



E. Israel Chávez Barreto and Donald Favareau*

Introducing Paul Copley: a graphic guide

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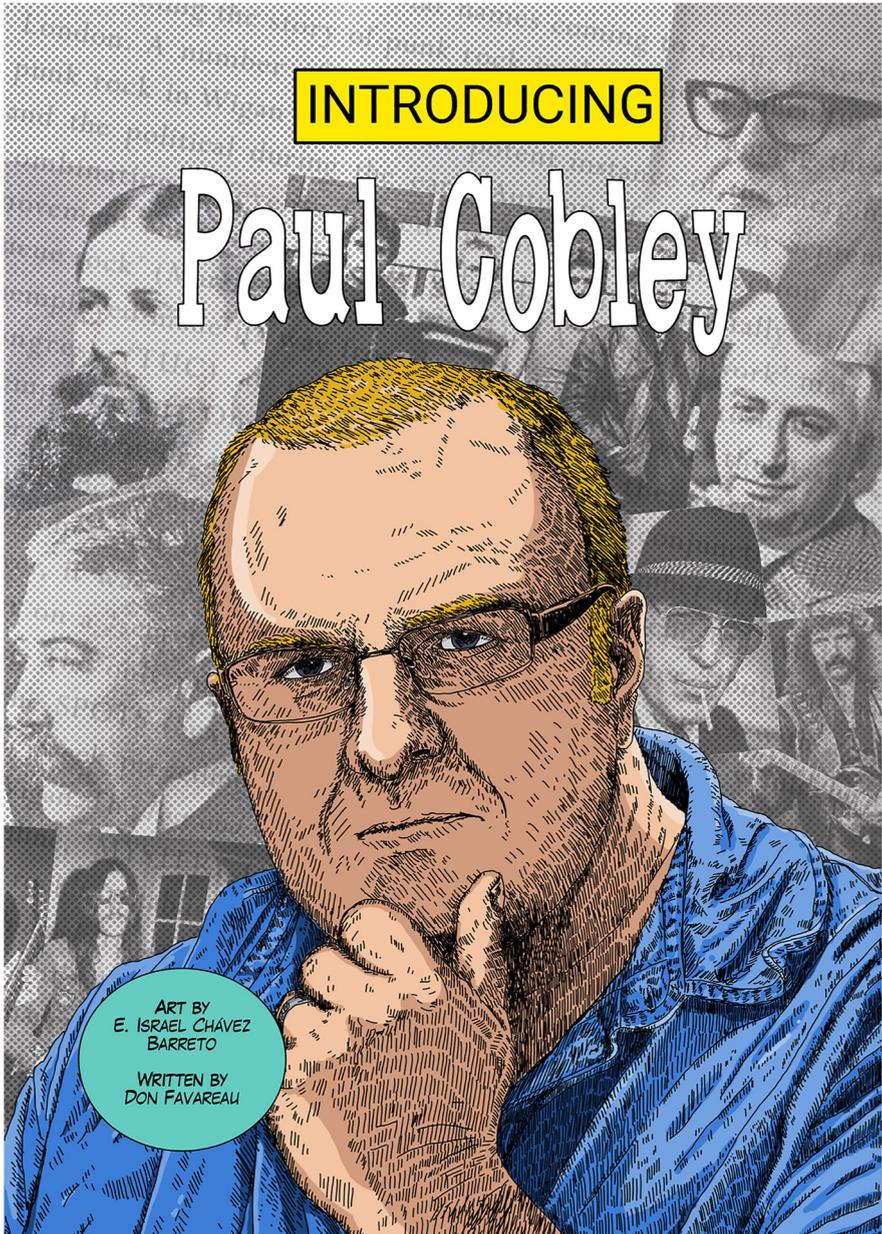
Abstract: Within the discipline of semiotics, written text remains the primary mode of communication and analysis, despite the fact that, as all good semioticians know, signs occur in all modalities – which is why we think of artists and musicians, no less than novelists and poets, as applied semioticians *par excellence*. In 1997, Paul Copley and Litza Jansz combined the semiotic tools of words and drawings to produce what is undoubtedly one of the most successful and influential texts for the dissemination of semiotic theory: the illustrated graphic guide called *Semiotics for beginners* (later published as *Introducing semiotics*). On the occasion of this well-deserved festschrift honoring Paul’s life of work in semiotics, the authors felt it most appropriate to pay homage to Paul – and to the graphic guide with which he has inspired countless readers across the world to better understand the fundamentals of semiotics – by once again combining the semiotic tools of words and drawings to illustrate the ideas and history of this master semiotician.

