"Have you not heard, my soul [...]?": The Great Kanon of St Andrew of Crete as a multimodal autocommunicative text

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Abstract. This paper examines the Great Kanon (also Great Canon; in the original Greek, Ὁ Μέγας Κανών) of St Andrew of Crete (ca. 660–740) as a case study in how religious ritual texts deploy autocommunicative processes. To study this complex liturgical hymn that occupies a key role in the ritual practice of Eastern Orthodox and Byzantine Catholic Christians we employ a theoretical framework rooted primarily in Juri Lotman's theory of autocommunication, as complemented by more recent developments in social and cognitive semiotics, particularly ideas of multimodality and viewpoint. We find that the Great Kanon performs a variety of autocommunicative functions, primarily through its provision of a rhetorical metalanguage for the interpretation of the Old and New Testaments. This is a metalanguage which is multimodally enacted in ritual performance. The process makes the believer's experience of reading the Bible an open and unfolding dialogue, in which the viewpoints of biblical characters become models for (re)interpreting one's life experiences and reshaping one's sense of self. The paper ultimately highlights that analyses of ritual texts, which deploy methods from cultural and cognitive semiotics, can deepen our understanding of autocommunication.

Keywords: autocommunication; multimodality; viewpoint; embodiment; liturgy; ritual performance

1. Introduction

Religious rituals, being complex cultural practices, invite study proceeding from a variety of disciplines and methodologies. This paper explores the autocommunicative aspect of ritual by pursuing the semiotic line of inquiry into religion (e.g. Yelle 2013; Leone 2013). As such, the present study contributes to the

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semiotic outlook on "symbolic forms and communicative behaviours" that mediate believers' "access to the divine" (Ponzo, Yelle, Leone 2021: 2–3). To reflect on how certain Byzantine Christian rituals enable believers to undergo a therapeutic change (e.g. transcendence as repentance, *metanoia*), we employ Juri Lotman's (1990) concept of autocommunication and Roman Jakobson's (1960) model of communication. Further, the scope and depth provided by Lotman's semiotic prism on culture are enhanced by considering the embodied dimension of autocommunication. This constitutes an exploration of cognitive aspects of religious practices, where the latter are understood (but not reduced to) a specific type of cultural practices.

The linguistic and semiotic theories of Jakobson (1971[1956], 1965) pioneered the study of language and other codes in the consideration of cognition and iconicity. This is pursued here through cognitive considerations of multimodality and viewpoint, the salience of which has been remarked in the study of religious practices (Stec, Sweetser 2013; see also Fauconnier, Turner 2002, particularly in regard to conceptual blending). The integration of cultural and cognitive approaches into one overarching framework is currently an important ambition in semiotic scholarship (e.g. Geeraerts 2016; Paolucci 2021). Therefore, through the present study, we also aim to offer an example of such an application of semiotic theory and, arguably, to read Lotman's cultural theory in a contemporary key.

Juri Lotman's theory of autocommunication has been applied to cultural, business and political topics (e.g. Lindström 2010; Christensen 1997; Madisson, Ventsel 2016), but to date it has not been used for the analysis of religious ritual. This is a conspicuous absence, and not only because religious rituals fall within the scope of cultural studies. In *Universe of the Mind*, Lotman (1990) names both art and religion as instances in which autocommunication occurs in a significant way. Although his own detailed examples draw primarily from secular Russian literature (e.g. Tyutchev, Pushkin and Tolstoy), Lotman also mentions religious examples, such as cathedral architecture, Zen rock gardens and prayer (Lotman 1990: 32). Our article follows up on Lotman's suggestion by applying his theory of autocommunication to the analysis of the Great Kanon, a complex liturgical hymn authored by St Andrew of Crete (c. 650–740), an important Byzantine hymnographer and homilist (Kazhdan 1999; Cunningham 1998). Because this hymn continues to play a crucial role in the contemporary religious life of Eastern Orthodox and Byzantine Catholic Christians, it offers the opportunity to study autocommunicative verse and ritual as a living community practice. In doing so, this article also contributes to three further objectives. One is deepening the engagement of Tartu semiotics with the contemporary "semiotic turn" in religious studies (Yelle 2013; Põder 2021). Another is that of bringing analyses

of multimodal and viewpointed interpretation (e.g. Dancygier, Vandelanotte 2017) into connection with autocommunication, especially in showing how spiritual practices involve purposeful embodied engagement. We show in the case of the Great Kanon that multimodality – as afforded by the human body – plays a significant role in the constitution and deepening of autocommunicative processes. In doing so, this leads to the third objective: contributing to the cognitive approach to religion that sees ritual as an embodied, multimodal and situated process (e.g. Stec, Sweetser 2013; Padoan 2021).

We chose the Great Kanon as our case study for two reasons, namely (1) its importance as a liturgical text within the Byzantine Christian semiosphere due to its hermeneutical role in providing a rhetorical metalanguage for the interpretation of the Christian Bible[3] and (2) its sung and chanted performance during the specifically important season of Great Lent in Eastern Orthodox and Byzantine Church calendars. Observing the complexity of ritual practice reveals how a difficult text (the Bible), which by a strictly "intellectual" reading might be interpreted as rigidly legalistic, is poetically explored by the collectivity of believers through individual self-reflection. This process makes the believer's experience of reading Scripture an open and unfolding dialogue, by which she becomes and/or discovers herself, not just the assimilation of a fixed legal code. Because we conceive of religious ritual as the self's dialogue with both itself[4] and God, Lotman's (1990) notion of autocommunication is particularly insightful. To explore how ritual pragmatically enables a dual dialogue of self-with-God and self-with-self, we also make use of more recent cognitive (and social) theories of meaning; specifically, the notions of viewpoint (Dancygier, Sweetser 2012) and multimodality (Kress, Leeuwen 2001).

Lotman's theory of autocommunication closely relates to his notion of the semiosphere. It also builds on Roman Jakobson's (1960) general model of communication, inverting some of its features. Like Jakobson, Lotman focused on the transmission of a message from addresser to addressee. This way of construing

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3   Contemporary terminological practice in biblical and religious studies is to distinguish between the Christian Bible (consisting of the Old and New Testaments) and the Hebrew or Jewish Bible [comprising Torah (the Pentateuch), Nevi'im (Prophets), and Ketuvim (Writings)] – for examples, see Barrera 1998 and Carr 2021. This is because, although within intra-Christian or intra-Jewish contexts it is customary to say simply 'the Bible' or 'the Scriptures', studies taking a comparative or general perspective acknowledge the difference between Jewish and Christian understandings of what 'Bible' means as a collection of books. Because this article examines the Great Kanon from the perspective of a general semiotics of religion, we employ this terminological distinction at the outset. For the sake of convenience, later we sometimes use 'the Bible' or 'Scripture', but always with this distinction in mind.

