

# Versus

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## Quaderni di studi semiotici

### «Extended writing»

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Recently, a new communication modality has appeared on the web with an impressive discursive circulation. Understandable to all and used by a large (and constantly growing) number of users, it is characterized by the syncretic combination of images, sounds and words to produce texts, generally relatively short, mobilizing a vast and heterogeneous repertoire of semiotic and aesthetic resources. Think, for example, of audiovisual "memes" or dedicated features and apps, such as Instagram Stories or TikTok. It is interesting to note that in terms of expression, the typically multimodal and synaesthetic procedures that characterize the most original work of our imagination are externalized and textualized here.

This creative use of media has so far been mainly studied starting from the textual configurations in which it manifests itself and the opportunity to collect them in a more or less homogeneous corpus, using heterogeneous classification criteria from time to time, hence the extremely high number of theoretical and practical definitions that could be used: intermediality, postmedial, remix, remediation, reassembly, re-enactment, replacement, relocation (Bolter, Bourriaud, Casetti, Eugeni, Fontguberta, Grusin, Steyerl etc.) However, one might ask, at the outset, if the best way to understand and study this syncretic expressive modality does not consist in interpreting it as an actual "extended writing", as such capable of being learned, internalized, and performed, as well as to evolve in an only partially predictable way although referable to communicative practices that tend to make the same expressive modalities pertinent. If this were the case, we would face a phenomenon that could reserve cultural consequences like those ascribable to linear writing and movable type printing (Havelock, McLuhan, Ong).

The intimately interdisciplinary nature of this latter scenario is evident, and it would be fascinating to compare scholars of different orientations, from semiotics to aesthetics, from media and cinema theory to anthropology (Ingold, Malafouris) up to psychology (Rivoltella, Antinucci, Roncaglia) and neuroscience (Gallese), to name just a few of the disciplinary fields that undoubtedly questioned by this expressive form intimately intertwined with the sociosemiotic nature of its technical support.

To this extent, we have identified some of the possible investigation areas of extended writing, without any claim to being exhaustive:

- A mapping of the creative uses of the media and the affirmation of highly intermediary communication practices
- The role played by the different forms of technical mediation in configuring the contemporary experience
- How do these new syncretic expressive textualizations generate meanings
- The relationships that "extended writing" establishes with canonical writing and its contribution to a redefinition of this concept
- The specificity of the learning and internalization processes of "extended writing"
- The relationships of the forms of "extended writing" with the traditional audiovisual productive forms, starting from the cinema
- The role of short forms / simple forms in "extended writing"
- The emergence of new forms of storytelling, starting with digital storytelling, located in a middle ground between artistic practices and communication.

**Timetable:**

- 20/06/23: submission of a 500-word proposal (with bibliography and short bio);
- 10/08/23: notification of acceptance or rejection of the proposal;
- 30/01/24: submission of the article of up to 40 000 characters;
- 28/02/24: notification of referral
- 15/03/24: delivery of the final version of the article
- June 2024: publication of the volume

Proposals should be sent both to the journal ([redazione.vs@gmail.com](mailto:redazione.vs@gmail.com)) and to the editors of the issue:

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Languages accepted: English, French, Italian

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