

# Narrative Communication: A Peircean Approach

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## **Abstract**

This paper examines how narrative can function as medium of communication. There are various approaches to the study of narrative. Recent approaches have become more concerned with cognition and context than with narrative structure itself. These approaches provide enquirers with a view of narrative as potential medium for communication between the storyteller and the addressee. Particularly insofar as the concept of communication involves context, as well as a shared situation and opinion between communicators, the issue of what is communicated comes to be a focus. This aspect includes communicators themselves as important components along with the message for communication. Based on the concept of communication, the paper examines narrative as medium of communication by looking at the symbolic form of the narrative text to be transmitted. This requires interpreting activity incorporated with semiotic enterprise. At this point, the Peircean semiotic is a methodology to discover how symbolic text of narrative can be used for communication. This method has the great advantage of revealing the three domains of narrative: narrative structure as semiotic maneuver, narrative context as basis for cognition, and narrative communication as dialogic process. Within the Peircean semiotic framework, not only the concept of communication but also the concept of narrative is redefined, in which the definition of narrative is extended to the representation of reality for constructing knowledge. Thus, narrative is not limited to fiction, but it also includes narrative in life. This study focuses on narrative discourse in art by analyzing a film. The study suggests four conditions of narrative to become a communication medium: first, fictionality as narrative's sense based on firstness; second, temporal-spatial structure as narrative's meaning based on secondness; third, symbolic representation as narrative's significance based on thirdness; and fourth, combination of these three to produce a final opinion through dialogic process. This study will contribute to the advancement of communication studies.

This paper examines narrative as communication media by looking at it in the Peircean semiotic framework. Narrative and communication, respectively, are widely researched areas. Therefore, I do not seek the strenuous job of adding one more definition; however, the Peircean approach is distinguished in terms of bringing a fresh new perspective on narrative and communication. In other words, by means of the Peircean approach, whose principal idea is pragmatism, emphasizing the meaning of meaning, teleological development is investigated through narrative communication. The narrative communication is not aimed at literary narrative, where author and reader are not present in the same discourse community. They communicate through the literary narrative on an individual basis, isolating themselves from contexts of community. Unlike this literary perspective, the Peircean approach leads us to look at discourse community, where the members of the community communicating in person or through text do not make any distinction insofar as both interlocutors in communication are not directed to each other. They aim at the mediated text for explanation and understanding. Another name for this activity is signification and interpretation of the symbolic text, which is exactly the act of communication for making sense of the world in discourse community.

From the aspect of Peirce's approach to communication, this requires an appropriate medium to produce meaning and thus world-making among community. The act of communication is thus characterized as objectivity of meaning which also involves subjective sense-meaning as ground. Accordingly, the concept of communication is inclusive and comprehensive in this sense. Eventually, the purpose of communication is not targeting a person to whom the message is delivered; it aims at the truth which the communicators have to reach in collaboration. This is the distinctive aspect of the Peircean approach to communication. Thus, my argument is that narrative can function as a communication tool transforming the individual communicators and the culture through mediation of narrative.

Another point on why the Peircean approach to narrative communication is distinguished concerns characteristics of communicator as interpretant. That is, utterer engendering intentional interpretant and interpreter engendering effectual interpretant are fused into a cominterpretant in communication (Liszka 1996:91). By virtue of symbolic narrative, utterer transmits intention and interpreter responds to it in a dialogic condition, seeking communicational interpretant for the purpose of communication. In this regard, communication is not restricted to physical time and space; it can occur in both virtual and actual spatial-temporal context. The realization of a cominterpretant is significant for both in different contexts to produce meaning in life.

The visual turn expands our thinking in such a way that not only the linguistic mode but also the visual mode serves the thinking process and shapes our thoughts about the world we live in. The postmodern idea of 'anything goes' is associated with a fragmented phenomenon. Particularly, contemporary culture with its use of technology blurs distinctive demarcation of text *vs* image, body *vs* mind, and subject *vs* object, which were main issues in the field of literary studies or linguistics, psychology, and philosophy. The phenomenon that confusion is the crucial subject to be illuminated demonstrates itself. Along with this issue, the more acute subject we are to deal with concerns where we humans are now. That is, the timeless philosophical question of what human is has now to be asked again.

