



第四、第五講：

洪堡特的語音構義理論/洪堡特對漢語及漢字的理解

Wilhelm von Humboldt on Sound and Meaning/

Humboldt on Chinese Language and Script

10/3 起 每週三  
3:00-6:00

【大師課程系列 I】

## 哲學視野中的漢語及

Chinese Language and Script  
in Philosophical Perspectives

漢字理論

政大華人文化主體性研究中心

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# Humboldt:洪堡特的語音構義理論



- ✿ 洪堡特語言哲學的特色 →
- ✿ 洪堡特：“語言作為思想的器官” →
- ✿ 聲音對於語言構成的適切性 →
- ✿ 分節與分節能力 (Artikulationssinn) →
- ✿ 語言的形式和質料 →
- ✿ 洪堡特與康德的“形質合一說” →
- ✿ “音如何分佈於概念” - 音形的三種形態 →
  - 描繪的 Die malende →
  - 象徵的 Die symbolische →
  - 類比的 Die analogische →

# 洪堡特論漢語及漢字



- Wozu Fremdsprache? warum Chinesisch? →
- Kawi-Schrift – Brief an Abel-Rémusat →
  - Exkurs zu Gadamer
- 洪堡特漢語的「語音匱乏」 →
- 洪堡特論漢語語法 →
- 洪漢語因缺乏形態屈折而發展出的代償功能 →
  - Exkurs: 格林語詞類形與漢語構詞法
- 洪堡特關於漢語漢字的重要反省 →
- 洪堡特的「文字類比」概念 →
  - “Analogie der Schrift” im Chinesischen?

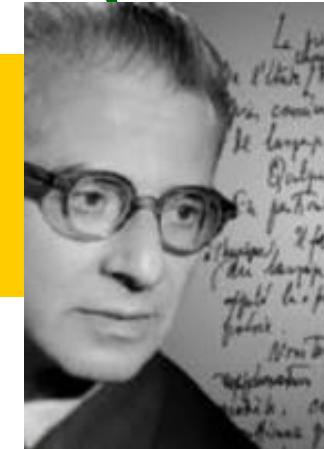
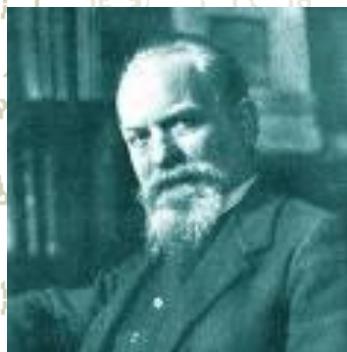


# Main figures discussed

- ✿ **Wilhelm von Humboldt (1767-1835)**
- ✿ **Ferdinand de Saussure (1857-1913)**
- ✿ **Edmund Husserl (1859-1938)**
- ✿ **Nikolai Trubetzkoy (1890-1938)**
- ✿ **Roman Jakobson (1896-1982)**
- ✿ **Martin Heidegger (1896-1976)**
- ✿ **Émile Benveniste (1902-1976)**
- ✿ **Merleau-Ponty (1908-1961)**
- ✿ **Noam Chomsky (1928- )**



Ferdinand de Saussure (1857-1913)

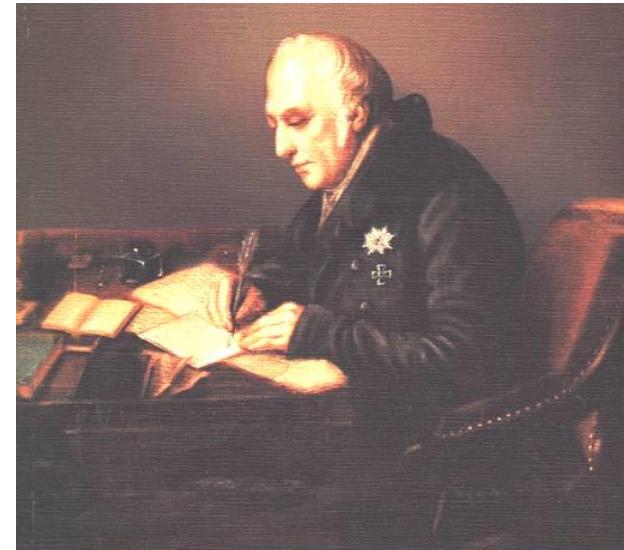


Roman Jakobson (1896-1982)



# Wilhelm von Humboldt's Legacy (1767-1835)

懷念威廉·洪堡特 (22.06.1767-08.04.1835) Wilhelm von Humboldt in memoriam →



# 洪堡特語言哲學的特色



- ✿ Ernst Cassirer (1874-1945): Mit diesem *linguistic turn* oder der „Vermittlung der Sprache“, wie Cassirer es einst nannte, ist „**ein völlig neuer Weg und Zugang zu den Geisteswissenschaften überhaupt**“ gefunden worden. It is with this linguistic turn, or with this “mediation through language... that...a new way or approach to the human sciences” has been found...
- ✿ K.-O. Apel (1922-2017) hat darauf hingewiesen, daß Humboldt „nicht mehr spekulativer Systematiker“ ist und „der Nachdruck seiner Programmatik [auf] empirischer Forschung“ beruht. Humboldt is “no longer a speculative system builder,” and that the “emphasis of his programme is based on **empirical research**”
- ✿ 王力 (1900-1986): 《漢語音韵學》
  - “音韵之學，繫乎口耳。舌腭之摩擦，聲氣之動蕩，有形可象，有事可指，固**與形而上者殊科**也。”