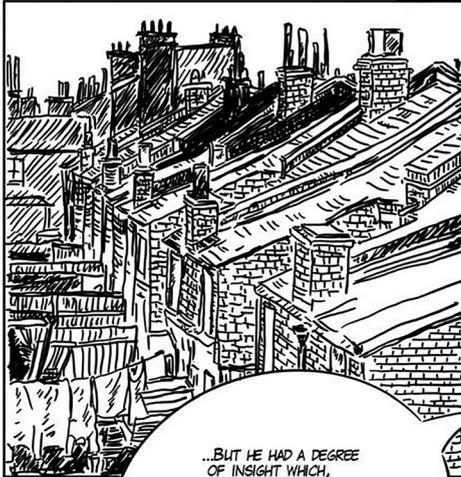
Keywords: cartoon homage; ideas and history of Paul Copley; *Introducing semiotics*; multimodality; *Semiotics for beginners*

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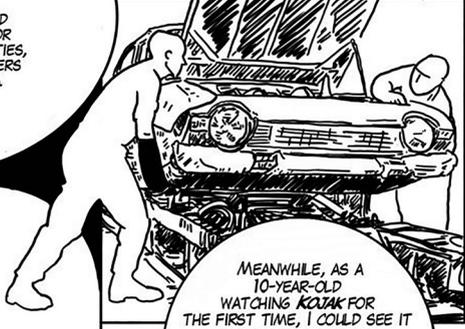


PAUL COBLEY WAS BORN IN 1963 AND SPENT HIS EARLY YEARS IN POST-WWII LIVERPOOL, WHERE HIS FATHER WORKED FOR THE FORD MOTOR COMPANY AS A WHEEL-TURNER.

MY DAD WAS SOMEONE WHO HAD LEFT SCHOOL AT 14 AND WAS PLACED AS ONE OF THE MOST LOWLY FUNCTIONARIES OF LATE CAPITALISM...



...BUT HE HAD A DEGREE OF INSIGHT WHICH, UNFORTUNATELY, SEEMS TO BE BEYOND THAT OF MANY SENIOR MANAGERS IN UNIVERSITIES, EDUCATION POLICYMAKERS AND POWERBROKERS.



MEANWHILE, AS A 10-YEAR-OLD WATCHING *KOZIAK* FOR THE FIRST TIME, I COULD SEE IT WAS SOMETHING ELSE. *KOZIAK* WASN'T THE ONLY THING THAT CONTRIBUTED TO LODGING ME ON THE POLITICAL LEFT OF THE SPECTRUM...