4   Or, making use of Andrew Mellas' (2020a) terminology, self-with-soul.

the communicative act, of course, comes from Shannon and Weaver's (1964) classic information theory. Going beyond the initial scope of modelling communication as the transmission of information, Jakobson and Lotman paid attention to its semiotic dimension: coding and decoding are interpretative, while interpretation is subjective. Whereas in Jakobson's model addresser and addressee are separate and variable entities ('I' addresses 's/he'), in Lotmanian autocommunication addresser and addressee always constitute one and the same first-person entity ('I' addressing 'I'), but made distinct through the process of self-development (i.e. the autocommunicative act does not so much transmit new information but rather reshapes the self over time). Hence, while in communication processes the relation between the addresser and the addressee shapes the context, in autocommunication it is the viewpointedness of the self that constitutes the context where inner dialogue takes place. Acknowledging the role of viewpointedness in interpretation allows for a more detailed exploration of autocommunicative processes by identifying the addresser and the addressee as *the self*. Further, Lotman's model takes into account the diachronic aspect of meaning. This aspect tends to be overlooked by Saussure's legacy in semiotics through its tendency to emphasize the opposition between diachrony and synchrony (Lotman 1990: 5), which Saussure (1967[1916]: 194[269]) characterized as "*la distinction absolue*". Another structural difference regards the number and nature of codes. In Jakobson's model, a message is coded only once, whereas in Lotmanian autocommunication a message is transmitted through two codes: an original one that endows the text with its primary semantic content and a second, supplementary one that syntagmatically restructures the original semantic values. This invites the reader to insert or interweave her personal situation into the recoded text. As a result, the text is transformed from a message concerning a third party (or object of knowledge in the third person) into a code that addresses the reader's autobiography. Contemporary social and cognitive semiotics designate this plurality of codes under the labels of multimodality and/or polysemiotic (Kress 2010; Mittelberg 2017; Stampoulidis 2019).

1.1. Autocommunication in reading

Lotman's notion of autocommunication helps explain semiotic effects of texts such as the reader's self-identification with characters – in Lotman's memorable phrase, "Anna Karenina is me" (Lotman 1990: 30). This process of identification lies at the crux of autocommunication, which does not so much concern the transmission of previously unknown information but rather personal transformation, the restructuring of the reader's self. Who is this 'I' who, in interacting

with the text, becomes fused with a character? The beginning and the bulk of Lotman's presentation in *Universe of the Mind* focuses on the 'I' as an individual person, but the remainder of the chapter also discusses the collective 'I', such as a culture, group or civilization, or even the 'I' of the whole of humanity. Although Lotman did not designate these two different modes of autocommunication by distinct names, we find it convenient to distinguish them as individual and collective autocommunication.

While the second chapter of *Universe of the Mind* provides only a brief sketch of the structures of collective autocommunication, we find a more extensive discussion in other sections of the book, as well as in his seminal article "On the semiosphere" (Lotman 2005[1984]). In these texts, collective autocommunication is presented as a semiospheric property, arising from the activity of what Lotman referred to as "nuclear structures" (Lotman 2005[1984]: 213). A semiosphere abounds not only in texts, but also in such nuclear structures or nuclei. These are situated in all areas of the semiosphere, from its centre to its periphery. They commonly generate metalanguages (such as grammars, legal codes, or stylistic forms) that try to extend their influence over the whole of a community's semiotic space, resulting in rival metalanguages. A nucleus can move from centre to periphery, or from periphery to centre. When a nucleus arrives at a central portion of the semiosphere, then its metalanguage is positioned to enjoy authoritative status. In this phase, the metalanguage has become a means of the community's self-description. This is an "auto"-communication in the fullest sense because the semiospheric boundary, by distinguishing an enclosed semiotic space from a social or natural "other", endows the whole semiosphere with a personal identity, a semiotic 'I' on a grand scale.

Since we observe that the Great Kanon performs both collective and individual autocommunicative functions, we make use of these notions to offer an insight into the subjective religious experience of its chanters and listeners. First, using this spatial model, we can conceive of the Christian Bible as occupying the core position within the central nucleus of the Byzantine Christian semiosphere. The Great Kanon occupies a less central but still strategic semiospheric position, insofar as it provides a metalingual commentary on Scripture that the whole community accepts. While this is a common hermeneutic function of Christian services, the Great Kanon's metalanguage particularly stands out as a rhetorical metastructure for the interpretation of Scripture. Furthermore, this metalanguage provides a bridge between collective and individual autocommunication. On the one hand, the Great Kanon's metalanguage is a text officially authorized for use in collective rituals and addressed to the Church as a whole. On the other hand, its content addresses the individual congregant. For example, it poses reflective

questions and gives instructions for understanding biblical texts in terms of one's autobiography. This metalanguage consists of tropes for recoding biblical texts, based on a paradigm of iconicity or systematic relationships of similarity, as well as grammatical forms that serve to shift attention and viewpoint. [The term 'iconicity' refers to signifying similarity; that all meaning has an inherent degree of iconicity is a cornerstone in Jakobson's (1965) semiotics, inspired from Charles S. Peirce (see CP 4.561).] Finally, we look at the Great Kanon not as a text that is only read or listened to, but as a performative text – one whose "reading" involves the whole embodied person. This ritual physicality also renders the reading multimodal.

1.2. Multimodality and viewpoint

By multimodality we mean, following Kress and Van Leeuwen (2001), the articulation of meaning through multiple codes and sense perception channels. Kress and Van Leeuwen's notion is the result of their criticism of the limitations of the classic (structuralist and phonological) notion of meaning as based on double articulation for social and cultural analysis. They explained that the Saussurean idea that meaning is fixed, as articulated at one moment in time in a language (Saussure 1959[1916]: 66–67), is false to how language is used and misses the point that meaning is hardly ever articulated within only one modality and one code. From a cognitive perspective, Geeraerts and Cuykens (2007: 11–12) explain that the Saussurean distinction between (collective) language and (individual) speech is artificial and creates many problems for analysing language use, despite (or because of) its establishment of a linguistic methodology through simplification. This distinction is based on the notion that, to be useful at all, language must be fixed. Furthermore, to be fixed, it must be arbitrary. As mentioned, this implies an analytical method that overlooks diachrony, the intrinsic property of language to evolve continuously. Thus, both recent social semiotics (e.g. Leeuwen 2005; Kress 2010) and cognitive semiotics and linguistics (Johnson 1987; Geeraerts 2016) challenge the principle of arbitrariness and conventionality in Saussurean semiology. This criticism becomes clearer in light of the distinction – particularly in cognitive semiotics (Stampoulidis 2019) – between *multimodality*, as the articulation of meaning through the employment of various sense perception channels, and the *polysemiotic*, as the articulation of meaning through multiple codes. This conceptual distinction further reveals the problems left by the Saussurean notion of sign as a fixed articulation of form and content: in the articulation of meaning, sense perception and codes interact. However, for the purpose of the present analysis we do not need to consider this level of (cognitive semiotic) detail. Here, we use the term multimodality (and multimodal) to cover

both: referring to the heterogeneity of meaning in general – as suggested by collapsing the dichotomy between (collective) language and (individual) speech; as well as avoiding language-centric views of meaning. The important consideration here is that (de)coding is embodied.