# Humboldt's Kawi-Schrift

- 💡 Title of the *Kawi-Schrift*:
  - *Über die Verschiedenheit des menschlichen Sprachbaues und ihren Einfluss auf die geistige Entwicklung des Menschengeschlechts* (1835).
  - *On Language: The Diversity of Human Language-Structure and its Influence on the Mental Development of Mankind.*
  - 《論人類語言結構的差異及其對人類精神發展的影響》
- 💡 Two key notions: 語言結構 / 精神發展
- 💡 Mahnke's (& Heidegger's) non-mainstream understanding of "German Idealism"
  - Leibniz-Kant-Hegel
  - Kraft (force, conatus), Vermögen, Geist
- 💡 Humboldt and the legacy of German Idealism
  - Leibniz: Kraft, perspectivity (*point de vue*) universality/individuality
  - Kant: Form-Matter
  - Hegel: mental (spiritual) development
- 💡 Inner/outer (internal/external; within/without): impression/expression 23
  - Concept of *Bildung* or "cultivation", clarity through development
  - Co-evolve, *gleichursprünglich*, equiprimordial
- 💡 Form/matter

# Humboldt's (1767-1835) works on Language



- ✿ 1. *Über die Verschiedenheit des menschlichen Sprachbaues und ihren Einfluss auf die geistige Entwicklung des Menschengeschlechts* (1835). in: *Werke in 5 Bänden*, Band 3. (Darmstadt: Wissenschaftliche Buchgesellschaft, 1979). *On Language: The Diversity of Human Language-Structure and its Influence on the Mental Development of Mankind.* Translated by Peter Heath (Cambridge: Cambridge University Press, 1988). 姚小平譯：《論人類語言結構的差異及其對人類精神發展的影響》，北京：商務，1997。 **Kawi-Schrift**
- ✿ 2. “Über das vergleichende Sprachstudium in Beziehung auf die verschiedenen Epochen der Sprachentwicklung [1820]”, in: *Werke in 5 Bänden*, Band 3.. Pp.1-25. 張烈材譯：〈論語言發展不同時期的比較語言研究〉，《國外語言學》，北京：1987年第4期，頁145-154。
- ✿ 3. “Lettre à Monsieur Abel-Rémusat sur la nature des formes grammaticales en général et sur le génie de la langue chinoise en particulier”, Paris 1827.(〈致阿貝爾·雷姆薩先生的信：論語法形式的通性與漢語精神的特性〉)。信件原文以法文撰寫，並於巴黎發表。德文翻譯 “Brief an M. Abel-Rémusat, Über die Natur grammatischer Formen im Allgemeinen und über den Geist der chinesischen Sprache im Besonderen.” Translated into German by Christoph Harbsmeier. 參見 Christoph Harbsmeier, *Zur philosophischen Grammatik des Altchinesischen im Anschluss an Humboldts Brief an Abel-Rémusat*. (Stuttgart: Frommann-Holzboog, 1979), pp. 17-88。
- ✿ 4. “Über den grammatischen Bau der chinesischen Sprache” , Berlin 1826 〈論漢語語法結構〉 in: *Wilhelm von Humboldt's Werke*, Band 5, hrsg. von Albert Leitzmann. (Berlin: B. Behr's Verlag, 1906), pp. 309-324. Now available in English translation: “On the Grammatical Structure of the Chinese Language”, in: W. von Humboldt. *Essays on Language*, edited by T. Harden and D. Farrelly, (Frankfurt: Peter Lang, 1997), pp. 95-110.

# 語言乃思想之器官

## Sprache als Organ des Denkens

- 💡 In Humboldt's earlier text: *Über das vergleichende Sprachstudium in Beziehung auf die verschiedenen Epochen der Sprachentwicklung* [1820], we find the following most famous statement about language.

