Juri Lotman in English:
Updates to bibliography

Kalevi Kull[1], Remo Gramigna[2]

A bibliography of Juri Lotman's texts that have appeared in English was published in *Sign Systems Studies* 39(2/4). The list included 109 entries that had been published from 1973 to 2011 (Kull 2011). Hereby, some additions are made to this list, including both new findings from the period covered earlier, as well as publications that have appeared after 2011. We follow the numeration of entries of the earlier list; the updated list includes 122 entries, with years of publication now ranging from 1973 to 2014. The publications were described *de visu*.[3]

As an illustration (Fig. 1), the first page of Juri Lotman's first publication in English from 1973 is added ([2] in our bibliography).[4]

Bibliography

[32a] [Lotman, Juri] 1976. Program proposal of the fourth summer workshop on secondary modeling systems. (Defoe, Martha, trans.) *Dispositio: Rivista Hispánica de Semiótica Literaria* 1(3): 216–218. [Author not shown, as in the Russian original publication of 1970; however, there is clear evidence supporting Lotman's authorship (Salupere, Torop 2013: 24). A new translation has been published in 2013 [114].]

---

[54] Author's address: Department of Semiotics, University of Tartu, Jakobi 2, Tartu 51014, Estonia; e-mail: kalevi.kull@ut.ee.

[2] Author's address: Department of Semiotics, University of Tartu, Jakobi 2, Tartu 51014, Estonia; e-mail: remo.gramigna@ut.ee.

[4] Note the spelling of first name (Juri) that follows his own preference (that we suggest be observed).

Different cultures, different codes

BY JURI LOTMAN

A STUDY OF the phenomena in the semiotic point of view is one of the most pressing and at the same time most complex tasks in the modern problematics of the human sciences. Since I intend to define the concept "culture" in any definitive way, the following working definition, which will be useful in the course of the inquiry, will serve: "The collected non-hereditary information accumulated, preserved and handed on by the various groups of human society."

It is essential, therefore, so far as this inquiry is concerned, to emphasize the principle according to which culture is information. In fact, even when faced with what are called the monuments of material culture (the tools of production, for instance) we must bear in mind the fact that all these objects have a double role within the society which creates and uses them, on the one hand they are practical objects : on the other, the fact that they concentrate in themselves the experience of an earlier working activity means that they also act as a way of preserving and transmitting information. For the conservation of texts, who are able to receive such information from many other sources, the first of these functions is the fundamental one ; but for those who come later (archaeologists and historians, for instance) the second is the only one that matters. Besides, since culture represents a structure, information relating not merely to the process of production but to the structure of the family and other forms of social organization of a human group may also have vanished —ing again. It is for this very reason that their secondary function—that of the tools of material culture (like the productive process itself) are a part of culture as a whole.

The concept of culture as information determines certain methods of investigation. It allows one to consider both the stages in the culture and the whole area of historical and cultural facts as an open text, as a system by which this information with determinate signs so as to make it part of the patrimony of a human collectivity.

It is very important, in this context, to delimit the concepts of code and message, taken over from linguistics following the researches of Roman Jakobson, but so far not adequately used in the history of literature, of figurative arts, or of social thought, etc. It is absolutely necessary, in preparing a history of culture from the typological and structural point of view, to divide the contents of each cultural text from its "language". It is also necessary to pick out from the sum total of facts available to the historian of culture, the systems that can be reconstructed (the *langue* theory) and the way in which this culture is realized from the mass of material external to the system (its *parole*).

In this way, all the material for the history of culture can be considered from two points of view: as determinate, meaningful information, and as a system of social codes which permit this information to be expressed in these signs, to make it part of the patrimony of a human collectivity.

It is this second aspect—culture as a hierarchy of codes which have developed during the course of history —that is of particular interest to specialists in the typology of culture, since every type of codification of historical and cultural information turns out to be linked to the first forms of social awareness, of the organization of the collectivity and the self-organization of the individual. The typology of culture must then (1) describe the main types of cultural code on the basis of individual cultures, with their comparable characteristics, take shape ; (2) determine what is universal in human cultures ; and (3) put into a single system the typological characteristics relating to the fundamental cultural codes and to the universal features of the general structure which is the culture of the human race".

Already it is possible to put forward the hypothesis that the totality of fundamental types of cultural code is fairly small and that the remarkable diversity of historically given cultures is a result of complex combinations of fairly few and relatively simple types.

One of the characteristic particularities and, at the same time, fundamental difficulties in the study of social codes lies in the fact that, compared with the natural languages upon which the cultural systems are to be built (and it is therefore convenient to define them as "secondary modelling systems"), these cultural systems appear as enormously complex structures. Let us try to define the reason for this sudden increase in the complexity of a cultural code on its way from the primary modelling systems (natural language) to the secondary modelling systems.

First of all, one must point out that any cultural text (in the sense of "type of culture") can be seen both as a single text with a single code, and as a set of texts with a determinate set of codes (relative to the texts). Biolinguistical: it may consist of a determinate plurality of texts that in principle cannot be deciphered through a common code ; or else it may be structural : it may include texts, that demand different codes only at a determinate level, whereas at other levels they can be deciphered through a single system of signs. In this latter case, two different cultural codes can be considered as variants of one invariant schema.