As multimodally articulated, texts are transmitted and re-coded not only according to two pre-fixed codes, but according to the manifold of codes and modalities that the interpreter's positioning allows. Furthermore, it is misleading to state that one code possesses an exclusively semantic or syntagmatic function; rather, each code can perform both, although in any given code one function predominates. For this reason, while in practice the distinction is blurred, for analysis the differentiation between semantic and syntagmatic functions remains useful. In fact, the modal and semiotic heterogeneity of texts can be partly explained in terms of the interplay between the semantic and the syntagmatic. As applied to our case study, the great length and iterative character of the Great Kanon heightens all of these features, creating natural spaces or openings for the congregant to interweave personal memories or reflections within the Great Kanon's biblical commentary.

The understanding of the Bible in the light of personal reflection supposes that the situatedness of the congregant is important for the edification sought through religious experience. In our analysis, the concept of viewpoint (Dancygier, Sweetser 2012), stemming from a cognitive linguistic framework, covers this aspect of ritual performance. Within the construal that knowledge consists in meaning which is subject to interpretation, this concept posits that meaning is constructed according to the knowing subject's positioning and, as such, her capacity of simulating viewpoints. A simple way to explain the idea of viewpoint is by noting that "[w]e have no non-viewpointed perception of the world: our bodies are always asymmetrically constrained in visual and manual access to the world, as well as in motion – the space in front of us is accessible in a way that the one behind us is not" (Sweetser 2013: 240). All knowledge is viewpointed.

For a study on religious ritual and experience, it is particularly telling that this cognitive semiotic framework posits, "We have no God's-eye perception and cognition" (Sweetser 2013: 239). However, Byzantine Christianity offers an interesting and complementary consideration, which may offer insight for the interpretation of visual objects in general: "[T]he point of departure of [the icon's] perspective is not found in the illusory depths of the image, which attempts to reproduce visible space, but *before* the image, in the spectator himself" (Ouspensky 1978[1960]: 224). This use of inverse perspective creates a space of mutual presence and dialogue, connecting the believer's viewpoint with that of the represented holy figure: "The saint is present before us and not

somewhere in space. Addressing our prayer to him, we must see him face to face and converse with him" (Ouspensky 1978[1960]: 219). This binarism of saint and believer is asymmetrical: the icon's form emphasizes the reality of the holy figure addressing us. As Andreopoulos (2013: 60) puts it, "Traditional iconography is less about what we see, and more about who sees us." In the spiritual experience of venerating visual depictions of holy persons (*icons*), the believer understands herself according to how the depicted persons might see her. The interaction with the icon (artifact) is enabled by the believer's capacity to adopt various viewpoints: how is she seen from the perspective of holiness? The same is achieved through the invitations in the Great Kanon to consider similarities between the self and Biblical characters: the believer is led to see her shortcomings by taking a perspective from outside herself. This invites a reflection on the autocommunicative scope of religious experience in regard to multimodality and viewpoint.

1.3. The role of autocommunication in the Bible

According to Lotman, while heterocommunication and autocommunication are always present in cultural activity, cultures may tend to prefer one above the other (Lotman 1990: 34–35). We read contemporary scholarship (Schmemann 1990[1969]; Costache 2008; Mellas 2020a, 2020b) on Byzantine religion and spirituality as displaying what, in Lotman's terms, would be an autocommunicative structure. The Christian Bible occupies the central place or, to use Lotman's notion, the nucleus of the Byzantine semiosphere. In interpreting the Sacred Scriptures, Byzantine Christianity (like many religions) endorses an autocommunicative hermeneutics, at least for the practical and spiritual application of biblical readings (Costache 2008). In general, Christianity actualizes an autocommunicative hermeneutics in psalmody and hymnography, which blends doctrine and affect, with "emotions textualised in hymns" (Mellas 2020a: 20). St Athanasius of Alexandria, one of the most important Church Fathers, expressed the autocommunicative nature of the Psalms as follows:

> And it seems to me that these words become like a mirror to the person singing them, so that he might perceive himself and the emotions of his soul, and thus affected, he might recite them. For in fact he who hears the one reading receives the song that is recited as being about him, and either, when he is moved to compunction by his conscience, he will repent, or hearing of the hope that resides in God, and of the succour available to believers – how this kind of grace exists for him – he rejoices greatly and begins to give thanks to God. (Mellas 2020a: 28)[5]

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5   Mellas is quoting Athanasius' *Letter to Marcellinus on the Interpretation of the Psalms* 10 in PG 27, 20D.

Mellas (2020a: 28) comments on this passage:

> According to Athanasius of Alexandria, for the person singing the Psalms, the words become like a mirror to the emotions of the soul and a source of therapy and correction suited for these emotions. The Psalms presented the faithful with emotions for internalisation through a text and melody that became their own words and their own song through meditation and participation in devotional practices. In hearing the song, the argument goes, they are 'moved by compunction' (κατανύσσεται) and received the words of others in the Psalm as being about their very selves.

The Orthodox theological tradition does not confine this autocommunicative understanding to psalm-singing alone, but also to hymnody, and thence to all liturgical services. Byzantine hymnody embodies an "affective mystagogy" and "affective mysticism", whereby sung and chanted texts direct the mind by the "holy passion of love" to ascend towards God. Such texts derive their affective power by enabling contemporary congregants to enter into the content of biblical narratives. They "invit[e] the faithful to enter into the sacred drama unfolding before them and feel the emotions of biblical characters in a liturgical mimesis", thereby "collaps[ing] the distinctions between singer and scriptural characters, between temporality and the biblical narrative of salvation" (Mellas 2020a: 29–30). These performances help the congregants to take on the viewpoints of Biblical characters and recognize themselves through the respective narratives.

One of the most important genres in this tradition is that of the canon. Emerging into full prominence by the eighth century, the canon is a lengthy poetic hymn, consisting of strophic stanzas alternating with refrains, dedicated to a specific religious theme. The specific feature distinguishing canons from other long hymns with refrains (such as akathists) is their eight- or nine-ode structure, modelled on biblical canticles (hymns and verse prayers of thanksgiving that the Old and New Testaments attribute to figures such as Moses, Jonah and the Virgin Mary). Each ode consists of an initial short verse prayer that summarizes a canticle, followed by a refrain alternating with three or four strophes, often called 'troparia'. These troparia, despite their brevity (one to two sentences), provide an opportunity for extensive theological exposition, couched in affective rhetoric. Hence, the canon is sometimes regarded as a hybrid genre of hymn and homily (Kazhdan 1999).