- 「語言乃思想得以育成的器官。」「因此，心智活動與語言實屬同一，不能彼此分割，我們甚至應避免把前者視為生產者，和把後者視為產品……」“Die Sprache ist das bildende Organ des Denkens.” “Die intellectuelle Thätigkeit und die Sprache sind daher **Eins** und **unzertrennlich** von einander...”
- 「語言非產品 (Ergon)，而乃活動 (Energeia)」
- “Language is therefore the formative organ of thinking.” “The intellectual activity and language are the same thing and they can not be separated one from the other; one should even refrain from considering the former as producer and the latter as product.” (V 191)
  - Organ ≠ (Organon of Aristotle → Instrument)
  - Language => “Organ” of Thinking, and a formative one (What does that mean?)
  - Phylogeny ⇔ Ontogeny



# Sprache als Organ des Denkens

• Über das vergleichende Sprachstudium in Beziehung auf die verschiedenen Epochen der Sprachentwicklung [1820],

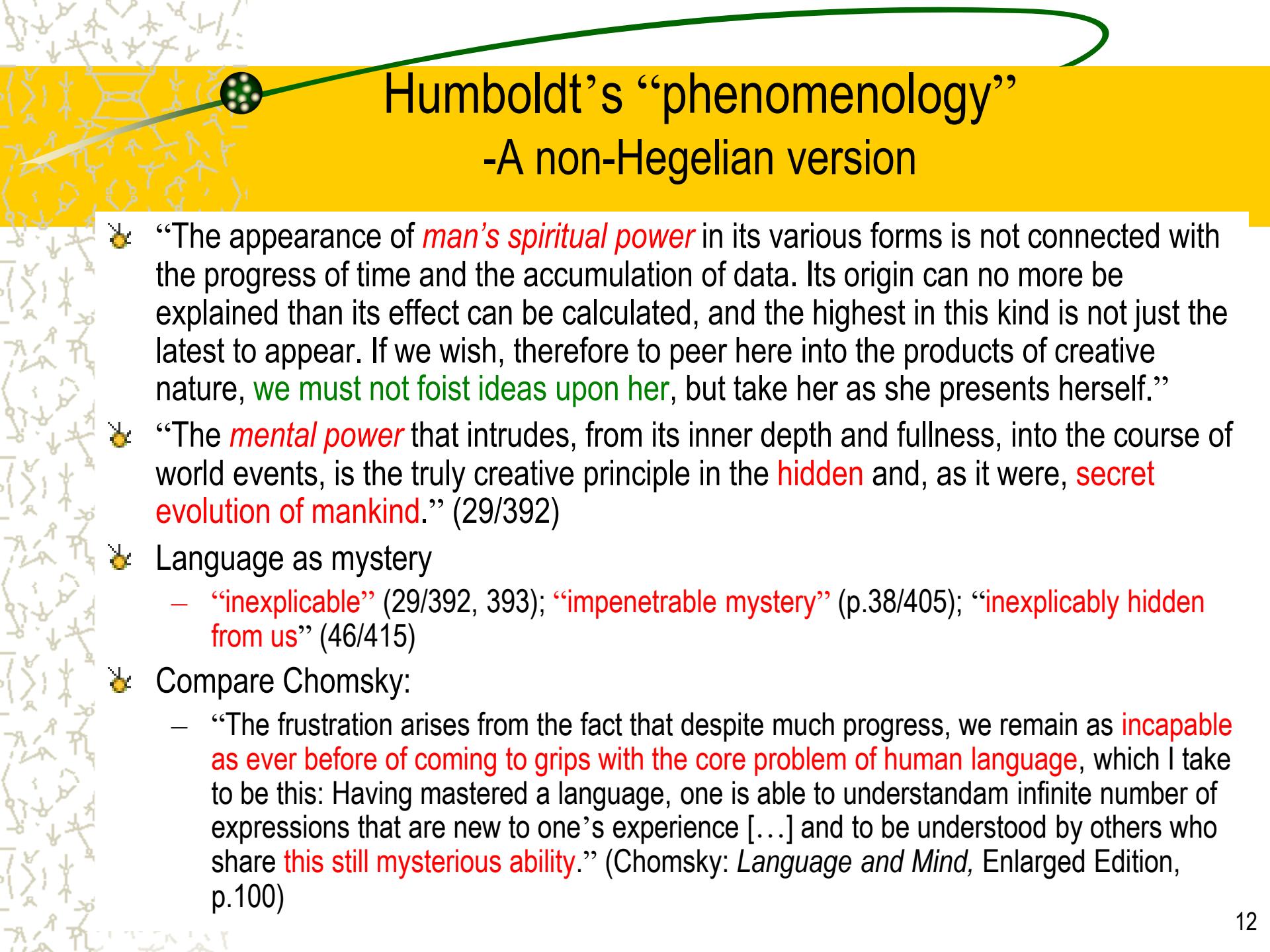
- 苟非語言，人無以成人！ „Der Mensch ist nur Mensch durch Sprache...“ (Through language alone man becomes man...) → „Menscshwerung“
- 語言不只是工具 而乃「世界觀」 “The mutual dependence of thought and language on one another makes explicit that languages are in fact not means to demonstrate truths already known to us, but much more than that, to discover heretofore unrecognized truths. The difference between languages is not a difference in sounds and signs, but rather a difference in world-views.” (1920 Aufsatz: III: 19-20, translation by TW Kwan)

• Über die Verschiedenheiten des menschlichen Sprachbaues [1827-1829]