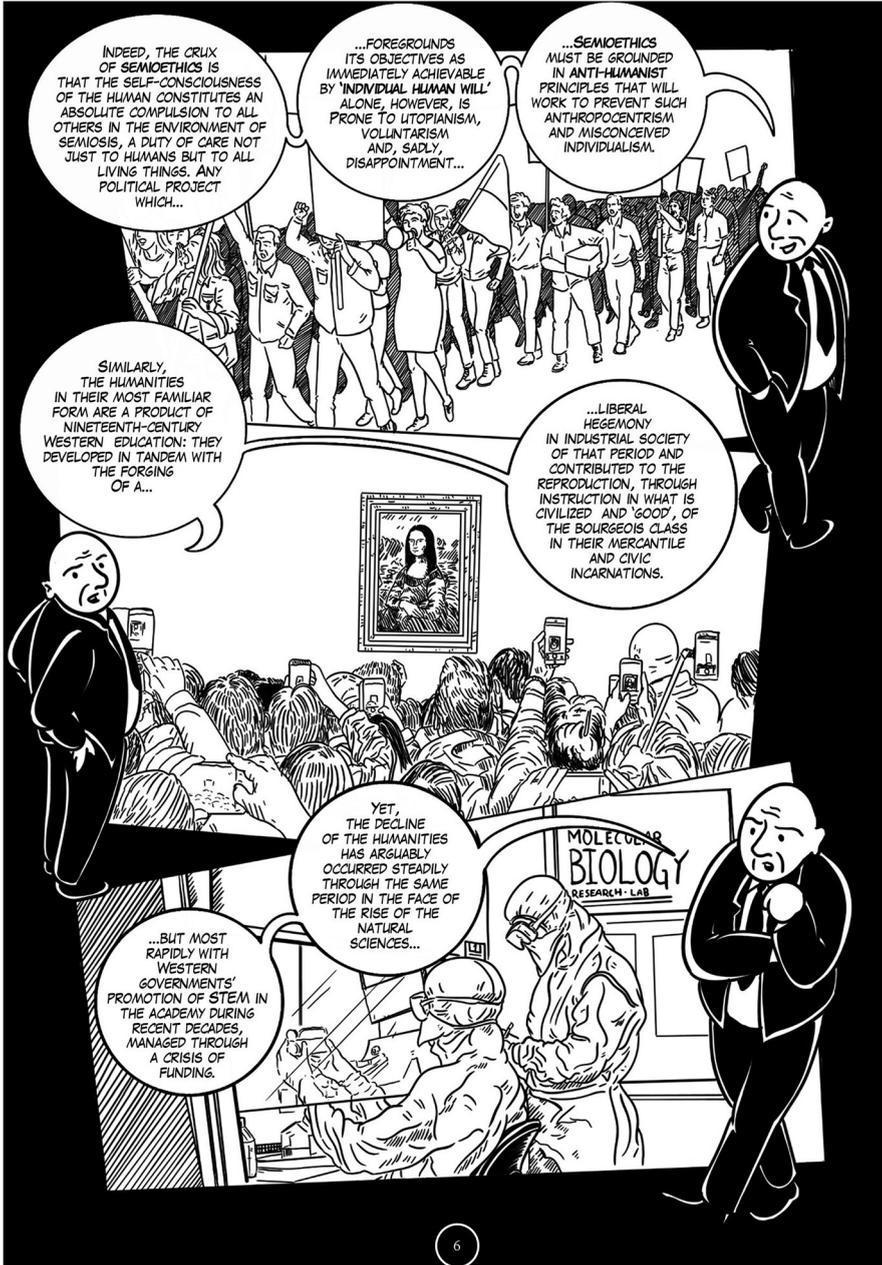


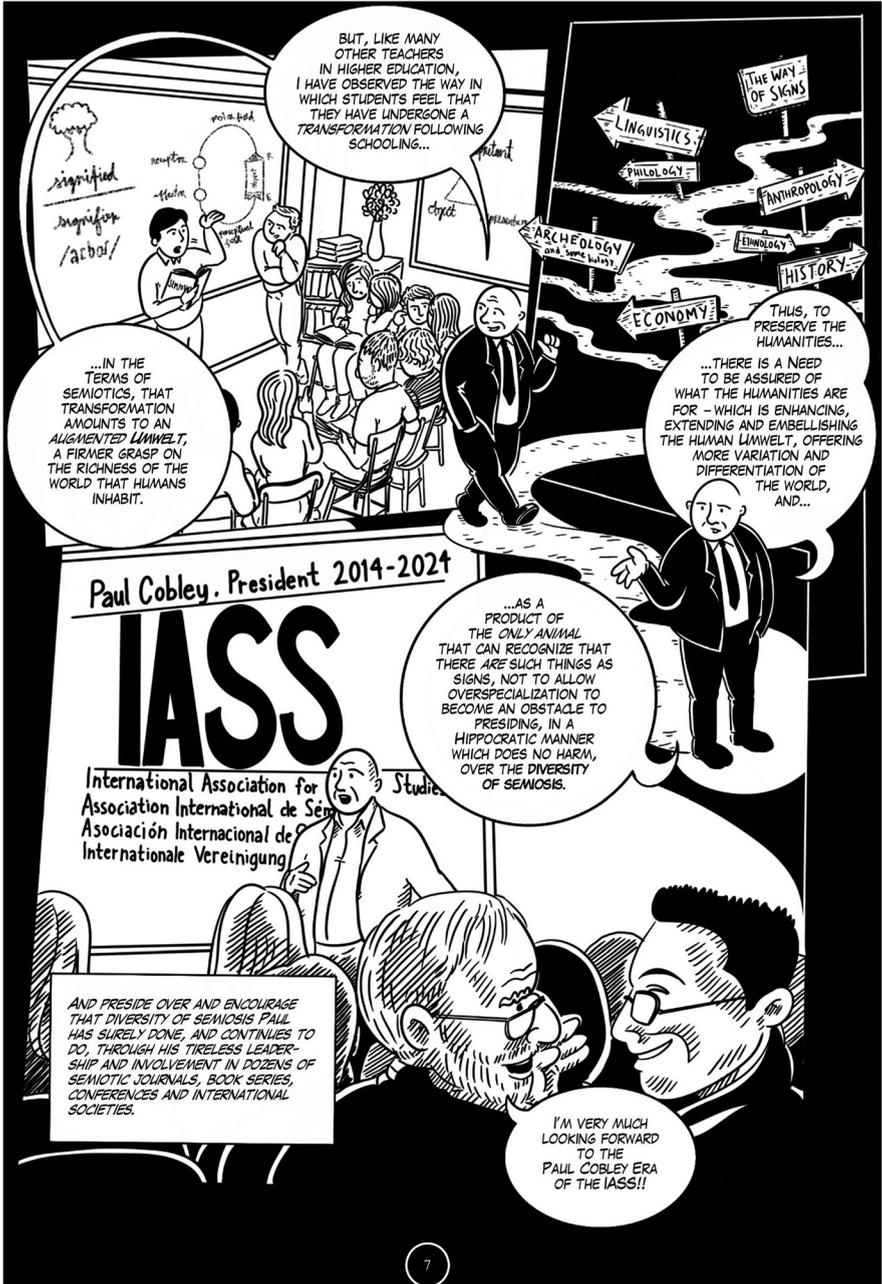
...BUT SITTING DOWN AND SEEING A POLICE SHOW LIKE THAT CERTAINLY MADE ME THINK TWICE. *SERPICO*, LIKEWISE, WAS A CORKER. THIS WAS THE KIND OF THING I WAS READING WHEN I WAS 11 OR 12 YEARS OLD AND THAT I THEN REVISITED FOR MY PHD.













AND AS THE PAUL COBLEY ERA CONTINUES, WE WOULD DO WELL TO BEAR IN MIND HIS WISE ADVICE...

IF I WERE IN A FOREIGN CITY FOR THE FIRST TIME IN MY LIFE AND STOPPED AT A HOUSE THAT IS CURRENTLY BEING RENOVATED, THE PEOPLE OF THAT CITY WOULD BE QUITE ANGRY IF I WENT AROUND AND TOLD EVERYONE: DON'T GO TO THERE, THERE'S TOO MUCH DUST, AND TOO MANY BRICKS, AND EVERYWHERE SMELLS OF PAINT...