Humans have been mingled with machine since technology's appearance; Kraftwerk's song indicates this message: 'We are the robots'. At this point, the most serious matter to con-

sider could be man-machine conflation. Concerning these fragmented, confused and chaotic phenomena, I raise another old and ongoing question of the meaning of meaning. The well-known book by I.A. Richards C.K. Ogden, *The meaning of meaning*, infers how we produce meaning and where it comes from. Postmodern thought about meaning is not restricted to the subject's inner world, but it also considers external factors which affect the meaning-making process. In this respect, subjects become involved in meaning-making business to make the world more sensible for them. The postmodern subject is interested in making sense and thus world-making. So far so good. Then, how the world-making is realized in a hybrid culture where every individual has a distinctive nature and characteristics and, even more, where they become individualistic in a diversity seemingly without unity. At this point, I see that diversity-emphasized individualistic culture brings trouble for communicating. Communication theory itself is to be reconsidered in terms of new cultural environment. In the contemporary network culture, one thing is necessarily affected by another in such a way that the external world, the inner world, and the mediated world are mutually transformed.

From this aspect of life, human behavior is considered as important as outside reality insofar as it conveys meaning by representing action-narrative for communication in society, in that the effect of meaning is actualized in action, particularly interpreting action.

To defend my argument on narrative communication, I will explain the concepts of narrative and communication, respectively, within the Peircean approach. Then, based on these conceptions, I will look into narrative as communication media in film text to see how it works. In conclusion, I will draw attention to the purpose of narrative communication and the characteristics of communicators.

## 1. WHAT IS NARRATIVE?

Long before we had the word 'narratology' for narrative studies coined by Todorov, this dates back to the Greek in Plato's and Aristotle's writings. The definition of narrative, then, was divided into two directions according to both thinkers' worldviews. Plato stresses diegesis, which demonstrates linguistic orientation, focusing on mental idea and discarding visual as illusion; on the entirely opposite pole, Aristotle explains narrative as mimesis which refers to imitating human action in *Poetics*, demonstrating visual narrative. Thus, we can see two inferred directions of narrative, word and action. Along with the text and image debate over a period of time, narrative also has a similar tendency, indicating the predominantly linguistic orientation of narrative over the visual one. Now being accompanied by the visual turn, the contemporary culture becomes more attentive to narrative function across media, which shows in the 'narrative turn' of the digital era.

As we have seen in Greek philosophy, narrative is related to human science to describe human existence in two modes, in a word, which is subjective and transcendental in orientation and, in action or image, which is objective and scientific in orientation. In other words, both orientations represent human in light of two modes of thinking, subjective and objective, through both visual and verbal narrative. In the same vein, psychologist Jerome Bruner posited two modes of thinking: logic-scientific, which is paradigmatic, and narrative,

which is syntagmatic. (1986: 11-14) Bruner's position on narrative has dominantly cognitive characteristics rather than narrative structuralism in literary studies. Cognitive aspects of narrative have developed in Paul Ricoeur's views of narrative in social sciences, especially historiography through which human actions over time are represented by narrative form. (1988, Vol. 3: section 3)

Cognitive attention to narrative is becoming stronger in contemporary narrative studies than in classical studies of narrative. As David Herman, who leads Project Narrative based at Ohio State University and other recent developments in the domain of narrative inquiry, describes: since the «narrative turn,»<sup>[1]</sup> the function of narrative is not limited to one particular area; it involves all human-related phenomena from structuralist and social through psychological and cognitive aspects. In this respect, cognitive semiotic perspectives on narrative from which I would argue that it will bring everything on to converge according to narrative, form the most comprehensive study of narrative. Thus, the purpose of narrative is to look at how humans can produce meaning by showing and telling the world within the semiotic mechanism of representation, interpretation, translation, and mediation. These four semiotic elements are critical in the Peircean semiotic that I will apply to narrative text. For this reason, I will describe in the following sections three modes of narrative conceptions based on the Peircean semiotic, combined with a contemporary narratologist Herman's idea of basic elements of narrative.