- **語言習得問題** 「學習語言非給兒童分派語詞予其死記再上口，而其實是藉著練習讓兒童的**語言能力**隨著年齡**成長**。」 “Language learning of the child is not a mere allotting of words, a precipitation in memory and an imitative babbling with lips, it is rather a growth of the linguistic capacity with age and though exercises.” (III: 221, transl. Kwan) cf Kawi-58/432
- 「**言語**」與「**語言**」之區分 “I have hitherto discussed more about speaking (**Sprechen**) than about language (**Sprache**). Language is generated from speaking. **Language** is a stock of words and a system of rules. Leaving millennia of history behind itself, language has in a sense grown up to become a power which is independent of the respective speaker, clan and nation, and at last independent even of the human race.” (III:225, transl. Kwan)

# Language as a mental power (*Geisteskraft*)

- ✿ 「語言的比較研究：……語言生成這一份加諸於人類身上的職務，若不能顯出語言實與各**民族的心智能力**的塑造相關連的話，則它將失去其最高的旨趣。」 / “*The comparative study of languages, ... the task of language formation that is laid upon them as men, loses all higher interest if it does not cleave to the point at which language is connected with the shaping of the nation's mental power* (nationelle *Geisteskraft*)” (21/383)
- ✿ “*Language, on the other hand, is the organ of inner being*, this being itself, as it successively attains to inner knowledge and outer expression. It therefore strikes with all the most delicate fibres of its roots into the national mentality.” (21/383)
- ✿ 「語言是這樣的一個領域中的一員，在其中人類的一般心智能力是要在**積極的操作**中才得以顯出。」，“*Language is one of the fields whence the general mental power of man emerges in constantly active operation.*” (27/391)
- ✿ “It [mental activity/language] lies primarily ... in the animating breath which the formative power of language instills, in **the act of altering the world, into thought**, so that it diffuses harmoniously through all parts of its domain.” (44/413)//



# Humboldt's “phenomenology”

## -A non-Hegelian version

- “The appearance of *man's spiritual power* in its various forms is not connected with the progress of time and the accumulation of data. Its origin can no more be explained than its effect can be calculated, and the highest in this kind is not just the latest to appear. If we wish, therefore to peer here into the products of creative nature, **we must not foist ideas upon her**, but take her as she presents herself.”
- “The *mental power* that intrudes, from its inner depth and fullness, into the course of world events, is the truly creative principle in the **hidden** and, as it were, **secret evolution of mankind.**” (29/392)
- Language as mystery
  - “**inexplicable**” (29/392, 393); “**impenetrable mystery**” (p.38/405); “**inexplicably hidden from us**” (46/415)
- Compare Chomsky:
  - “The frustration arises from the fact that despite much progress, we remain as **incapable as ever before of coming to grips with the core problem of human language**, which I take to be this: Having mastered a language, one is able to understand an infinite number of expressions that are new to one's experience [...] and to be understood by others who share **this still mysterious ability.**” (Chomsky: *Language and Mind*, Enlarged Edition, p.100)

# 聲音對於語言構成的適切性(Angemessenheit, fitness)

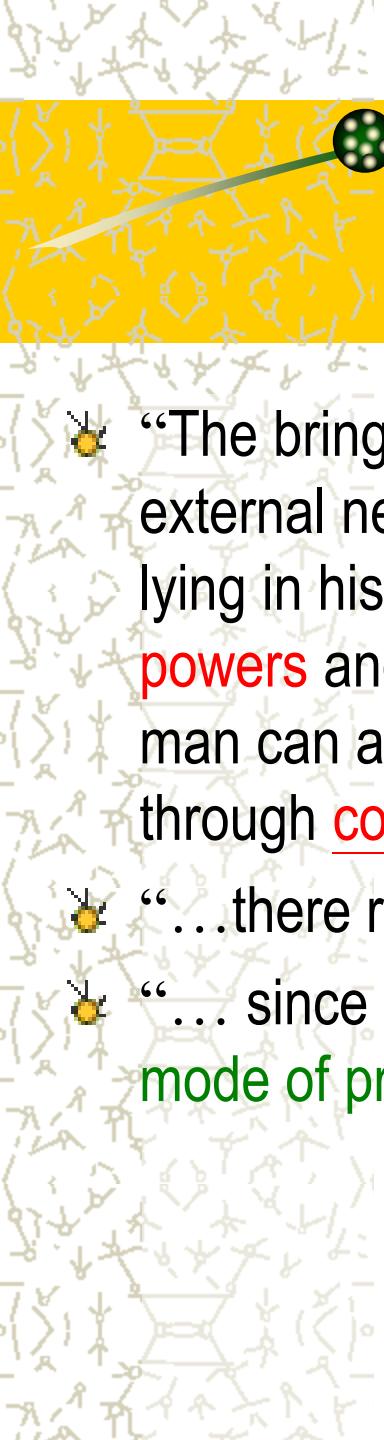
💡 聲音有如下優點，特別適合用作語言質料 Sound is particularly suitable as a means for language construction for the following reasons:

