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Contributors. Editor Timo Maran. Editor Aleksei Turovski. Editor Dario Martinelli.

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Readings in zoosemiotics. [Timo Maran; Dario Martinelli; Aleksei Turovski;] -- The book is the first annotated reader to focus specifically on the discipline of zoosemiotics. Zoosemiotics can be defined today as the study of signification, communication and representation ...

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Zoosemiotics is the semiotic study of the use of signs among animals, more precisely the study of semiosis among animals, i.e. the study of how something comes to function as a sign to some animal. It is the study of animal forms of knowing. Considered part of biosemiotics, zoosemiotics is related to the fields of ethology and animal communication.

Zoosemiotics - Wikipedia

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Readings in Zoosemiotics: Maran, Timo, Martinelli,
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vardagar. Köp Readings in Zoosemiotics av Timo
Maran, Dario Martinelli, Aleksei Turovski på
Bokus.com.

The book is the first annotated reader to focus
specifically on the discipline of zoosemiotics.
Zoosemiotics can be defined today as the study of
signification, communication and representation within
and across animal species. The name for the field was
proposed in 1963 by the American semiotician Thomas
A. Sebeok. He also established the framework for the
paradigm by finding and tightening connections to

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predecessors, describing terminology, developing methodology and setting directions for possible future studies. The volume includes a wide selection of original texts accompanied by editorial introductions. An extensive opening introduction discusses the place of zoosemiotics among other sciences as well as its inner dimensions; the understanding of the concept of communication in zoosemiotics, the heritage of biologist Jakob v. Uexküll; contemporary developments in zoosemiotics and other issues. Chapter introductions discuss the background of the authors and selected texts, as well as other relevant texts. The selected texts cover a wide range of topics, such as semiotic constitution of nature, cognitive capabilities of animals, typology of animal expression and many other issues. The roots of zoosemiotics can be traced back to the works of David Hume and John Locke. Great emphasis is placed on the heritage of Thomas A. Sebeok, and a total of four of his essays are included. The Reader also includes influential studies in animal communication (honey bee dance language, vervet monkey alarm calls) as well as theory elaborations by Gregory Bateson and others. The reader concludes with a section dedicated to contemporary research. Readings in Zoosemiotics is intended as a primary source of information about zoosemiotics, and also provides additional readings for students of cognitive ethology and animal communication studies.

A critical companion of zoosemiotics is the first attempt to systematise the study of animal communication and signification through its most important and/or problematic terms and concepts, and its most representative scholars. It is a companion, in that it

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attempts to cover the entire range of key terms in the field, and it's critical, in that it aims not only to describe, but also to discuss, problematise and, in some cases, resolve, these terms.

This groundbreaking work of both theoretical and experiential thought by two leading ecological philosophers and animal liberation scientists ventures into a new frontier of applied ethical anthrozoological studies. Through lean and elegant text, readers will learn that human interconnections with other species and ecosystems are severely endangered precisely because we lack - by our evolutionary self-confidence - the very coherence that is everywhere around us abundantly demonstrated. What our species has deemed to be superior is, according to Tobias and Morrison, the cumulative result of a tragically tenuous argument predicated on the brink of our species' self-destruction, giving rise to a most unique proposition: We either recognize the miracle of other sentient intelligence, sophistication, and genius, or risk enshrining the shortest lived epitaph of any known vertebrate in earth's 4.1 billion years of life. Tobias and Morrison draw on 45 years of research in fields ranging from ecological anthropology, animal protection and comparative ethics to literature and spirituality - and beyond. They deploy research in animal and plant behavior, biocultural heritage contexts from every continent and they bring to bear a deeply metaphysical array of perspectives that set this book apart from any other. The book departs from most work in such fields as animal rights, ecological aesthetics, comparative ethology or traditional animal and plant behaviorist work, and yet it speaks to readers with an interest in

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those fields. A deeply provocative book of philosophical premises and hypotheses from two of the world ' s most influential ecological philosophers, this text is likely to stir uneasiness and debate for many decades to come.