...SEMIOTICS, LIKEWISE, IS CONSTANTLY EVOLVING - THIS, IT MUST BE UNDERSTOOD IN ITS ENTIRETY; NOT JUST A SINGLE PART OF IT...

...BECAUSE THE INTRINSIC DYNAMICITY OF SEMIOTICS IS DUE TO ONE SIMPLE THING...
...TO STUDY SIGNS IS TO STUDY LIFE!

(never) the end
HAPPY 60TH BIRTHDAY, PAUL!!!



REFERENCES:

PAGE 1: TOP: COBLEY, PAUL (2014). WHAT THE HUMANITIES ARE FOR – A SEMIOTIC PERSPECTIVE. *AMERICAN JOURNAL OF SEMIOTICS* 30(3–4). 205–228.

BOTTOM: (PERSONAL CORRESPONDENCE) BUT SEE ALSO: COBLEY, PAUL. 2001. WHO LOVES YA, BABY? KOJAK AND THE GREAT SOCIETY. IN WILLIAM OSGERBY & ANNA GOUGH-YATES (EDS.), *ACTION TV: TOUGH GUYS, SMOOTH OPERATORS AND FOXY CHICKS*, 53–68. OXFORDSHIRE: ROUTLEDGE.

PAGE 2: COBLEY, PAUL. 1999. LEAVE THE CAPITOL. IN ROGER SABIN (ED.), *PUNK ROCK: SO WHAT?*, 170–185. OXFORDSHIRE: ROUTLEDGE.