### **1.1. Narrative as iconic representation**

One of three narrative modes is mimesis, which imitates human actions through visual representation as in a film narrative. In this mode of representation, there are three layers of representation. First, on the surface, there is immediate representation of human action so that the audience comes to understand easily and moreover gets sympathetic with it. The storyline in the narrative describing actions comes to the audience as the whole where responses to it come as feeling, facilitating an emotional mode of thinking. This is based on Peirce's category of Firstness. To be exact, it is the First of Firstness. When we see a movie or hear somebody's talk, we are not yet in the mood of analyzing the narrative; rather, we are exposed to it and immersed into the text. On the second layer, however, representation leads audience to be emotionally disrupted either as resistance or as preference. This implies that two contrasting factors become involved in narrative representation. Then, the audience tries to solve the uneasy feeling, releasing the tension between the two contrasting relations. This is based on Peirce's Second subcategory of Firstness. On the deeper layer, narrative representation hides the third factor, which can be uncovered only by cognitive effort through which a certain law is discovered in the disrupted experiences. After all, the perplexed feeling becomes resolved. This is based on Peirce's Third subcategory of Firstness.

These are all related to human feelings dominant in Firstness, responding to narrative representation in the three layers, which is described as iconicity of narrative. Iconicity of

[1] Herman describes the expression 'narrative turn', emphasizing the phenomenon of the current narrative studies across media and studied interdisciplinarily during an interview, regarding the Project Narrative based at Ohio State University. (<http://www.semioticon.com/semiotix/semiotix13/sem-13-05-02.html> 2009. 8 20 accessed.)

narrative is manifested in the hypoicons as in image, analogy, and metaphor. Thus, they have different nature based on the phenomenological categories of the world. Accordingly, the three layers of representation in Firstness are explained by the embedded subcategories of One, Two, and Three. (Peirce 1991:180-185) Of course, these layers affect the other narrative modes of cognition and symbolic interpretation.

The nature of representation in narrative form is very influential for audience, rather than being delivered as a factual description. Humans as symbolic animal show that we cognize an object by mediation rather than immediate reality. Regarding nature, Aristotle describes in *Poetics* that humans are more convinced by believable impossible than by incredible possible. For this reason, we need to think that representation is a phenomenological matter rather than a mental operation. Then, Peirce's category of Firstness becomes operative in the representation mode of narrative. From this aspect, the benefit from the application of the Peircean semiotic to narrative is preventing narrative interpretation from becoming subjective and individual orientation based on emotional mode.

The representational mode of narrative functions to provide a full sense of narrative as wholeness and to facilitate sentiment based on the previous cognition, that is, habitual feeling. As Herman mentioned, narrative represents time and space which are familiar to an audience's environmental world, which he called 'situatedness' (2009:17-18) makes a narrative sensible to the audience in their environment by producing a feeling of habit. However, in the Peircean framework, the feeling is considered as a base ground for interpretation of cognition as 'material quality'. (The Essential Peirce 1: Chapter 3: 40-44)

## 1.2. Narrative as cognition

The second mode of narrative is cognition. As we could see in the Second subcategory of Firstness, the feeling of disruption is the main subject in this mode. This mode paves the way for narrative interpretation. To look at this mode requires the structural aspects of narrative, that is, how the story was arranged deliberately to produce the meaning of narrative. Compared to the representation mode, the meaning is constructed by the objective aspect of plot, rather than relying on individual's feeling aroused by previous cognition. In this aspect, plot was semiotically designed by the producer of meaning; however, the purpose of semiotic enterprise is not in delivering his intention but in representing his own interpretation of object to share in discourse community. This aspect leads us to consideration of the producer as interpreter of the surrounding world in the communication process. Then, a semiotic maneuver is emphasized in the plot, representing time and space within a comparison of structure between narrative text and audience's context. The temporal-spatial embodiment will lead the audience to be involved in narrative meaning to produce significance of the text to their life-world. This is described as indexicality of narrative in which two overriding phenomena in reality are represented as a relational structure of time and space.