- 便於「攜帶」 / Easily “portable”
- 人體的「直立」姿勢 / Upright position
- 聲音具備「切割般」的精準度，使思想賴以澄清，使意義得以區別 / Clarify thought with its cutting sharpness, makes meaning discrimination possible (cf. Herder's *Über den Ursprung der Sprache*)
- 聲音的精準性能為一組相關的性質(雜多)提供統一性，並因而可成為這些性質的負載者 / Phonic sharpness provides unity for a host of characteristics (manifolds) and becomes a “bearer” of them.
- 聲音的精準性〔及可調節性〕使大量不會彼此混淆的語音變化成為可能。/ 有利於詞綴的變化。/ 語音類比 “incisiveness of sound permits an incalculable number of modifications” → conjugations/declensions ; → analogy of sound /analogy of writing
- 聲音可以重複，一個統一的概念乃可藉聲音被重新提取/ Repeatable → identity as a concept which can be recalled
- 既是主觀的，也是客觀的。/ Subjective as well as objective

💡 \* 「思想...就是要把雜多收攝於一」 “Thinking, furthermore, demands collection of the manifold into unity.” (66/442) → 「雜多」是康德的重要概念 Kantian legacy : “das Mannigfaltige” → “unity in multeity” (S.T. Coleridge, 1772-1934)

# Aptitude or Fitness of sound (cont.):

- 洪堡特「**聲音對心靈運作有適切性**」 “aptitude of sound to the operation of the mind” (56/428)
  - **Subjectivity** and **objectivity** of a heard speech
  - Socially **communicated** → “**objectivity heightened**”
  - “... for inspiration gains new uplift only through the assurance of being felt and understood” (24/387)
- 聲音/語言對人類的「**溝通**」至為重要—即使吾人**獨處**  
Sound/language: important for human communication, even in solitude
- “Understanding and speaking are but different effects of this power of speech” (57/430)
- **重要問題**：聲音如此有利，對於語言建構**是否絕對「必要」**?  
An important question: Being most “fit” for language, is sound absolutely necessary?
  - 聾啞人問題 The case of “deaf-mutes” →
  - 海倫基勒 (加上失明) The even more extreme case of a deaf-mute who was also blind
    - Helen Keller (film: *The Miracle Worker*, 1962) →



# Language and world-view, and the need of communal thinking with others

- “The bringing forth of language is an inner need of man, not merely an external necessity for maintaining communal intercourse, but a thing lying in his own nature, **indispensable** for the **development of his mental powers** and the **attainment of a world-view** (*Weltanschauung*), to which man can attain only by bringing his thinking to clarity and precision through **communal thinking** with others.” (27/390)
- “...there resides in every language a characteristic **world-view**.” (60/434)
- “... since every language contains the **whole conceptual fabric** and **mode of presentation** of a portion of mankind” (60/434)

# 分節 與 分節能力(Articulation)

- Articulation 在英美傳統只被解作「發音」(phonation, Verlautbarung)
- 但歐陸傳統對 articulation 有更為深刻的理解 (Saussure, Humboldt)

• Artikulierter Laut — hörbarer Laut = Artikulation  
(Körper)

• Articulated sound — audible sound = Articulation

↓            ↓  
Form        Matter (sound matter)

• Humboldt: Artikulationsvermögen (441) Artikulationssinn (=faculty of A.)

• 「分節 (Artikulation) 就是心智能力於發音諸器官之上的作用，這作用逼使這些器官按心智自身運作的形式去處理聲音〔質料〕。」 / “**Articulation** rests upon the **power of mind** over the **vocal organs**, to compel them to deal with sound in accordance with the form of its own working.” (66/441) 此語極度精采！

# 語言的形式與質料 / Form and Matter of Language

- ✿ The entire issue: → 語言學的「形質合一說」 / linguistic hylomorphism,
  - 「在語言中，沒有未經形式處理的質料」 “no unformed matter within language” (51/422)
  - 「形質合一說」可溯源於亞里斯多德和康德 / The issue in Aristotle and in Kant
- ✿ Kant: Form: → “form of intuition + form of thought”
- ✿ Form of language → not form of language in general
  - → but form of “each” individual languages (48, 54) cf. Prague school phonology
- ✿ 語言的形式 / Form of language
  - 「吾人心智的勞動把分節語音提拔為思想，在全面和系統的觀察下，心智勞動底持續的和一致的元素即就是語言的形式。」 / “The constant and uniform element in this mental labour of elevating articulated sound to an expression of thought, when viewed in its fullest possible comprehension and systematically presented, constitutes the form of language.” (50/419-420) → form as “individual urge” (50/420)
  - 兩大原則 Two principles (54): a) 「語音形式」 / “sound-form”; b) 「運用語音以表述對象及連繫思想」 / “the use made of it to designate objects and connect thought” (54), very important distinction
  - 「從這兩原則出發，加上二者深層的交互滲透，便產生了每一語言獨特的形式。」 “Now from these two principles, together with the inwardness of their mutual interpenetration, there proceeds the individual form of each language.” (54)
- ✿ 語言的質料 / Matter of language
  - 「語言真正的質料，一方面是聲音本身，另一方面，是所有感官印象和藉語言之助而被創建的概念產生之前自發的心靈活動。」 / “The true matter of language is, on the one hand, the sound as such, and on the other the totality of sense-impressions and spontaneous mental activities which precede the creation of the concept with the aid of language.”
  - “linguistic elements” regarded as matter in contrast to form.//

