

# CONTENTS

<i>Foreword</i>	vii
<i>Note on graphic conventions</i>	xi
<b>0. Introduction—Toward a Logic of Culture</b>	3
0.1. Design for a semiotic theory	3
0.2. 'Semiotics': field or discipline?	7
0.3. Communication and/or signification	8
0.4. Political boundaries: the field	9
0.5. Natural boundaries: two definitions of semiotics	14
0.6. Natural boundaries: inference and signification	16
0.7. Natural boundaries: the lower threshold	19
0.8. Natural boundaries: the upper threshold	21
0.9. Epistemological boundaries	28
<b>1. Signification and Communication</b>	32
1.1. An elementary communicational model	32
1.2. Systems and codes	36
1.3. The s-code as structure	38
1.4. Information, communication, signification	40

<b>2. Theory of Codes</b>	48
2.1. The sign-function	48
2.2. Expression and content	50
2.3. Denotation and connotation	54
2.4. Message and text	57
2.5. Content and referent	58
2.6. Meaning as cultural unit	66
2.7. The interpretant	68
2.8. The semantic system	73
2.9. The semantic markers and the sememe	84
2.10. The KF model	96
2.11. A revised semantic model	105
2.12. The model “Q”	121
2.13. The format of the semantic space	125
2.14. Overcoding and undercoding	129
2.15. The interplay of codes and the message as an open form	139
<b>3. Theory of Sign Production</b>	151
3.1. A general survey	151
3.2. Semiotic and factual statements	158
3.3. Mentioning	161
3.4. The problem of a typology of signs	172
3.5. Critique of iconism	191
3.6. A typology of modes of production	217
3.7. The aesthetic text as invention	261
3.8. The rhetorical labor	276
3.9. Ideological code switching	289
<b>4. The Subject of Semiotics</b>	314
<i>References</i>	319
<i>Index of authors</i>	347
<i>Index of subjects</i>	351