There are two layers to make this happen: the first layer embeds narrative representation by way of memory through audience's previous cognition in the axis of time, and the second layer will demonstrate a comparison of the first layer with the present in the axis of space. Both are of plot structure, taking the audience from past through present within the frame of temporal-spatial continuity to produce meaning.

Herman posited that event sequencing and world making or disrupting are basic elements of narrative, which makes audience fully engaged with cognitive effort, thinking of the plot rather than being indulged with the feelings on the surface level of narrative. (2009:18-20)

### 1.3. Narrative as symbolic interpretation

Narrative as symbolic interpretation serves for communication purposes in the sense that narrative conveys meanings which are covertly represented in the communication act. Thus, the fact of a covert message in the form of representation allows interpreters to discover themselves by the collateral experience in the work of interpretation of the text. The narrative text tells and speaks for itself. Communication by way of narrative text, then, is not just a hollow tunnel, but something to be worked out as a source of meaning. This mode of narrative shows a real means of narrative for communication, taking a role of mediation between people and the world. To reach this level, it is necessary to see the other two modes in collateral observation, that is, to see narrative as representation and cognition as a prerequisite.

Peirce's pragmatism is about meaning in life<sup>[2]</sup>. In other words, the narrative meaning results in a significant effect on life. Thus, narrative text as symbolic representation mediates the interpreter with external reality. Meaning-making practice is thus interpretation of the symbolic narrative text and translation in its own context to produce significant effects. In this regard, symbolic narrative text is considered as virtual reality, connecting the potentiality to actuality. Herman refers to the nature of narrative, connecting it to mind, which is cognitive-bound narrative after all. (Herman 2009: Chapter 6) This aspect suggests that Peirce's category of Thirdness is about 'a sense of learning', by virtue of narrative texts as medium. (The Essential Peirce 2, Chapter 2: 4-10)

There are three layers of symbolic interpretation at this level. First, the conceptual ground relies on word conception as it were. To put it differently, the concept of material quality of sign is derived from interpretive habit from the previous cognition. This is the subcategory of First of Thirdness, narrative as translation. Second, interpretation of the symbolic text is to cognize the assertion in the form of proposition. For this reason, to interpret cinematic text as a body demonstrates that the First of narrative film text serves the function of copula in proposition (see Fuery 2008:229-231 on the issue). The proposition is thus called the Second subcategory of Thirdness, narrative as symbolic interpretation. The third layer is the Third of Thirdness, that is, interpretation of symbolic narrative text serves to reach the significance of the narrative text, which is produced by the objective semiotic process of interpretation. The interpretation transforms as translation in different contexts, and thus form is developed but the initial message is not altered. This is described as the symbolicity of narrative. That is, symbolicity means that narrative based on the three phenomenological categories of Peirce is subdivided into three types of signs as in concept, proposition, and argument.

[2] For an understating of Peirce's definition of pragmatism along with other thinkers' views on pragmatism, it is worth reading of Cornelius de Waal's intensive work *On Pragmatism* (2005).

## 2. WHAT IS COMMUNICATION?

The above description of narrative modes works together as a process. The narrative meaning serves for the act of communication. The particular points in using narrative symbolic form to communicate include the fact that the nature of communication is not linear but contextual. As I mentioned in the introduction, two overriding factors are blurred and fused in the narrative text in which the two factors are mediated by each other. From this perspective, communication does not consider a sender-and-receiver pattern of message transmission; the focal point is the narrative text, which is inclusive and comprehensive autonomic representational form. Thus, narrative text is a key factor for interpretation. In this respect, I will make three points regarding characteristics of communication.

### 2.1. Communication as transmission of symbolic form

As I mentioned earlier, narrative text is symbolic form to be interpreted. So, people involved in communication function as interpreters but, depending on the role, one is called the utterer and the other the interpreter. Like narrative as a symbolic form to be enunciated by the utterer, the narrative text is to be interpreted by the interpreter for communication purposes. Utterer and interpreter are connected with narrative text in terms of transmission of the symbolic form, which mediates between utterer with interpreter in order to produce meaning of the narrative text cooperatively.

