PRESENCE AND ATTRIBUTION IN MESSAGE

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Abstract

This study aims to highlight the contribution to the message theory of two reputed Italian specialists: Cesare Brandi and Corrado Maltese. The zetectic method used is comparative, meta-analytical. Cesare Brandi's thesis is that communication is presence; it has two aspects: significant blatantness and message; the message is autonomous and as a form of presence it consists of a semantic deflagration. Corrado Maltese's thesis is that the message is not autonomous, but attributed; The message represents an organization of the meanings produced by the receiver and assigned to it by the broadcaster. The two Italian specialists illustrate two fundamental positions in the theory of the message: the autonomy of the message and the dependence of the message on the receiver.

Keywords: message, communication, context, attribution

1. Presence against message

Cesare Brandi starts from the Jakobson paradigm. He appreciates that, by the definition he has given, R. Jakobson has actually gone along with the truth, since his concept of "message en tant que tel", "le message pour son propre compte" implicitly establishes this message as sui generis, and not in relation to the information whose bearer is for a privileged interlocutor, knowing that the message disintegrates "en tant que tel", even by himself. Hence, the need to remove from its content the meanings that Roman Jakobson understands regarding the presence of the message.

The message has a part that is anchored in this reading, look, and consumption. Eventually, the presence cancels the "message." The raw material of the message is the sign, the hint, the symbol. As such, the message is exposed to semiology research (French semiotics). The coupling of the sign with the

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presence gives the semiology a special character. "Communication - writes Brandi - always looks at something that is not present: communication informs us of a presence elsewhere that has been or will be. Otherwise, communication would not need to be communicated: it would be offered at present simply "(C. Brandi, 1966, p. 32). Communication produces presence, not message. This is the case-pattern of the artwork. The communicative amount of any work is not the essence of presence, but the incidence of a semiosis based on sub-codes of different natures (iconographic, sociological, psychological, etc.). However, if the work of art has the structure and the code of a message, "this message is of an entirely private nature, as a message that cancels itself as a message" (C. Brandi, 1966, p. 32).

In fact, no one doubts that the work of art can be directed, as a message either by the author or by the recipient / fruitore / and beyond the messages the author has consciously introduced in it. "Everything is a message if it is interpreted as such, as a sign, hint, symbol"; therefore, the stratification of the messages that can be extracted from an art work is infinite, as that work is an indication of taste history, price evolution, conservation status in a certain climate, and so on (C. Brandi, 1985, p. 40).

The code differs from the language, considered as a corpus, in that, in its case, the concept of translation is synonymous, that is, synonymous substitution either in the same language or in another language. To decode a message is not only to elucidate what it transmits, translating the eventual cipher - the code - in which it was communicated, but even explaining its meaning, using the same language as a metal language. This message - as is the case with the missing languages - was lost: except in cases when it had an autonomous existence in the chain of sounds or graphs (C. Brandi, 1985, p. 107). The code and the message are mutually dependent.

The fundamental distinction between presence and semiosis - in relation to the same semiotic language system - is revealed from the beginning in the fact that if for semiosis there is no isolated word, but the phrase (and even an isolated word is in fact a phrase) isolated, but message, and the signifier within the message is always contextual; in the case of presence, the linguistic sign can become autonomous to the phrase, until it determines or even constrains it / becomes an almost meaningless phrase, as a message, in which the reverberation of a word on another gives rise to a kind of "semantic deflagration "(C. Brandi, 1985, p. 160). Removing the message will not mean removing the meaning of the transmitted message, but, on the contrary, recognizing its autonomous

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existence as a substance of another concept. The significance of the message's presence in the message itself will be isolated as a message of presence. The appropriate linguistic mark would be parusia (Greek parousia = presence). The message uses signs, and the sign of presence is parusia. The presence has two levels.

Conceptualisation requires that the concept proposal proves at least two levels of significance of a vocabulary: concrete level and abstract level. A degree of presence is flagrantness, meaning "the obvious presence" (C. Brandi, 1966, p. 5). The second level is the presence of the message.

It can be concluded that C. Brandi integrates the sign and sign of the sign order and adds new material, parusia. He opens a new line of research: communication consists of presence and message. The message is communicating, he also communicates through his own presence. Above all, the barking and then the message comes out. These two are levels of presence.