The Great Kanon is by far the most prominent work in this genre, owing to its strategic position within the liturgical calendar, its enormous length, and its comprehensive biblical content. The Great Kanon is quite likely the longest hymn in the Byzantine tradition, taking about 2.5 to over 3.5 hours to perform

in its entirety. It consists of 250 troparia, whereas most canons have only 24 or 32. It is performed twice during Great Lent (a period of fasting as preparation for Holy Week and Easter), at its beginning and towards its end. During the first four nights of the first week of Great Lent, the performance of the Great Kanon is divided into four instalments, with nine partial odes sung on each evening before Monday, Tuesday, Wednesday and Thursday. The Orthodox theologian Alexander Schmemann (1990[1969]: 63–64) likens its function during this week as setting the thematic "pitch" of all subsequent Lenten services. During the fifth and final week – usually on the evening before Thursday – the whole Great Kanon is chanted and sung. As a hymn that marks both the beginning and the end of Great Lent, it is "a penitential lamentation conveying to us the scope and depth of sin, shaking the soul with despair, repentance, and hope". It does so by taking the congregation on a panoramic tour through the whole of the Bible, from Genesis to Apocalypse, presenting (as if in a montage) numerous biblical episodes illustrating the themes of sin, punishment, repentance and forgiveness. It takes the believer on this epic journey not for the sake of understanding the literal sense of Scriptural accounts of history but for the sake of self-knowledge. In Mellas' (2020a: 116–17) words,

> [T]he *Great Kanon* is a poetic meditation on and vivid description of the 'godly deeds' and 'evil deeds' of each person's life. This ekphrasis is performed in a reflexive way, summoning images of various biblical figures and asking the faithful to examine their own feelings and ponder their own actions as they contemplated the adventures of these figures. The singer's soul, which can be a reflection of – or reflected in – the images appearing in Andrew of Crete's poetic universe, is ultimately presented as an image of God that has been discoloured and tainted by sin, yet which can be restored to its original beauty through tears of compunction.

2. The Great Kanon's autocommunicative functions

We distinguish three autocommunicative functions that the Great Kanon performs: collective, individual and structural. To begin with, the Great Kanon is an instrument of collective autocommunication. By the unanimous consensus of Byzantine Christians (whether Eastern Orthodox or Eastern Rite Catholics), the Great Kanon is an integral part of the services of Lent. As such, it is promulgated by the Church, addressing the Church. Through the Lenten recitation and hearing of the Great Kanon, the Church instructs (or reminds) itself how to read the Bible autocommunicatively, at least regarding the pragmatic functions of generating compunction and repentance. In doing so, the Great Kanon provides a rhetorical

metalanguage that shapes both the Church's reading of the Bible and, indirectly, its own identity. The second autocommunicative function concerns not collective autocommunication (the Church reading the Bible as a text addressed to its own collective self) but individual autocommunication (the individual believer hearing biblical narratives as coded messages addressed to herself, as an individual). Although the Great Kanon's metalanguage is promulgated as part of a process of collective autocommunication, its content and grammatical structures are oriented towards individual readings and personal autocommunication (e.g. through the use of first- and second-person personal pronouns). This metalanguage deploys a set of tropes for connecting biblical narratives with an individual's own life, while its grammatical structures place the focus on the singular first person, directing the believer's attention to their unique self and soul. Whereas the first and second autocommunicative functions consist in providing collective and personal instructions for how to read the Bible as an autocommunicative text, the third autocommunicative function consists in how the Great Kanon is structured as an autocommunicative text in its own right. Within its intended liturgical context, the Great Kanon possesses a complex multimodality within which an array of mutually interactive codes perform semantic and syntagmatic functions. Combined with its length and repetitive structures, this multimodality renders the Great Kanon an open text, inviting the individual believer to recode the primary semantic content of biblical narratives in such a way as to encompass her own life histories – or, in an alternative formulation, individual biography is recoded according to biblical texts.

The Great Kanon's metalanguage possesses a fundamentally rhetorical function. Its commentary on the Bible consists of tropes and related devices that connect two sets of otherwise incommensurable texts: biblical narratives and the individual life experiences of ordinary believers. On the surface, it is not clear what biblical accounts of events such as Noah's Ark and a global flood, the exodus of Israelites from Egypt, Joshua's conquest and settlement of Palestine, political events during the reign of David, Solomon's many wives and concubines, or contentions over monotheism versus idolatry in the times of Elijah and Elisha have to do with daily life in post-biblical times, whether in early-8th-century Byzantium when the Great Kanon was composed or in the 21st century. This apparent discrepancy also obtains in the case of New Testament events, which are relatively less archaic, not involving Bronze Age battles and dynastic struggles. What is the relevance of a repentant prostitute anointing Jesus' feet with myrrh to a bookkeeper in Baghdad or a sales clerk in Boston? Or the appeals of a convicted thief dying from a Roman execution method with the concerns of a taxi driver in London? The gulf between biblical narratives and the potentially infinite number

of biographical variations in the centuries afterward dwarf the differences Lotman discussed between iconic and verbal texts (or discrete and continuous modes of signifying), which he held necessitated the operation of connective rhetorical devices. How to bridge this gap?

2.1. The subjective experience of the Great Kanon

The Great Kanon addresses this task of connecting the Bible to everyday life primarily through a set of tropes based on the principle of exemplarity, according to which any reader can see biblical figures and events as examples, either as positive ones to be followed or negative ones to be avoided.

> I will now show thee, O my soul, examples from the New Testament, to lead thee to repentance. Follow the example of the righteous and avoid following the ways of the sinners and strive to regain the grace of Christ through prayer and fasting, purity and reverence. (Mon 9:4, 5th 9:4)[6]

> I have set before thee the names of people from the Old Testament to serve as examples, O my soul. Imitate the God-pleasing deeds of the Righteous, and flee from the sins of the wicked. (Tue 8:6, 5th 8:12)

Examples of positive examples to be followed include:

> The Lord once rained fire from heaven and consumed the land of Sodom. Seek salvation on the mountain as did Lot, O my soul, and find thy refuge in Zoar. (Mon 3:1, 5th 3:2)

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[6]   There is no critical edition of the Great Kanon (Mellas 2020a :120), nor is there a standardized notation. We draw our quotations from the translation by Mother Mary and Ware (*The Lenten Triodion* 2002[1978]). For a scholarly version of the Greek text, one can consult the *Patrologia Graeca* (PG 97), which is found on many sites online, such as at https://patristica.net/graeca/. There are also various online versions where the Greek text is displayed more clearly, such as at http://users.uoa.gr/~nektar/orthodoxy/prayers/service_great_canon_translation.htm. For our study, we find it convenient to adapt the format of biblical citations to Great Kanon studies. This enables the reader to locate the quotations in any version of the Great Kanon (Greek or translations into Slavonic, English etc.). We should note that troparia almost always occur twice: once during one of the four nightly instalments in the first week of Great Lent and once in the fifth week. Monday, Tuesday and so on of the first week are abbreviated as 'Mon', 'Tue', etc., while '5th' indicates the fifth week. Following the abbreviation, the first number indicates the ode while the second number indicates the troparion. Occasionally, an ode is divided into two: '2a' indicates the first part of the second ode, while '2b' indicates the second part.