# 洪堡特與康德 “形質合一說” 的比較 “Hylomorphism” in Kant and in Humboldt

✿ 皆分為兩層

✿ For Kant:

- 質料 Matter = 雜多 manifolds
- 認知形式 Form [of knowledge]:
  - 直覺的形式 form of intuition
  - 思想的形式 form of thought

成就人類知識 yielding human experience

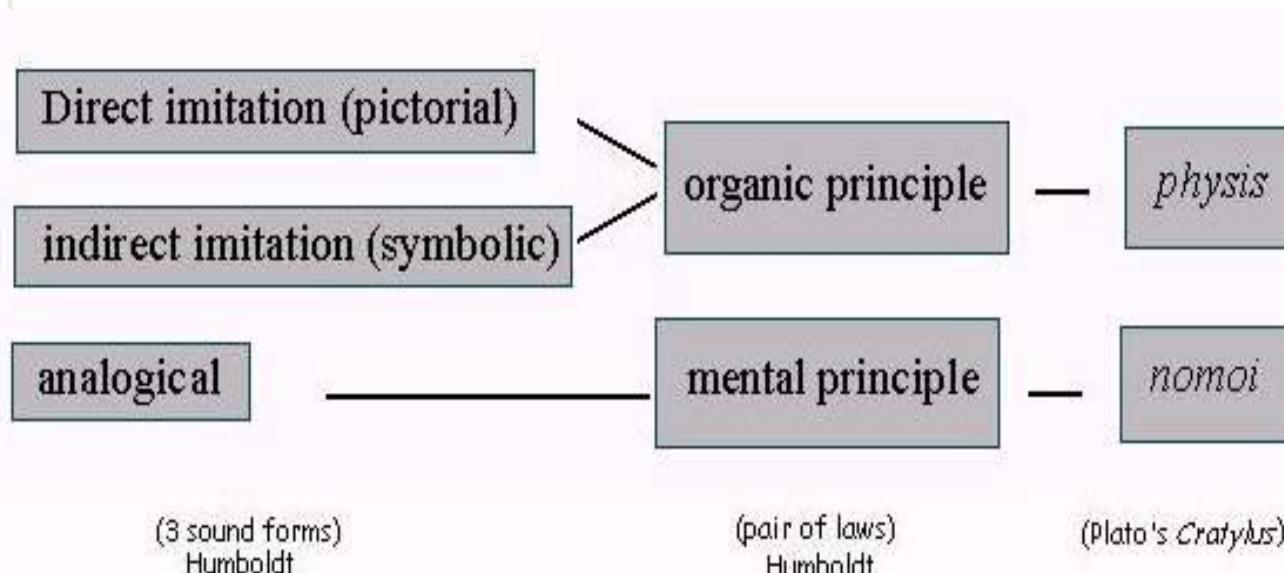
✿ Humboldt:

- 質料 Matter = 聲音+感官印象..... sound + sense-impressions ...
- 語言的形式 Form of Language →
  - 音形 Sound-form
  - 內在語言形式 Inner linguistic form

成就人類語言 (分節言語/思想) yielding human language  
as articulated speech/thought

# 音如何分佈於概念” - 音形的三種形態 3 stages of sound-form

- 1. 直接模仿的 Directly Imitative → 描繪的 Pictorial
- 2. 間接模仿的 Indirectly Imitative → 象徵的 Symbolic
  - 聯覺 / 音感素 Synesthesia / phonestheme
- 3. 依語音相似性及概念關係 → 類比的 Analogical
  - According to similarity of sounds and relationship of concepts



# 第一種音形

## The 1st sound form

- 直接模仿的 Directly Imitative → 描繪的 Pictorial
- Onomatopoeia (擬聲)
  - Saussure 舉的例子: ouaoua 法, bow-bow (英), Wauwau (德)... 或一些感歎詞
  - 胡樸安: 《從文字學上考見中國古代之聲韻與言語》 → 四音
    - **自然音**: 如 嘩、泣、呼、歌、歐(嘔)等
    - **效物音**: 如 牛、馬、雅、銅、矢 // 牟、獮、玲、彭
    - 狀況音
    - 轉移音
  - (上述「四音」中的首兩種音實即一般所謂的「擬聲」)

## 第二種音形—語音象徵

### The 2nd Sound form: Sound symbolism

● 間接模仿的 The Indirectly Imitative => 象徵的 the Symbolic

- = 後世所謂 Sound symbolism (語音象徵)

● 語音象徵的不同手段 Patterns of Sound symbolism

- 元音 Vocalic Sapir ( a-e-i-o-u )

- 輔音 Consonantal Plato (ρ, ψ, σ, ζ, δ, τ, λ) →; Leibniz

- 輔音叢 Consonant clusters (較上兩者遠為重要)