Synthesizing the findings from a wide range of disciplines – from biology and anthropology to philosophy and linguistics – the emerging field of Biosemiotics explores the highly complex phenomenon of sign processing in living systems. Seeking to advance a naturalistic understanding of the evolution and development of sign-dependent life processes, contemporary biosemiotic theory offers important new conceptual tools for the scientific understanding of mind and meaning, for the development of artificial intelligence, and for the ongoing research into the rich diversity of non-verbal human, animal and biological communication processes. Donald Favareau ' s Essential Readings in Biosemiotics has been designed as a single-source overview of the major works informing this new interdisciplinary, and provides scholarly historical and analytical commentary on each of the texts presented. The first of its kind, this book constitutes a valuable resource to both bioscientists and to semioticians interested in this emerging new discipline, and can function as a primary textbook for students in biosemiotics, as well. Moreover, because of its inherently interdisciplinary nature and its focus on the ' big questions ' of cognition, meaning and evolutionary biology, this volume should be of interest to anyone working in the fields of cognitive science, theoretical biology, philosophy of mind, evolutionary psychology, communication studies or the history and philosophy of science.

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The *Sensory Modes of Animal Rhetorics: A Hoot in the Light* presents the latest research in animal perception and cognition in the context of rhetorical theory. Alex C. Parrish explores the science of animal signaling that shows human and nonhuman animals share similar rhetorical strategies such as communicating to manipulate or persuade which suggests the vast impact sensory modalities have on communication in nature. The book demonstrates new ways of seeing humans and how we have separated ourselves from, and subjectified, the animal rhetor. This type of cross-species study allows us to trace the origins of our own persuasive behaviors, providing a deeper and more inclusive history of rhetoric than ever before. Alex C. Parrish is Associate Professor of Writing, Rhetoric, and Technical Communication at James Madison University, USA. His previous books include *Adaptive Rhetoric: Evolution, Culture, and the Art of Persuasion* (2013) and *Rhetorical Animals: Boundaries of the Human in the Study of Persuasion* (2017).

Rhetorics Change/Rhetoric 's Change features selected essays, multimedia texts, and audio pieces from the 2016 Rhetoric Society of America biennial conference, which spotlighted the theme "Rhetoric and Change." The pieces are broadly focused around eight different lines of thought: Aural Rhetorics; Rhetoric and Science; Embodiment; Digital Rhetorics; Languages and Publics; Apologia, Revolution, Reflection; and Intersectionality, Interdisciplinarity, and the Future of Feminist Rhetoric. Simultaneously familiar yet new, the value of this collection can be found in the range of its modes and voices.

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Giorgio Prodi (1928-1987) was an important Italian scientist who developed an original philosophy based on two basic assumptions: 1. life is mainly a semiotic phenomenon; 2. matter is somewhat a semiotic phenomenon. Prodi applies Peirce's cenopythagorean categories to all phenomena of life and matter: Firstness, Secondness, and Thirdness. They are interconnected meaning that the very ontology of the world, according to Prodi, is somewhat semiotic. In fact, when one describes matter as “made of” Firstness and Secondness, this means that matter ‘intrinsically’ implies semiotics (with Thirdness also being present in the world). At the very heart of Prodi’s theory lies a metaphysical hypothesis which is an ambitious theoretical gesture that places Prodi in an awkward position with respect to the customary philosophical tradition. In fact, his own ontology is neither dualistic nor monistic. Such a conclusion is unusual and weird, but much less unusual in present time than it was when it was first introduced. The actual resurgence of various “realisms” make Prodi’s semiotic realism much more interesting than when he first proposed his philosophical approach. What is uncommon, in Prodi perspective, is that he never separated semiotics from the materiality of the world. Prodi does not agree with the “standard” structuralist view of semiosis as an artificial and unnatural activity. On the contrary, Prodi believed semiosis (that is, the interconnection between Firstness, Secondness and Thirdness) lies at the very bottom of life. On one hand, Prodi maintains a strong realist stance; on the other, a realism that includes semiosis as ‘natural’ phenomena. This last view is very unusual because all forms, more or less, of

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realism exclude semiosis from nature but they frequently “ reduce ” semiosis to non-semiotic elements. According to Prodi, semiosis is a completely natural phenomenon.

