

Foreword

Organon of Literature

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The concept of the *organon*, since the time of Aristotle, has denoted not a doctrine or a completed system of knowledge, but an instrument of thought—a continuous process of inquiry. It is in this sense that the semiotician and literary scholar Kęstutis Nastopka employed the term, and this issue of the journal is dedicated to his memory. According to Nastopka, the *organon of literature* should be understood as a methodological stance oriented primarily toward practice, continually tested through concrete literary analyses, and emphasizing that “the questions that arise for the researcher are always questions directed at oneself.”

This movement of self-reflection has become a guiding intention for the editors of the journal: while honoring our teacher, we also

seek to rethink semiotics – not as a finished legacy, but as a living project whose continuity depends on the commitment and openness of those who practice it. Literature, chosen as the central focus of this issue, has historically been the primary domain of semiotic inquiry, where theoretical instruments are tested and rethought. We invited researchers to take a broader look at literature and, at the same time, at literary studies – not to regard them as an end in themselves, but to rethink the status of literature itself, its traditional conception, its relationship with contemporary media, and so on; to ask what characterizes the language of contemporary poetry, or whether there is a mythical dimension to literature in contemporary works; to consider whether literary theory remains relevant and what the current perspectives of literary semiotics are, as well as the possibilities for its integration with other methods.

The journal opens with three texts by Algirdas Julius Greimas – *On the Theory of Poetic Discourse*, *On Meaning II. Introduction*, and *On Anger: A Lexical Semantic Study* – which together form a distinct theoretical cycle. Particular attention is devoted to the first text, Greimas’s introductory essay to *Essais de sémiotique poétique* (1972), where the methodological foundations of poetic discourse analysis are constructed. Although this text is published in Lithuanian for the first time (translated by Vincentas Klipčius), it has already been indirectly familiar through the practical application of Greimas’s theory in the analysis of Marcelijus Martinaitis’s poem “A Tear Is Still Too Early for You,” which has become a classic example of literary semiotics. The other two texts, translated by Kęstutis Nastopka and intended for a collection of Greimas’s works that he himself did not have time to complete, have been prepared and updated for this publication. All translations were revised by the specialist editor Nijolė Keršytė, who also updated the terminology and provided extensive commentary. Greimas’s translations are not only an indispensable resource for studies in semiotics, but also for broader research – beyond the realm of literary studies.

In the article “Emotion, Law, Novel,” Denis Bertrand, a student of Greimas, expands the scope of analysis by examining legal

discourse as a field of meaning structured by emotions. The study discusses the place of emotions in legal language, their expression in the novel, the paradigmatic typology and syntagmatic structure of emotions in legal proceedings, as well as their role in the construction of simulacra and ideological manipulation. Drawing on a wide range of examples – from contemporary public discourse to classical French literary texts – Bertrand conceives literature as a distinctive class of discourse capable of reflecting the structures of normative languages and their relation to affects. The central insight of the article concerns the role of emotions in grounding discourse within social reality, thus contributing to the development of post-Greimassian semiotics.

Augustas Sireikis's article "Psychoanalysis and Literature: The Problem of the Discursive Subject" explores the premises of psychoanalytic literary interpretation, raising the question of how literature can be analyzed without violating its discursive boundaries. The relevance of the problem lies in the tension between the psychoanalytic tendency to focus on the author or reader and the structuralist view that literary discourse becomes an aesthetic object only when separated from empirical reality. Drawing on Gérard Genette's poetics and the theoretical perspectives of Sigmund Freud, Melanie Klein, and Jacques Lacan, the study analyzes Giedra Radvilavičiūtė's essay "Tonight I Will Sleep by the Wall," reconstructing different models of the discursive subject and reopening the question of the boundary between fiction and reality.

Izabelė Skikaitė's article, devoted to Sigita Parulskis's essay collection *Naked Clothes*, examines the problem of bodily self-reflexivity. Combining psychoanalytic and semiotic approaches, the author tests the principle of thematic corporeal isotopy within a heterogeneous corpus and reconstructs the interplay between experiences of the body, anxiety, and identity. The study highlights the discursive expression and semantic connections of these experiences, demonstrating how they structure the subject's relation to self and language and become inscribed in the textual structure.

Two articles in this issue engage with the semiotics of Yuri Lotman, revealing its theoretical and methodological potential in contemporary research. Ieva Šileikaitė's article "The Semiotic Monad as a Prefiguration of the Window: Trajectories of Theoretical Imagination of Juri Lotman's Semiotics of Culture" turns to Lotman's theoretical imagination, raising the question of the status of figurative concepts in his metalinguistic system and their role in the formation of theoretical thought. The study reconstructs the dynamics of the two concepts—"window" and "monad"—highlighting the efforts to conceptualize the same phenomena through these concepts. In the article "Gytis Norvilas' poem "European litany": the dynamics of text boundaries and structure" by Silvi Salupere and Jurgita Katkuvienė, drawing on the early analytical tools of Lotman's poetics, Norvilas's poem "European litany" is examined through the analysis of internal and extratextual relations, genre interactions, and grammatical structures, demonstrating the continued productivity of Lotman's methodological framework in the study of contemporary poetry.

Akvilė Rėklaitytė's article proposes a reading of Giedrė Kazlauskaitė's poetry collection *Marialė* (2025) grounded in the aesthetics of metamodernism. The study highlights dimensions of social engagement and ethical sensibility, formulating an interpretative model applicable to the analysis of other contemporary poetic texts.

Paulius Prasauskas's article "The Creation of a Role in Opera Theatre" stands out both for its object and its methodological approach. Through semiotic analysis, stage identity is conceptualized as a complex process of transformation involving the materiality of performance, the social structures of the theatre institution, and the performer's lived experience, thus extending the applicability of semiotic analysis beyond literary discourse.

In the section "Conversations," a portrait of Kęstutis Nastopka emerges through the testimonies of his students and colleagues, revealing not only personal relationships but also the continuity of

the Lithuanian semiotic tradition. The roundtable discussion took place on November 14, 2025, at Vilnius University.

The issue concludes with an account of an important event for the semiotics community – the 20th anniversary of the semiotics study program. On this occasion, a lecture “From standard semiotics to today’s commitments. Lecture for a celebration” by Eric Landowski is published, reflecting on the directions of contemporary semiotics. The event’s organizer Salvinija Cibulskienė provides a detailed overview of the event.

We would like to conclude with Nastopka’s statement that no text can prescribe a single “correct” interpretation; rather, it invites us to see the world both as a parable and as a riddle, continually calling for an unending pursuit of understanding.