Thus, for instance, the ideal norms of behaviour of the knight and the monk in the framework of medieval culture will be different (for the historian of medieval culture the texts will be given in actual monuments, or in the permanent form of writing, or in ideal norms which can be reconstructed : very likely it makes sense to speak here of different levels of text). Their behaviour will seem sensible (we shall understand its "meaning") only if we adopt, for each one of them, the structure of particular codes (any attempt to use another code makes the behaviour appear "senseless", "absurd", "illogical", in other words, does not decipher it). An example of how, so far as the knight is concerned, extremely sensible behaviour within the framework of the code proper to him may appear "non-sense" from the point of view of another type of culture, and the different type of behaviour linked with it, appears in *Don Quixote*.

It is interesting, too, to see how the perception of another system as having "no meaning" may be of two kinds ; (a) In the first case, the observer knows with what cultural code to judge the behaviour of the person observed, but thinks the code wrong and refuses to use it. In this case, a sense of the systematic nature of the facts observed is maintained. But systematicity presupposes the presence of a *signified* ; therefore the cultural behaviour observed seems, not meaningless, but mad (cf Polonius's remark about the "method" in Hamlet's madness). (b) In the second case, the observer cannot imagine a cultural code that would decipher the behaviour he is watching in any adequate way : it appears as a collection of unconnected and incoherent actions ; the sense of "systematicity" of any "method" is lost. In this case, the behaviour appears entirely meaningless. Since such an attitude shows the greatest "alienation" from the system observed, the

Fig. 1. First page of Juri Lotman's first publication in English (Lotman 1973).

[50a] Lotman, Yu. M. 1980. The natural language/metre inter-relationship in the mechanism of verse. (Smith, Gerry S., introduction and trans.) In: O'Toole, Lawrence Michael; Shukman, Ann (eds.), *Metre, Rhythm, Stanza, Rhyme*. (Russian Poetics in Translation 7.) Oxford: Holdan Books, 86–89.

[71a] Lotman, Yuri 1987. Architecture in the context of culture. *Architecture and Society* (Архитектура и общество) [Sofia] 6: 8–15. [Parallel text in Russian.]

[87a] Lotman, Yury 1990. Artistic space in Gogol's prose. *Russian Literature Tri-quarterly* 23: 199–241.

[110] Lotman, Juri 2012. Text and cultural polyglotism. (Pern, Tanel, trans.) In: *International Congress Cultural Polyglotism (to the Anniversary of Juri Lotman's 90th Birthday. Tartu, February 28 – March 2, 2012). Abstracts*. Tartu, 9–14.

[111] Lotman, Juri 2013. On the dynamics of culture. (Adkins, Tyler, trans.) *Sign Systems Studies* 41(2/3): 355–370.

[112] Lotman, Juri 2013. Canonical art as informational paradox. (Salvoni, Montana; Sobchuk, Oleg, trans.) *Sign Systems Studies* 41(2/3): 371–377.

[113] Lotman, Juri M. 2013. *The Unpredictable Workings of Culture*. (Baer, Brian James, trans.; Pilshchikov, Igor; Salupere, Silvi, eds.) Tallinn: TLU Press.

[114] Lotman, Juri 2013. Proposals for the programme of the 4th Summer school on secondary modelling systems. (Pern, Tanel, trans.) In: Salupere, Silvi; Torop, Peeter; Kull, Kalevi (eds.), *Beginnings of the Semiotics of Culture*. (Tartu Semiotics Library 13.) Tartu: University of Tartu Press, 41–43. [See also [32a].]

[115] Lotman, Juri M.; Ivanov, Vjacheslav V.; Pjatigorskij, Aleksandr M.; Toporov, Vladimir N.; Uspenskij, Boris A. 2013. Theses on the semiotic study of cultures (as applied to Slavic texts). In: Salupere, Silvi; Torop, Peeter; Kull, Kalevi (eds.), *Beginnings of the Semiotics of Culture*. (Tartu Semiotics Library 13.) Tartu: University of Tartu Press, 53–77. [The earlier English versions – [1, 15, 16, 94, 99]; here with some corrections.]

[116] Lotman, Juri M.; Uspenskij, Boris A. 2013. Heterogeneity and homogeneity of cultures: Postscriptum to the collective theses. (Gramigna, Remo, trans. from Italian.) In: Salupere, Silvi; Torop, Peeter; Kull, Kalevi (eds.), *Beginnings of the Semiotics of Culture*. (Tartu Semiotics Library 13.) Tartu: University of Tartu Press, 129–132.

[117] Lotman, Yuri M.; Pogosjan, Jelena A. 2014. *High Society Dinners: Dining in Tsarist Russia*. (Schwartz, Marian, trans.; Goldstein, Darra, ed. and introduction.) Totnes: Prospect Books. 444 pp.

[118] Lotman, Yuri 2014. *Non-Memoirs*. (Brickman, Caroline Lemak, trans. and annot.; Bershtein, Evgenii, ed.; Brickman, Caroline Lemak; Bershtein, Evgenii, afterword.) Champaign: Dalkey Archive Press. 108 pp.

References

Kull, Kalevi 2011. Juri Lotman in English: Bibliography. *Sign Systems Studies* 39(2/4): 343–356.

Lotman, Juri 1973. Different cultures, different codes. *Times Literary Supplement* 3736(Oct. 12): 1213–1215.

Salupere, Silvi; Torop, Peeter 2013. On the beginnings of the semiotics of culture in the light of the Theses of the Tartu–Moscow School. In: Salupere, Silvi; Torop, Peeter; Kull, Kalevi (eds.), *Beginnings of the Semiotics of Culture*. (Tartu Semiotics Library 13.) Tartu: University of Tartu Press, 15–37.