● Humboldt 的解釋 → 後詳

● Examples: →

● 相應於胡樸安四音中的狀況音: 「相其形狀，譬況其音」

例：尖、纖、渺、小、少

洪、宏、隆、穹、龍

音感素 Phonestheme	聯覺內容 Synesthesia	例 Beispiele	子
/st-/	穩固、踏實、 固定..... <i>Festheit, Stabilität</i>	Stone, Steady, Station, Stable, Stand, State, Statue, Stain, Stiff, Stay, Still...	
/sl-/	滑溜、 滑動感..... <i>rutschig</i>	Slug, Slip, Slit, Slim, Slide, Slap, Slut, Slime, Slope, Slash, Slang, Slur, Sleep ...	
/str-/	緊張、鬭爭、 嚴厲..... <i>Stressig, Strenge</i>	Strong, Strive, Strain, Stress, Strict, Strangle, Stringent, Strenuous, Struggle...	
/spl-/	分裂、散發、 散失..... <i>Entzweit, zerstreut</i>	Split, Splash, Splay, Splendid, Splurge, Splosh, Splendour...	
/spr-/	噴灑、伸延、 冒出..... <i>Sprühend, spritzig</i>	Spring, Spray, Spread, Sprinkle, Sprout, Sprue, Sprawl, Spree, Sprint, Sprik...	
/fl-/	飄揚、流動、 飄忽..... <i>Flatternd, fließend</i>	Fly, Flow, Flip, Flare, Flame, Flash, Flux, Flick, Flag, Flame, Flee, Fling, Flush...	

/pl-/	伸延、 散佈..... <b>Plastisch,erstreckend</b>	Plate, Plough, Plant, Platform, Plastic, Platinum, Play, Plunder...
/pr-/	高貴、高傲、 嚴肅..... <b>erhobend</b>	Pride, Proud, Prince, Priest, Prink, Prude, Prowness, Pretty, Prudency, Prudery...
sh-/	振動、 顫慄..... <b>zitternd</b>	Shake, Shiver, Shock, Shimmer, Shift, Shudder...
/scr-/	不斷重複 的動作..... <b>Schraubend</b>	Screw, Scroll, Scrunch, Scrape, Scramble, Scratch, Scrutiny...
/sm-/	抹、盈握、 掌按動作..... <b>In Griff passend</b>	Small, Smile, Smeary, Smooth, Smug, Smelt, Smash, Smuggle...
/sn-/	醒鼻子、捏、 厭惡性的..... <b>Nase bezogend</b>	Snatch, Sniff, Snuff, Snort, Snivel, Snout, Sniffle, Snuffle, Snake...
/sw-/	抹、撥、搖等 動作..... <b>Mit Händen abwischend</b>	Swim, Swing, Sweep, Swap, Switch, Swindle, Swift, Sway, Swirl...
/dr-/	帶引、拉動、 疏導..... <b>Lenkend,einführend</b>	Drain, Drench, Drip, Drive, Drill, Draft, Drag, Draggle, Draw, Drawl...
/-ggle/	往返滾動..... <b>Hin und her bewegend</b>	Struggle, Wiggle, Goggle, Giggle, Toggle, Smuggle, Wriggle, Waggle, Niggle...



音感素 Phonestheme	聯覺內容 Synesthesia	例 Beispiele	子
/st-/	穩固、踏實、 固定..... <b>Festheit, Stabilität</b>	Stein, stehen, Staat, steif, Stab, Stadt, Stand, standfest, ständig, stark, stets...	
/sl-/	滑溜、 滑動感..... <b>rutschig</b>	schleppen, schlagen, schlafen, Schleim, Schlange, schlau, schleichen, schleifen...	
/str-/	緊張、鬭爭、 嚴厲..... <b>Stressig, Strenge</b>	Strafe, Strapaze, Streik, streben, streichen, streiten, streng, Stress, strömen, Strömung	
/fl-/	飄揚、流動、 飄忽..... <b>Flatternd, fließend</b>	fliegen, Fliege, Flamme, Fliessen, Fluß, Flink, Flott, Flügel, Flucht...	
/sch-/	振動、 顫慄..... <b>zitternd</b>	Schalke, schaudern, schauern, schunkeln, schurren, schallen, schalten, schütteln...	
/schm-/	抹、盈握、 掌按動作..... <b>In Griff passend</b>	schminken, schmücken, schmeicheln, schmiegen, schmuggeln, schmuzeln, schmutzig, schmal...	
/schn-/	醒鼻子、捏、 厭惡性的..... <b>Nase bezogend</b>	schnaufen, Schnauze, schnauben, schnarchen, Schnabel, schnüffeln, schnüpfen, Schnösel...	
/schw-/	抹、撥、搖擺 等動作..... <b>Mit Händen abwischend</b>	Schwanz, Schwan, schwaben, Schwung, schwach, schwirren, schwingen, schwenken, schwimmen...	