> Be like Joshua, the son of Nun, and explore the Promised Land, O my soul, and take up thine abode in it through obedience to the Law. (Tue 6:6, 5th 6:10)

while negative ones include instances like these:

> When the Ark of the Covenant was being carried in a cart and one of the oxen stumbled, Uzzah only touched it, and yet he experienced the wrath of God. Flee from his presumption, O my soul, and respect with reverence the things of God. (Tue 7:1, 5th 7:7)

> Thou hast taken the example, O my soul, of Rehoboam who would not listen to his father's counselors, and of Jeroboam, that evil and apostate servant. But flee from their example and cry aloud: I have sinned, O God, take pity on me. (Tue 7:6, 5th 7:12)

These types of troparia can be called cases of exhortatory imitation, whether positive or negative. However, the Great Kanon does not confine itself to exhortations, which would render it a merely moralistic document. "X is a good example you should follow" says nothing about a believer's own life history. Instead, the Great Kanon makes biographical statements. It asserts that the believer, in her life, has followed negative biblical examples but has avoided imitating the examples of positive ones. This is achieved through simulating various viewpoints.

> Thou hast not imitated the Harlot, O my wretched soul, who took the alabaster jar of myrrh and with tears anointed the feet of the Savior and wiped them with her hair. For this, He tore up the handwriting of her sins. (Wed 9:4, 5th 9:18)

> Thou hast heard of Job, O my soul, who was justified on a dung heap; yet thou hast not imitated his courage nor hast thou shown any firmness of will in the face of thy trials and temptations but hast proved cowardly and weak. (Tue 4:13, 5th 4:13)

> Whom dost thou resemble, O most sinful soul? Surely thou art like Cain and that wicked Lamech; for thou hast stoned thy body with thine evil deeds and murdered thy mind with irrational desires. (Wed 2b:2, 5th 2b:30)

> Solomon the wonderful was full of grace and wisdom, yet he too, committed evil in the sight of Heaven and turned away from God; and thou, my wretched soul, have followed him, by thine accursèd life. (Tue 7:4, 5th 7:10)

Two implications follow from this. First, the Great Kanon sets up a stark contrast between ethical ideals and biographical reality in the life of every person, which can be summed up as "You must imitate good biblical actions and avoid evil

ones, yet you have consistently done the opposite". Second, this contrast would have minimal or no persuasive power unless the congregant recalled relevant details from her life and saw the resemblance. These troparia presume that the congregant is not a passive listener but actively engages with them as they are chanted or read, activating her memory and retrieving episodes congruent with the biblical accounts they relate.

In fact, the Great Kanon makes an explicit exhortation to remember sinful or shameful events from one's life:

> Arise, O my soul and consider all the deeds which thou hast done, and set them up before thine eyes. Now pour out the drops of thy tears and boldly confess to Christ of thy deeds and thoughts, and so be thou justified. (Mon 4:3, 5th 4:3)

Likewise, several other troparia make implicit exhortations to review one's life. For example,

> Where shall I begin to lament the deeds of my wretched life? How shall I begin, O Christ, to relieve my present tears? But as Thou art deeply compassionate, grant me forgiveness of sins. (Mon 1:1, 5th 1:1)

> Come, O wretched soul, and together with thy body confess to the Creator of all so that henceforth, thou shalt abstain from thy past foolishness and offer tears of repentance to God. (Mon 1:2, 5th 1:2)

> I have confessed to Thee the secrets of my heart, O my Judge. See my humility and behold my affliction, and consider now my condemnation. But in Thy compassion have mercy on me, O God of our fathers. (Mon 7:2, 5th 7:2)

Of course, this is not a congenial exhortation for most of us. When reading, listening to or watching a story, we usually root for the hero and boo the villain; we do not expect ourselves to be identified with the villain and contrasted with the hero. Hence, in these troparia, the Great Kanon deliberately strikes against the ego's defences; not just a few times, but repeatedly throughout its great length. This is a challenging exercise of shifting viewpoints through which the self might see itself as similar to villains, but it becomes positioned to observe and admit its mistakes.

The rationale for this strategy is evident in the Great Kanon's *kontakion* (a kind of *Leitmotiv* in verse), which is also repeated in other services throughout the first week of Great Lent:

> My soul, my soul, arise! Why are you sleeping? The end is drawing near, and you will be confounded. Awake, then, and be watchful, that Christ our God may spare you, Who is everywhere present and fills all things. (Monday in the First Week, Great Compline, Canticle 6)

The Great Kanon wants to shock believers, to rouse from moral heedlessness, or even self-deception, likened here to sleep, which it presumes to be common in every congregation. The Great Kanon also develops the theme of imitation further, to a more extensive analogy of situations. It invites (or instructs) the believer to realize that she is in similar predicaments or faces analogous dangers as did characters from famous biblical disasters:

> Flee from the flames, O my soul, flee from the burning heat of Sodom, flee the destruction of the divine fire. (Mon 3:3, 5th 3:3)

> Thou alone hast released the torrents of the wrath of God, O my soul, and hast flooded, as the earth, all thy flesh and works and life. Therefore, thou hast remained outside the Ark of salvation. (Wed 2b:4, 5th 2b:32)

Conversely, there is an analogy of situations with respect to hope. Narratives of deliverance apply to us just as well as stories of condemnation.

> Let the hand of Moses assure us, O my soul, that God can cleanse and make again as white as snow a leprous life. So do not despair, though thou thyself art leprous. (Mon 6:4, 5th 6:4)

> By the touch of the hem of His garment the Lord healed the woman with the issue of blood; He cleansed the lepers, gave sight to the blind and made the lame to walk; with His word He cured the deaf and the dumb and the woman who was bent to the ground. He did this, O my wretched soul, so that thou might be saved. (Tue 9:6, 5th 9:14)

In both cases, the Great Kanon informs the believer that dramatic stories of damnation and salvation are not simply historical accounts that happened to strangers in the third person but are contemporary first-person situations: "I am in danger! But I can be saved! Their fear is mine; their hope is mine!"

The Great Kanon presses this to the level of performative imitation. Although in the past one has not imitated exemplary actions, at this moment, in this ritual action, the believer can imitate those who appealed for help:

> Like the Harlot I cry to Thee: I have sinned, I alone have sinned against Thee. Oh, accept my tears as a sweet ointment, O Savior. (Tue 2:9, 5th 2:22)

> Like the Publican I cry to Thee: Be merciful, O Savior, be merciful unto me; for no child of Adam has ever sinned as I against Thee. (Tue 2:10, 5th 2:24)

This even moves to the level of outright identification:

> I am the man who fell in among robbers who now lies wounded in body, beaten and bruised because of my thoughts. But come to me, O Christ my Savior, and heal me. (Wed 1:4, 5th 1:14)

> I offer to Thee, O merciful One, the tears of a harlot. Cleanse me, O Savior, in Thy compassion. (Mon 2:10, 5th 2:5)

Beyond these variations on the theme of imitation, however, the Great Kanon also deploys an exegetical technique rooted deeply in the patristic literature: that of allegory, a method that reads biblical texts as having "one thing being signified in the words and another in the meaning" (Levy 2018: 7). In the case of the Great Kanon, various elements of a narrative, whether objects, characters, single actions or whole plots, are read as allegories of psychological realities, such as faculties of the soul or psychological processes.[7] The following troparia are in this vein:

