006).

In view of the numerous studies within the linguistic paradigms aforementioned, this first issue of *SILDA* is widely open to any approach and methodology, including those whose mention might have been omitted in this CfP. The following list is meant to provide some ideas about possible topics without claiming by any means to be exhaustive.

4 Definitions and distinctions

A distinction between interdiscursivity and intertextuality being difficult to establish, studies might address the problem of extension and limits of paradigms: where does the phenomenon of *interdiscursivity* begin and where does it end?

- Transcending the opposition of intertextuality and interdiscursivity, there are concepts such as intermediality and intersemiocity, which have been coined to deal with the interaction of different types of discourse or within modes of communication inside one and the same media. A "refreshed"

approach to Bakhtine's "polyphonie" and "dialogism" (internal and external) might also be considered, applying it to the analysis of media productions.

- Is there an "interdiscursive memory" based on preconstruction, presupposition or shared linguistic knowledge?
- In which way can the analysis of different corpora of media production be carried out as to their interdiscursive or intertextual nature? What can be the concrete applications of such corpora?

5 Media types, procedures and intermediality

- In what way does interdiscursivity vary according to media genres? What are its "internal" characteristics within one and the same media type (e. g. a report referring to another report) or its "external" transgenre characteristics from one type to another (e. g. a press agency's release quoted during a debate among journalists)?
- What procedures and markers display interdiscursive relations (reported speech, quotations, allusions, imitations, stylization, etc.) and intermedial connections implying audio or visual elements?
- In what way can traditional media discourse and new emerging media productions, i.e. media discourse vs. mediatized discourse, be differentiated? For instance, how is a "traditional" newspaper article adapted – summarized, simplified, illustrated) for the social media?
- What is the scripts role in the creation of media discourse and what is its link with oral presentation or even improvisation?
- What are the mechanisms of transposition from one media to another, e.g. a cartoon to an animated cartoon or a written report to a (film) script or a documentary or the script or conduct line of a program to its oral presentation?

Contributions may be submitted in the following languages: *Arabic, English, French, German, Italian, Polish, Russian, Spanish* (in alphabetical order).

Submission schedule

- November/ December 2017: call for papers.
- End of January 2018: abstracts to be sent to cel@univ-lyon3.fr
- End of March 2018: notification to authors.
- End of June 2018: submission of contributions.
- End of August 2018: answer from the scientific board.
- End of October 2018: revision (if demanded) by authors.
- January 2019: publication of volume no. 1 of *ELAD-SILDA*.

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