2. Message assigned: The receiver produces the message but assigns it to the transmitter

Looking at history, looking at how to materialize and run meaningful practices, we can not help noticing that until the thought has come to be conveyed by the concept of message, the scientific spirit used in its cognitive activities of concepts such as meaning, meaning, understand, mean and sign. These basic concepts in the philosophy of language not only do not disappear once the message is installed, but also consolidate its place in the conceptual methodological apparatus. Moreover, it is found that this diachronic plan is reflected in the synchronous plan. The message is designed either as a set of signs or as a set of signals, or as a set of meanings, meanings or meanings. On the other hand, the message was conceived both statically, as a stimulus, and dynamically, as a reality in constitution: message-stimulus = message given, message as production = message in constitution.

Corrado Maltese is one of the pioneers in setting the message concept area. In his view, the message is a derived component of communication, a "second reality". It stems from the signal, so the dynamics of any communication concerns the "dialectical link between the signal and the message, between rational and conceptual perception and appreciation" (C. Maltese, 1976, p. 30). Communication is primary. No communication is possible in reality, without the staging of a tension between order - disorder; but any communication reduces somewhat the existing tension differences and makes them always less likely.

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Communication means order, determination, certainty. Its material is the meaning. These can be offered simultaneously, as in pictorial or sculptural communication, or in a temporal progression, as in the linguistic language in which the acoustic signifiers have only the time line.

The message of the message is the organization of meanings (C. Maltese, 1976, p.16). From an operational point of view, the message means the organization of meanings in the space between the transmitter and the receiver.

Moving along and over the supply, controlling, rejecting the unlikely hypotheses, the receiver gives meaning to the significance he attributes to the signal he has integrated as a message. The interpretation of the stimulus as a signal and of the signal as a message, the process of forming the message is largely "a creation of the receiver" (C. Maltese, 1976, p. 39). "The message is a product of the receiver, assigns it to the emitter and designs it on it "(C. Maltese, 1976, p. 53). This, since its own behavior is conditioned by a historically established experience that includes what he thinks is the behavior of the deliberate transmitter, while, in turn, the deliberate transmitter shapes his own behavior after the reception experience he possesses and historically constituted) and which it considers to be the receiver. For this reason, continuous contact control is required and therefore any message is the result of a hypothesis and verification process and can pave the way for a subsequent hypothesis and verification process.

For this reason, the message, in the case of animated and volunteer transmitters and receivers, appears as their common work, placed in the middle and "reflecting strictly the mutual relations". "The creation of the message is a process of overcoming the barrier of the transformation of stimuli into signals (the perceptive barrier) and of the assignment of significance (the conceptual barrier)" (Maltese, 1976, p. 50).

As a transmitter function, communication may be inherent or improper (C. Maltese, 1976, p. 52). A "random and involuntary emitter" can generate a "improper communication process and non-intentional messages" for the receiver. The message is inseparable from the entire context of a communication process (C. Maltese, 1976, p. 18). An intentional emitter generates proper communication processes and inappropriate processes: intentional messages and non-intentional messages.

C. Maltese makes the most extensive classification of messages up to this hour. Messages may be intentional, non-intentional or ambiguous in origin, or clear, uncertain or obscure in meaning (C. Maltese, 1976, p. 42).

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In relation to the production mechanism, the messages are divided into: Object and sequential. Object-based messages are the result of constant production mechanisms, and sequential ones, of some intermittent and variable. These types also differ in the fact that in the case of object messages we have a temporal separation between the order of production and the perception and with a synchronization in the case of the sequential messages.

Object messages are products of the plastic and graphic arts; sequential are audio-conversational, visual, tactile, olfactory messages (C. Maltese, 1973, p. 67). The pure object message speaks as an object, through which communication becomes possible beyond time and space. The technical evolution has led to the emergence of mixed messages: the written message, the speeches. Writing was nothing but stable materialization of sequential and ephemeral forms.

Depending on the sensory criterion used, there are five types of messages: sound, visual, tactile, taste, and olfactory. There are no messages with aesthetic function, structurally distinct from other types of messages, but aesthetic aspects that can be spotted to a greater or lesser extent in any message (C. Maltese, 1973, p. 28).

3. Conclusion

The conception of Corrado Maltese's message is the maturity of the order of significance. The message is built of meaning, it is an organization of the meanings produced by the receiver and assigned to it by the transmitter. For the first time in repeating history it is admitted that there may be non-intentional messages, purely semantic constructs of the receiver.

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