> In the place of the physical Eve, the temptation of Eve hath taken flesh in my mind, showing me what seems to be sweet; but making me taste and swallow bitterness. (Mon 1:5, 5th 1:5)

> By the two wives, understand that one is action and the other is spiritual understanding in contemplation. Leah represents action, for she had many children; and Rachel spiritual understanding, for she endured great toil. For without labor, O my soul, neither action nor contemplation will succeed. (Mon 4:8, 5th 4:8)

> Arise, O my soul, and make war against the passions of the flesh as Joshua did against Amalek, ever gaining the victory over the Gibeonites, thine evil thoughts. (Wed 6:1, Thu 6:2, 5th 6:11)

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[7]   Of course, one can understand allegorical interpretation as a species of iconicity. However, here we discuss allegory to indicate the hermeneutic tradition that the Great Kanon draws upon (and with which its intended audience would have been deeply familiar), as well as situate our analysis of this aspect of the canon within the extensive literature on patristic and medieval allegorical exegesis. See, for example, Smalley 1964; Barrera 1998: 478–79, 533–35; and Levy 2018: 7–40.

Is there a unifying factor or logic connecting these varied tropes on imitation and, so, psychological allegory? The likeliest candidate is that of iconicity, that is, meaning based on similarity. We have already seen that the Great Kanon calls Psalm 50, the model of penitential prayers, a hymn that functions as an icon of the soul. St. Athanasius' statement that all the psalms are mirrors of the soul is substantially the same. Both statements reflect the paradigm of iconic signification that is fundamental to Byzantine semiotics, as described in Olteanu 2021 and specifically with regard to liturgy by Mellas (2020a, 2020b). The point is that religious practices of Byzantine Christianity comprise multimodality: Scripture offers *images* through written text (see Lock 1997). Paintings as iconography do the same, albeit in a different modality.

The second component of the Great Kanon's metalanguage (or rhetorical recoding of Scripture) consists in the use of grammatical forms in the troparia that shift the congregant's attention and viewpoint in different ways. Most troparia (about 85.17%) are constructed according to two relationships of addresser–addressee. One has the addresser in the form of the first person singular 'I' addressing God (in the person of Christ) in the second person singular. Here, addresser and addressee are distinctly separate persons. As such, it bears a strong resemblance to Jakobson's communication model. Examples include:

> Though I have sinned, O Savior, yet I know that Thou art the Lover of mankind. Thou dost chastise with mercy and art fervent in compassion. Thou dost see my tears and Thou dost run to meet me, like the Father toward his Prodigal Son. (Tue 1:6, 5th 1:12)

> I have sinned, O Lord, I have sinned against Thee; be gracious unto me and cleanse me, for there is no one who surpasses me in my offenses. (Tue 3:2, 5th 3:10)

In the second form, the grammatical relation is again set between an addresser in the first person singular and an addressee in the second person singular. However, they are not separate entities but different aspects of the same person. The addresser is 'I' and the addressee 'my soul'. In form, this resembles Lotman's autocommunicative model of 'I' addressing 'I'. The difference from Lotman's model is that the 'I' is divided into two parts: 'self' and 'soul' (Mellas' terminology). The *kontakion* of the Great Kanon, with its dialogue between self and soul, likely influenced the adoption of this form, although we also see it frequently in the psalms (e.g. Ps 63 and Ps 103).

Examples include:

> "See, see that I am God": Listen, O my soul, to the Lord as He cries to thee; forsake thy former sin and fear Him as a Just Lord, as thy Judge and God. (Wed 2b :1, 5th 2b:1)

> My mind is wounded, my body is feeble, my spirit is sick, my speech has lost its power, my life is ebbing, and the end is at the door. What shalt thou do, O miserable soul, when the Judge comes to examine thy deeds? (Mon 9:1, 5th 9:1)

These 'I–Christ' and 'I–my soul' constructions roughly equal each other in the Great Kanon as a whole (43.29% and 41.88% of troparia). The two remaining forms occur less frequently. One is in the form of an autobiographical monologue, which has a frequency of 10.11%., e.g.

> I looked upon the beauty of the forbidden tree and my mind was deceived; and now I lie naked and ashamed. (Mon 2:11, 5th 2:9)

> I have darkened the beauty of my soul with passionate pleasures and have turned my whole mind entirely to dust. (Mon 2:7, 5th 2:6)

The last and rarest form (occurring in 4% of troparia) is third-person historical narrative, e.g.

> Bearing the burning heat by day and the frost by night because of his privation, Jacob endured making daily gains, shepherding, struggling and slaving in order to win two wives. (Mon 4:7, 5th 4:7)

> The Patriarch entertained the Angels at the Oak of Mamre, and he inherited in his old age the reward of the promise. (Wed 3:4, 5th 3b:8)

The distribution of these forms in the Great Kanon's nine odes follows no apparent pattern, although a sophisticated statistical analysis might find one. (The exceedingly small incidence of historical narrations in the third person possibly reflects the relatively minor importance of the literal sense of biblical historical accounts for the Great Kanon's purposes, especially as regards the Old Testament.) Every ode has its own distribution of the troparion grammatical forms. For example, ode three of Monday in the first week has a pattern of two 'I–my soul' troparia followed by four of the 'I–Christ' form, while in ode five of Tuesday of the first week, all the troparia have the form 'I–my soul'. The closest to a coherent pattern that we find is that, in both the first week and the fifth week, the Great Kanon concludes with a lengthy series of 'I–my soul' forms followed by a long series of 'I–Christ'. As a consequence, it is impossible for a believer experiencing

the performance of the Great Kanon to predict which troparion form will come next, nor to distinguish between odes in terms of their troparion patterns. In this felt randomness of form, the odes lose their distinctiveness over the lengthy course of their recitation. A kind of semantic "washing over" (Lotman 1990: 48) results, in which the contents of the troparia tend to diffuse and merge (again, creating something of a montage effect). However, the two forms of 'I–Christ' and 'I–my soul' stand out, owing to their marked statistical dominance. The believer's viewpoint alternates with them, moving from the "Jakobsonian" communicative form to the "Lotmanian" autocommunicative one and back again, but in a stochastic fashion.

Moving beyond the troparia, we can observe a second binary operation at work. In every ode, troparia alternate with the refrain "Have mercy on me, O Lord, have mercy on me" (apart from the final troparion in an ode, which is followed by the Trinitarian doxology "Glory be to the Father, and to the Son, and to the Holy Spirit"). The result is a rhythmic alteration: each troparion is a unique short but complex text, whereas the refrain is shorter, semantically simpler, and uniformly repeated. The result is an interweaving of two codes: one bearing primarily a semantic function, while the other has a primarily syntagmatic one. Such prosodic and melodic variations are a weaving of various modes. The multimodality of the performance alone has meaning effects enabling the inner reflection sought after. The refrain stands out in still another respect. During the recitation of the troparia, each congregant stands erect, with arms relaxed and to the sides, but at every repetition of the refrain, each congregant crosses herself and bows from the waist. The result is kinetic rhythm: the body of the congregant is not passive, but moves subtly, in accordance with the pattern troparion–refrain–troparion. (Furthermore, after the last troparion, the congregants also cross themselves, as is customary with the Trinitarian doxology).