The Oxford Handbook of Ecocriticism explores a range of critical perspectives used to analyze literature, film, and the visual arts in relation to the natural environment. Since the publication of field-defining works by Lawrence Buell, Jonathan Bate, and Cheryll Glotfelty and Harold Fromm in the 1990s, ecocriticism has become a conventional paradigm for critical analysis alongside queer theory, deconstruction, and postcolonial studies. The field includes numerous approaches, genres, movements, and media, as the essays collected here demonstrate. The contributors come from around the globe and, similarly, the literature and media covered originate from several countries and continents. Taken together, the essays consider how literary and other cultural productions have engaged with the natural environment to investigate climate change, environmental justice, sustainability, the nature of "humanity," and more. Featuring thirty-four original chapters, the volume is organized into three major areas. The first, History, addresses topics such as the Renaissance pastoral, Romantic poetry, the modernist novel, and postmodern transgenic art. The second, Theory, considers how traditional critical theories have expanded to include environmental perspectives. Included in this section are essays on queer theory, science studies, deconstruction, and postcolonialism. Genre, the final major section, explores the specific artforms that have animated the field over the past decade, including

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nature writing, children's literature, animated films, and digital media. A short section entitled Views from Here concludes the handbook by zeroing in on the various transnational perspectives informing the continued dissemination and globalization of the field.

This agenda-setting collection argues for the importance of fieldwork for philosophy and provides reflections on methods for such ' field philosophy ' from the interdisciplinary vantage point of the environmental humanities. Field philosophy has emerged from multiple sources – including approaches focused on public and participatory research – and others focused on ethology, multispecies studies, and the environmental humanities more broadly. These approaches have yet to enter the mainstream of the discipline, however, and ' field philosophy ' remains an open and uncharted terrain for philosophical pursuits. This book brings together leading and emerging philosophers who have engaged in critical and constructive forms of fieldwork, for some over decades, and who, through these articles, demonstrate new possibilities and new experiments for philosophical practices. This collection will be of interest to scholars working across the disciplines of continental philosophy, environmental humanities, science and technology studies, animal studies, cultural anthropology, art, and more. The chapters in this book were originally published as a special issue of Parallax.

Modern thought is characterized by a dichotomy of meaningful culture and unmeaning nature. Signs in the Dust uses medieval semiotics to develop a new theory of nature and culture that resists this familiar picture of

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things. Through readings of Thomas Aquinas, Nicholas of Cusa, and John Poinsett (John of St. Thomas), it offers a semiotic analysis of human culture in both its anthropological breadth as an enterprise of creaturely sign-making, and its theological height as a finite participation in the Trinity, which can be understood as an absolute 'cultural nature'. *Signs in the Dust* then extends this account of human culture backwards into the natural depth of biological and physical nature. It puts the biosemiotics of its medieval sources, along with Félix Ravaisson's philosophy of habit, into dialogue with the Extended Evolutionary Synthesis that is emerging in contemporary biology, to show how all living things participate in semiosis, so that that a cultural dimension is present through the whole order of nature and the whole of natural history. It also retrieves Aquinas' doctrine of intentions in the medium to show how signification can be attributed in a diminished way to even inanimate nature, with the ontological implication that being as such should be reconceived in semiotic terms. The phenomena of human culture are therefore to be understood not as breaks with a meaningless nature, but instead as heightenings and deepenings of natural movements of meaning that long precede and far exceed us. Against the modern divorce of nature and culture, *Signs in the Dust* argues that culture is natural and nature is cultural, through and through.

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