Transmission of symbolic form is associated with the First subcategory of Thirdness, which shows human behavior without any filtering within direct discourse. Thus, audience listens to and perceives a story by emotion and feelings. This is related to the iconic representation of narrative on the basis of mimesis.

Narrative as iconic representation in the semiotic level as a whole shows a sense of narrative on the basis of possibility, which is not necessarily referring to an object in the real world. Therefore, the narrative can exist on its own, which means not engaging with the communication act. However, when it comes to narrative as cognition on the basis of actuality, narrative requires points of view of narrators of enunciation. (See Ehrat on the discussion of enunciation in narrative for communication in the Peircean framework.) That is, the narrative implicates a viewpoint of utterer when s/he tells the story<sup>[3]</sup>. The utterer not only shows the story, but also tells it by means of plot through indirect discourse — diegesis, as it were. Thus the showing and telling of narrative are interlocking and result in generating contrasting views. This provokes audience cognition and invites them to become engaged in communication by interpreting the overriding interlocking views. Eventually, both utterer and interpreter get involved in the communicative act, attempting to reach a similar view on the object initiated by utterer in order to make the communication successful. Accordingly, narrative as symbolic interpretation based probability or generality produces symbolic reference, which will contribute to producing the meaning of symbolic narrative text. This is the purpose of communication through which both utterer and interpreter collaborate to have a common meaning in discourse community.

[3] Regarding the point of view in narrative as function of integrating social and aesthetical form or understanding as social form, refer to K. Kroeber (1971), R. Weimann (1984), and also J. Lotman (1977).

## 2.2. Communication as rhetoric

Communication as rhetoric belongs to the Peirce's Second category of Thirdness, in that narrative as communication media functions to facilitate cognition through structurally designed plot of comparison or overriding aspect. The Second subcategory of communication is about telling a story with intention, that is, a viewpoint. Thus, Herman's idea of event-sequencing, including a disrupting factor in the story, can be interpreted as the rhetorical device for facilitating cognition in order to interpret contrasting views. The viewpoint at the level of showing is habitually and thus unconsciously structured. At the level of telling of the story narrative comprises a contrasting viewpoint with the mimesis of narrative.

Communication within the Peircean framework requires semiotic competence for interpretation and representation. Insofar as narrative is characterized as representation, cognition and interpretation, narrative with a Peircean semiotic approach is thus a prerequisite with the idea of rhetoric aiming at communication with the audience. Thus, the utterer who enunciates narrative text is considered to be responding to the previous social cognition or implied audience by evaluation of the situation. Then, audience is in a cooperative mode by interpreting the view of the utterer's evaluation of the situation.

As it were, the concept of rhetoric presupposes the existence of audience for communication. In this sense, communication as rhetoric puts emphasis on cognitive efforts aiming at reaching a general level of meaning, interacting with audience in a dialogical process. This view is not mechanical information-directed communication but has human-directed ontological character which is mediated by narrative form. That is, enunciation of narrative is rhetorically and esthetically done as response to audience. The rhetorical device involves plot and event-sequencing, so the audience becomes engaged with the cognitive process of interpretation. Without this, symbolic form as itself does not carry any communication purpose. (See Liszka's explanation of Peirce's conception of communication in the domain of universal rhetoric.)

## 2.3. Communication as dialogic interpreting process

Communication as dialogic interpreting process is based on the Peirce's Third subcategory of Thirdness. The final interpretation does not produce the ultimate meaning of narrative; rather, it is considered as unlimited semiotic process activity. This means that the communication act was not achieved at one time; it is an ongoing procedural activity in discourse community. As we have seen, narrative as direct discourse in mimesis and as indirect discourse in diegesis collaterally work for communication. Discourse community members are endlessly involved in everyday communicative situations through various genres of narrative. The narrative conveys the community's common-sense knowledge, and at the same time it provokes a contrasting or opposite view on object in life situation. At this point, the viewpoint which is represented by discourse members initiates the dialogic interpreting process. The diversified viewpoints of people exist as individual singular cases and thus facilitate communicative events but knowledge which is in the form of truth based on generality through continuity should be achieved by common ground among members. In this respect, communication is an ongoing life condition, aiming at transformation and development of the culture of the community and the discourse members themselves.