2.2. Autocommunication through the body

Like the poetic structure of the odes, the pattern of congregational kinetic movements bears both semantic and syntagmatic features. From a cognitive standpoint, such movements can be observed as simulated artefact immersion, namely strategies for meaning-making that through multimodal articulations facilitate submersion into the mental representations of an artefact (e.g. the cross) "by perceiving, experiencing, and conceptualizing it from an imagined internal vantage point for communicative purposes" (Mittelberg 2017: 391). In this case, more precisely, the purpose is autocommunication. Posture, gestures and gaze are modalities employed for such strategies. Standing erect is an outward signification

of paying respectful attention, bowing from the waist signifies humility, the sign of the cross (as its name implies) iconically represents the cross of Christ; and even the positioning of the fingers in making the gesture are given their own semantic meaning (referring to Trinitarian theology). Nevertheless, one is not generally conscious of these meanings, especially during a long service. The attention is drawn to the physicality: the internal sensations of muscle movement and slight change of balance, which all follow the pattern of the troparion–refrain–troparion sequence. Standing upright and bowing have autocommunicative effects across cultures and regardless of psychological disposition. Also commenting on religious rituals, Stec and Sweetser (2013: 273) point out that one of the most basic experiential metaphors (following Lakoff, Johnson 1980) has to do with verticality, namely 'status is up' and 'power is up' (see Fauconnier, Turner 2002: 145). This conceptual metaphor is also at work in the Great Kanon's *kontakion* (see above): referred to as sleep, spiritual slothfulness corresponds to horizontality and spiritual repentance corresponds to verticality (as particularly implied by the verb 'Arise!'). Repeatedly bowing and rising during the service has this function as well, literally making congregants live their viewpoint as a display of what repentance does. Realising one's mistakes by recognizing them in Biblical narratives corresponds to bowing down. The resulting spiritual healing corresponds to rising up.

Consequently, the syntagmatic aspects feature more prominently. The dual motion of cross-making and bowing also aligns with the statement of 'me'. This is a gestural reminder, a muscle-and-bone signification, that the interpretative "upshot" of the exegesis in each troparion is that the believer should experience compunction, asking for mercy from God. It also creates a textual opening for the believer to insert her own memories, feelings, thoughts or reflections into their experience of the text. Engaging the body to achieve the spiritual scope is essential, not merely an additional, unessential embellishment. Physical movements and gestures *exbody* (a term coined in Mittelberg 2013), which is to say, give an observable form, in this case, to spiritual reflection.

The final modality to consider is that of music, which features prominently in Orthodox services. Indeed, we can say that two primary art forms one encounters in an Orthodox church are iconography and hymnography. The Byzantine tradition regards music as essential for the pragmatic effect of services. As a recent and widely venerated ecclesiastical and spiritual authority put it, "Reading should not take the place of singing except when there is absolutely no one who is able to sing, since the effect of singing is much stronger than reading and very seldom is reading able to substitute for singing" (St John [Maximovitch] of Shanghai and San Francisco 1991[1951]). Byzantine music is organized in the form of eight tones (or modes), 'tone' meaning a characteristic set of musical properties such as scale,

rhythm, tempo, base note, melodic pattern, accents and cadences. In the case of the Great Kanon, all sung portions are in the plagal of the second tone (referred to in the Slavic tradition as the sixth tone), which "is distinguished by its funeral-like character and in general its sorrowful tone" (Savas 1965). The presence of this tone accentuates the affective quality of the Great Kanon, being consonant with the semantic content of the troparia and the exbodied significations of believers' postures and gestures. It also facilitates the eliciting of personal memories, thoughts and reflections that are consistent with the Great Kanon's themes.

In his inaugural discussion on autocommunication, Lotman stressed the interaction of semantic and syntagmatic codes, with the latter leading to a spontaneous recoding of the text's initial semantic content. Here, we have a multimodal structure creating an opening for each congregant to perform an autocommunicative recoding. The diagram below is intended to help visualize the interaction of layers or levels of coding in a complex multimodal composition such as the Great Kanon. Its horizontal layering takes its model from sheet music, which displays musical notation for up to four voices with lyrics underneath. Similarly to how sheet music enables us to visualize how melodies in different keys interact with each other and with sung words, this diagram provides a sketch of a multimodal harmonics, whereby the diverse elements of ritual interact with each other in the creation of an overall unified effect.
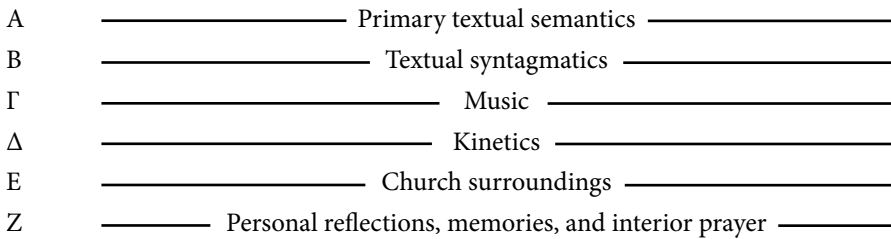
A	———————————— Primary textual semantics ———————
B	——————————— Textual syntagmatics —————————
Γ	———————————— Music ————————————
Δ	——————————— Kinetics ————————————
E	——————————— Church surroundings —————————
Z	————— Personal reflections, memories, and interior prayer —————

Figure 1. Layers of multimodal coding in the liturgical performance of the Great Canon.

'Primary textual semantics' and 'personal reflections, memories, and interior prayer' should be clear enough. 'Textual syntagmatics' includes all grammatical, rhetorical and poetic forms and structures. 'Music' means all musical aspects of the recitation or chanting of the Great Kanon. (Note: traditionally, Byzantine worship does not employ musical instruments, but solely the human voice.) 'Kinetics' encompasses all liturgically prescribed bodily movements, such as standing, making the sign of the cross while bowing, and prostrations. 'Church surroundings'

include the interior design of the church, icons, candles and oil lamps, incense, carpeting, vestments, and the like. The multimodality of the religious experience is not only obvious but very rich in this setting.