PAGES 3: TOP: COBLEY, PAUL. 2011. SEBEOK'S PANOPTICON. IN PAUL COBLEY, JOHN DEELY, KALEVI KULL & SUSAN PETRILLI (EDS.), *SEMIOTICS CONTINUES TO ASTONISH: THOMAS A. SEBEOK AND THE DOCTRINE OF SIGNS*, 85–114. BERLIN: DE GRUYTER MOUTON.

PAGE 4: TOP: COBLEY, PAUL. 2011. SEBEOK'S PANOPTICON. IN PAUL COBLEY, JOHN DEELY, KALEVI KULL & SUSAN PETRILLI (EDS.), *SEMIOTICS CONTINUES TO ASTONISH: THOMAS A. SEBEOK AND THE DOCTRINE OF SIGNS*, 85–114. BERLIN: DE GRUYTER MOUTON.

BOTTOM: THE AUTHORS' EVALUATIONS, BUT PUT INSIDE THE SPEECH BALLOONS OF SEBEOK, FOR VISUAL SYMMETRY.

PAGE 5: TOP: COBLEY, PAUL. 2011. SEBEOK'S PANOPTICON. IN PAUL COBLEY, JOHN DEELY, KALEVI KULL & SUSAN PETRILLI (EDS.) *SEMIOTICS CONTINUES TO ASTONISH: THOMAS A. SEBEOK AND THE DOCTRINE OF SIGNS*, 85–114. BERLIN: DE GRUYTER MOUTON.

BOTTOM: COBLEY, PAUL. 2016. *CULTURAL IMPLICATIONS OF BIOSEMIOTICS*, 53–54. DORDRECHT: SPRINGER.

PAGE 6: TOP: COBLEY, PAUL. 2016. *CULTURAL IMPLICATIONS OF BIOSEMIOTICS*, 63–69. DORDRECHT: SPRINGER.

MIDDLE: COBLEY, PAUL. 2007. SEMIOETHICS, VOLUNTARISM AND ANTI-HUMANISM. *NEW FORMATIONS* 62. 73–88

BOTTOM: COBLEY, PAUL. 2016. *CULTURAL IMPLICATIONS OF BIOSEMIOTICS*, 108. DORDRECHT: SPRINGER.

PAGE 7: TOP: COBLEY, PAUL. 2014. WHAT THE HUMANITIES ARE FOR – A SEMIOTIC PERSPECTIVE. *AMERICAN JOURNAL OF SEMIOTICS* 30(3–4). 205–228.

BOTTOM: THANKS TO HONGBING YU FOR THE DEELY QUOTE (PERSONAL CORRESPONDENCE).

PAGE 8: TOP: KOTOV, KAIE. 2003. NEW QUESTIONS ALWAYS ARISE: INTERVIEW WITH BRITISH SEMIOTICIAN PAUL COBLEY (ALATI KERKIB ESILE UUSI KÜSIMUSI: INTERVJUHI BRITI SEMIOTIKU PAUL COBLEYGA). *SICKLE: THE ESTONIAN CULTURAL NEWSPAPER (SIPP: EESTI KULTUURILEHT)*, 3 JANUARY 2003. (TRANSLATED BY GOOGLE TRANSLATE, WITH ADDITIONAL ASSISTANCE FROM KALEVI KULL).

BOTTOM: COBLEY, PAUL. 2016. *CULTURAL IMPLICATIONS OF BIOSEMIOTICS*, 125. DORDRECHT: SPRINGER.

...PLUS, OF COURSE, THIS ENTIRE 'MINI-GRAPHIC GUIDE' IS A RESPECTFUL HOMAGE TO:

COBLEY, PAUL AND LITZA JANZ (ILLUSTRATOR). 1997. *SEMIOTICS FOR BEGINNERS*. CAMBRIDGE UK: ICON/TOTEM BOOKS.

*SPECIAL THANKS TO SARA CANNIZZARO FOR HER SUPER-COVERT DETECTIVE WORK!!!

Bionotes

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Donald Favareau (b. 1957) is an associate professor at the National University of Singapore. His research interests include biosemiotics, theoretical biology, and the history and philosophy of science. His publications include *A more developed sign* (2012), *Co-operative engagements in intertwined semiosis* (2018), and the textbook anthology *Essential readings in biosemiotics* (2012).