### 3. NARRATIVE AS COMMUNICATION MEDIA IN FILMIC TEXT

Based on what I have explained, I will discuss narrative as communication media, applying it to film text. Film narrative is widely studied in cinema. Particularly, film narrative relies heavily on direct narration by visual narrative – mimesis, so to speak. Concerning visually dominated culture, it is worth studying film narrative in the sense of how the three layers of visual narrative in iconicity correspond to diegetic narrative in symbolicity. On remembering the comparison of mimesis and diegesis, mimesis refers to direct discourse where perception is key mental work based on emotion and feeling and the visual is the prevailing factor; diegesis refers to indirect discourse where interpreting activity is at work and linguistic factors are dominant.

Mimetic discourse and diegetic discourse interlock on the basis of experience in indexicality. To put it another way, on the one hand, mimetic discourse in iconicity is actualized in indexicality by way of previous cognition or memory and thus functions to challenge the evaluation of the current situation, whose feeling of contrast or comparison is regarded as experience in the oppositional relation of resistance and change, according to Peirce (*Collected Papers* 1.335). On the other hand, diegetic discourse in symbolicity is actualized in indexicality as a concrete concept to be experienced or a concept to be generalized in the future. Therefore, the mimetic and diegetic discourse integrate through the three aspects of narrative film text.

From the correlation of the three, we can observe how meaning is produced through narrative media. In this sense, filmic narrative text cannot be left just for semiotic enjoyment of text, but it involves audience as interpreter and movie director as narrator for a human communicative event. The three aspects are iconicity, indexicality, and symbolicity based on Peirce's conception of three types of signs: icon, index, and symbol. We will examine these three aspects of narrative in a film, *The Turning Gate* (2002).

#### 3.1. Iconicity of narrative

The film *The Turning Gate* by Korean director Hong, Sang-su is famous for representing life's banality. Not only this particular film but also his style of showing are faithful to mimetic discourse which I have explained so far. The everyday detailed aspects of life are presented through characters and their behaviors. Just as if we are watching ourselves by video camera, there is no spectacular scene or hero character who saves common people's lives or universal theme of poetic justice. The film narrative simply shows an ordinary character's 6-day holiday, trying to change his career from theater actor to movie actor.

The movie director meticulously presents the character's actions but not much of the character's quality, sketching the character's context, situation, and spatial background in the mode of description rather than a narrative mode. His style of showing the narrative is considered as everyday habitualized actions and the surrounding world. The mimetic discourse at this layer produces an effect of photographic realism. No indication is given of what is going to be told by showing this narrative. The viewer is just watching the narrative without any disrupted experience, even in a rather boring mood, since it is too close to the real. The viewers sense the narrative without being engaged with the particular meaning of the narrative, being immersed into the story.

However, when it comes to the next layer of iconicity, the viewer is not comfortable, since the character's behavior breaches some rules and morality. The viewers start to ask themselves what the character is doing and why. Then going further, on the third layer, the director shows the character's symbolic action, which makes the viewer interpret the character's action in relation to the feeling aroused by the first and second layers.

Iconicity of showing in narrative is not restricted to the character's quality. As I mentioned, narrative shows actions, relations, and symbolic actions, not necessarily focusing on the character himself. More importantly, these different layers of showing are interrelated with indexicality and symbolicity. That is, the second layer of showing the relation between the character's behavior and his surroundings is tied to the indexicality of narrative, which is associated with narrative meaning. The director will elaborate this aspect through emplotment. The third layer of showing is tied to symbolicity of narrative, in that the character's evaluation of his surrounding world is represented by his symbolic action, in which the viewer can interpret the director's view represented through the film narrative. This will be further elaborated in the dialogic interpreting process in symbolicity of narrative. The level of symbolicity serves for argumentation by means of narrative-mediated communication.