The order of this diagram has its signifying function. The top layer is what is most immediately amenable to the analysis of textual meaning. For that, we usually consider the primary semantics of a text before its syntax. In contrast, what is least amenable to such scholarship is the bottom layer: the interior reception of a text (although it may be partially and imperfectly recoverable through diaries, correspondence, interviews, etc.) All the intervening layers mediate between these two extremes. All coding layers (both the extreme and intervening ones) can serve semantic and syntagmatic functions, although not equally so or always directly. In any use of this model, A always refers to primary textual semantics, while the last Greek letter always refers to interiority (with the exact letter depending on how many modal layers are present as a whole; if there were twenty-four coding layers, the last would be omega). Layers are closer to or farther away from A depending on their degree of separability from primary textual semantics. Textual semantics and syntax, of course, enjoy the highest degree of intimacy, whereas the musical expression is more separable. The same text can be read silently, read aloud plainly, chanted or sung. In the case of songs, music is generally closer to the textual layers than kinetics (although dance music is an exception). Especially with hymns, the music tends to be more directly connected with syntax for reasons of metre, rhythm, etc. In the case of the Great Kanon, although there is a thematic consonance between troparia content and the "mood" or "feeling" of the sixth tone, for technical reasons the tone is more closely connected with troparion syntagmatics. Interior reception, although usually the final cause or ultimate goal of the text's construction, is the most separable. People can choose not to go to church, of course. Still, if they are present – not only physically but also cognitively and emotionally – then the highest degree of intimacy one can obtain is between text and subjectivity, for this is what autocommunicative processes effect. And yet, this is the aspect least amenable to scholarly analysis, precisely because it is subjective and internal. Hence, we designate this coding layer, despite its importance, at the farthest remove from A.

3. Conclusion

This paper develops a semiotic framework for understanding how religious texts and rituals structure the subjective experiences of listeners and participants through a case study of the Great Kanon of St Andrew of Crete, perhaps the

most prominent Lenten hymn in the Byzantine Christian tradition. Our framework is primarily rooted in Lotman's (1990) cultural semiotics, with some considerations from Jakobson such as his communication model (Lotman 1960) and iconicity (Lotman 1965). It explores the experience of a religious ritual as autocommunication in light of a notion of cognition as embodied: namely, we explore religious practices through the prism of multimodality, as understood both socially (Kress, Leeuwen 2001; Kress 2010) and cognitively. This further leads to the consideration of viewpoint (Dancygier, Sweetser 2012; Mittelberg 2017), as the implicit condition of any meaning-making phenomenon. From this perspective, we argue that religious rituals tend to rely richly on the embodied condition of (human) cognition and semiosis. Orthodox Liturgy and the Great Kanon, as focused on here, evidently display this. As such, we note the importance of acknowledging the role of the body in spiritual experience. We observe, like Stec and Sweetser (2013), that the design of religious practices relies on material anchors to offer believers a platform that facilitates an inner dialogue by which the self appropriates religious doctrine in a personal way.

Through our analysis, we have found several ways in which recent insights from cognitive semiotics enrich our understanding of Lotman's idea of autocommunication. Multimodality, especially within a ritual context, can deepen a text's capacity for being interpreted autocommunicatively. The variety of sense perception channels and interacting codes, varying in their performance of semantic and syntagmatic functions, opens up numerous pathways for a reader or listener to recode the text so that it encompasses her life experiences. This is further enhanced when a text employs rhetorical devices for the shifting of attention and viewpoint. Viewpoint construction is especially powerful in facilitating identification with a text's characters. This gives added significance to Lotman's (1990) original contrasting of Jakobson's (1960) communication model with his own autocommunication model. 'I–she/he' and 'I–I' constructions not only model different directions of communication, but also the taking of different viewpoints and corresponding modalities. Religious ritual also shows how a text can provide a metalanguage that serves both individual and collective autocommunicative function, such as when the metalanguage interprets a text that is simultaneously central to a semiosphere and personally significant to individuals. In other words, we now have a new way of exploring connections between the individual, as embodied and situated, and metalanguages in a semiosphere.

These considerations encourage several new research pathways. One is to develop further, at a theoretical level, connections between cognitive semiotics and Lotmanian cultural semiotics. Another is to see how other religious rituals

and texts can serve as case studies and empirical sources for such theoretical research. When looking at ritual texts, we can go more deeply into the Byzantine Christian tradition, in which case we would see how a variety of ritual texts within a given tradition (or semiosphere) exemplify different modes and techniques of autocommunication. On the other hand, a comparative analysis of different religious traditions is also worthwhile, in that it would enable us to compare similarities and differences in the use of metalanguages in ritual. Possible first steps in this direction would be to compare ritual texts from "families" of religions, such as from Abrahamic religions (Christianity, Judaism and Islam) and South Asian ones (Hinduism, Jainism, Buddhism and Sikhism). These research directions would help us understand how multimodality, viewpoint, and other meaning-making principles operate within an autocommunicative context. This, in turn, can lead to a broader appreciation of the significance of Lotman's theory of autocommunication, considering its capacity to encompass and integrate a variety of new ideas in semiotics.

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"你岂没有听见我的灵魂吗[...]?":以《克里特的圣安德烈大重唱经》作为多模态自我交际文本的研究

《克里特的圣安德烈大重唱经》（约 660‒740 年）是一首在东正教和拜占庭天主教教徒践礼中占有重要地位的复杂的礼拜式赞美诗，本文以该诗为例，探讨宗教仪式文本如何有效利用自我交际过程。。我们采用的理论框架是基于尤里 洛特曼1990年提出的自我交际（autocommunication）理论，并以社会符号学中多模态 和认知符号学视点 的近期发展作为补充。研究发现，《圣安德烈大重唱经》主要通过为诠释《旧约》与《新约》提供修辞性的元语言来实现多种自我交际功能，这种元语言在宗教仪式中以多模态形式呈现。这个过程使信徒阅读《圣经》的体验成为一场开放式、正在进行的对话。《圣经》中人物的视点成为（重新）诠释一个人生活经历和重塑自我意识的典范。本文的结论是，运用文化符号学和认知符号学的方法来分析仪式文本可以加深我们对自我交际的理解。

„Sa oled kuulnud, mu hing [...]": Kreeta Püha Andrease Suur kaanon multimodaalse autokommunikatiivse tekstina

Käesolevas artiklis käsitletakse Kreeta Püha Andrease (u. 660–740) Suurt kaanonit (kr. „Ὁ Μέγας Κανών") vaatlemaks, kuidas religioossed rituaalsed tekstid kasutavad auto-kommunikatiivseid protsesse. Tegu on keeruka liturgilise hümniga, millel on võtmeroll Ida õigeusu ja Bütsantsi katoliku kristlaste rituaalses praktikas. Autorid kasutavad teoreetilist raamistikku, mis peamiselt lähtub Juri Lotmani autokommunikatsiooniteooriast ning mida on täiendatud uuemate arengutega sotsiosemiootika ja kognitiivsemiootika vallas, eelkõige multimodaalsuse ja vaatepunkti ideedega. Autorid leiavad, et Suur kaanon täidab mitmesuguseid autokommunikatiivseid funktsioone, peamiselt pakkudes Vana ja Uue Testamendi tõlgendamiseks retoorilist metakeelt, mis rituaalses esituses teostub multimodaalselt. Tõlgendusprotsess muudab uskliku inimese piiblilugemise kogemuse avatud ja jätkuvaks dialoogiks, milles piiblitegelaste vaatepunktidest saavad mudelid oma elukogemuste (ümber)tõlgendamiseks ja enesetaju ümberkujundamiseks. Artiklis jõutakse järeldusele, et rituaalsete tekstide analüüs, milles kasutatakse kognitiivse ja kultuurisemiootika meetodeid, võib süvendada meie arusaamist autokommunikatsioonist.