### **3.2. Indexicality of narrative**

At this level, the director deliberately works on producing narrative meaning, that is, putting over his intention in the way of a viewpoint represented in the character's action. Let us examine how he designs the plot for this purpose. By this semiotic endeavor, the viewer is invited to figure out what the truth is in collaboration with the director in the manner of the director's address to the viewer's viewpoint on the matter in question.

The director Hong tells his intention through carefully designed temporal-spatial event sequencing. For example, two cities, Chuncheon and Kyungju, are represented as time, present and past, respectively. In this environment, the character, Kyungsu, travels from present to past and seems to discover who he is in the end. Moreover, the unique part of the director's plot makes the viewer more concerned with the whole narrative contextual situation by using mimetic and diegetic modes of narrative, rather than with the character himself. Thus, the director's view by means of temporal-spatial representation, the character's view by means of his symbolic action, and the viewer's view by means of symbolic interpretation seem to work collaterally in a dialogic interaction.

Indexicality of narrative generated through the evaluation of the surrounding world by the director as an initiative interpreter makes narrative text tied to narrative context. For this reason, we are able to induce a significant meaning out of filmic narrative text, connecting then with now.

### **3.3. Symbolicity of narrative**

At the level of symbolicity, narrative's business is solely interpretation. As we assume, interpretation will be shown subjectively or objectively; however, subjective interpretation is not the case in the Peircean framework. Interpretation based on triadic semiotic structure allows us to focus on the semiotic form to interpret. Therefore, narrative as iconic representation constructed by three different layers and three modes is integrated by an objective semiotic

mechanism. For this reason, narrative interpretation of film text takes a role of communication media, mediating the director with the viewer over a viewpoint on the object.

In the film, by Kyungsu's symbolic action along with visual narrative which is independently show to the viewer in a direct discourse mode, the viewer can construct the narrative's significance by evaluating the situation with a different or similar view to the director.

As I mentioned earlier, symbolicity has three layers in diegetic indirect discourse. That is, similar to iconicity of three layers, the three layers based on subcategories. That is, the First of Thirdness is concept, which is produced by visual and linguistic factors; the Second of Thirdness is proposition, which is constructed by direct and indirect discourse interaction; the Third of Thirdness is argument, which is interpreted by subjective and objective views on the object. So in the film, Kyungsu encounters the symbolic image of gate as concept, instantiated as elevator gate in Seoul, Turning gate in the mythology of a Buddhist temple in Chuncheon, and Korean traditional wooden gate in Kyungjoo. Repetitive imitation of action image by characters allows the viewers to construct a proposition, which leads to the symbolic interpretation of the film image in the end.

Therefore, the film narrative symbolic text is interpreted comprehensively, integrating visual and linguistic narrative of representing modes, direct and indirect discourse modes, and finally subjective and objective interpreting modes. In the end, the filmic narrative as communication media provides the viewer and the director with significant effects by the narrative meaning in their life-world.

#### **4. CONCLUSION: WHAT IS COMMUNICATED?**

Narrative as communication media is a challenging subject for both narrative and communication studies, insofar as the blurred demarcation of visual and linguistic, direct and indirect discourse, and subject and object is overtly revealed by way of the Peircean semiotic. Particularly, I discover that seemingly overriding factors are not in conflict but rather in mutual relation interacting dialogically. Rather than a mimetic and diegetic narrative dichotomous view, it is better to look at transmedial perspectives, focusing on communication which aims at the significant effect of narrative meaning.

The transmedial perspective considers narrative as symbolic form as a comprehensive way of integration of the showing and telling of narrative mode. Then, as for communication media by showing and telling, narrative represents a point of view, evaluating the situatedness which provides a communicative condition. Thus, exchange of viewpoints serves to achieve the purpose of communication. In this sense, within the framework of the Peircean semiotic, the dialogic interpreting process by narrative text makes distinctive, leading to the transformation of narrative self and discourse community as well.

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