Weitere  
Erklärung



# 語音象徵的進一步說明

## Further explanation of sound symbolism:

-mediation through the “third thing” in Language

- ✿ 歷史案例 Prehistory 1: Plato's *triton genos* (receptacle as **third genus**)
- ✿ 歷史案例 Prehistory 2: Kant's concept of the “third thing” in “Schematism”  
sensible appearance <--- **Third thing** ---> categories  
(Transcendental schema) 超驗圖式  
(transcendental determination of time) 時間之超驗決定
- ✿ Humboldt → p.73. “third factor” (dritte Beschaffenheit) 第三性質  
Sound <--- **Third factor** ---> Object  
(Phonestheme) 音感素  
(Synesthesia) 聯感

Humboldt: 「在指謂對象時 [...]，[這模式]會選擇一些音，這些音**對耳聰**所造成的印象類近於**對象對心靈**造成**的印象**。」“it selects, for the objects to be designated, sounds which [...] produce for the ear an impression similar to that of the object upon the soul.” [i]

[ii]. Kawi-Schrift: p.453, E-73.

# 第三種音形—語音類比

## The 3rd Sound Form: Analogy of sound (Laut-Analogie)

\* "[3]. Designation by sound-similarity, according to the relationship of the concepts to be designated.<sup>ii</sup> Words whose meanings lie close to one another, are likewise accorded similar sounds; but, in contrast to the type of designation just considered, there is no regard here to the character inherent in these sounds themselves.<sup>i</sup> For its true emergence, this mode of designation presupposes verbal wholes <sup>iii</sup>of a certain scope in the system of sounds, or at least can be applied more extensively only in such a system <sup>iv</sup>. It is, however, the most fruitful of all <sup>vii</sup>, and the one which displays with most clarity and distinctness the whole concatenation of what the intellect has produced in a similar connectedness of language <sup>v</sup>. This designation, in which the analogy of concepts and sounds, each in its own domain, is so pursued that each must keep step with the other <sup>vi</sup>, may be called the analogical." <sup>\*</sup>]

\*]. Kawi-Schrift: p.454, E-74. Underlines and roman numeric superscripts are mine. They are inserted in the citation to refer to the main points discussed in the following paragraph.

# Interpretation of Humboldt's passage on analogy

Despite the laconic nature of this passage, its basic ideas are very clear and can be summarized in the following points:

- i) Unlike the symbolic, the analogical sound form designates concepts without referring to the natural qualities of objects involved. Sounds are used “arbitrarily.”
- ii) Related concepts are given, or assigned similar sounds. There being no reference to nature, this assignment can only be made by convention.
- iii) Convention brings about the clusters of words or cognates.
- iv) The whole thing will work only in a system.
- v) What the analogical sound form systematically depicts is nothing but the fruits of our intellectual or mental activities (*intellectuell Erzeugten*) themselves. (ie. Intentionalities)
- vi) In the analogical, sounds and concepts are by themselves unrelated. Sounds are used differently just to “paraphrase” the changes in conceptual meaning which come to the mind’s attention. Sounds keep step with concepts. **ἀναλέγειν** in Greek means parallel-speaking (*Ent-sprechen*). [\*]
- vii) Analogy provides the most fruitful channel for conceptual development of a nation. As far as the need for an effective, economic, and unrestricted use of sound is concerned, it is sound analogy that represents the pinnacle of phonological development.

[\*] For the discussion of analogy as “*Ent-sprechen*”, see Heidegger, Aristoteles, *Metaphysik Θ 1-3: Vom Wesen und Wirklichkeit der Kraft*, Gesamtausgabe, Band 33, hrsg. von Heinrich Hüni (1981), Frankfurt/Main: Klostermann, pp. 33-42.

# (Analogical) 類比產生的抽象語素之細部 (四)

抽象 言語言素	抽象 內容	例子
/-ness/	性質；抽象 （漢語語源）	acuteness, bigness, darkness, badness emptiness, dullness : illness.
/age/	一般性抽象 （漢語語源）	usage, voyage, coinage, postage milage; mirage, marriage,
/-ity/	英文上的着重抽象 一般使用	curiosity, creativity, continuity, connectivity, determinability, equivocality.
/-hood/	抽象的純人類 或存有之屬性	adulthood, boyhood, childhood, manhood fatherhood, knighthood, orphanhood, maidenhood, brotherhood, womanhood parenthood.
/-ship/	抽象的一般掌或 統一掌有國之 狀況。	admiralship, authorship, citizenship, dictatorships, friendships, leadership, fellowship, horsemanship, craftsmanship, professorship, workmanship, sponsorship.
/-ture/	皆是 <u>同質源</u> 行動	puncture, picture, posture, torture, structure, venture, adventure, fracture, rupture.
/-ment/	.之 結果	<u>法語</u> : <u>ig</u> enhancement, encouragement, increment, judgment, government, shipment, treatment, segment.
/-tion/		<u>拉丁語</u> : <u>io</u> attention, assumption, articulation, resolution, circumspection, incarnation, revolution.

# Analogy in language

- Spracherzeugung (language-production)
- Sprachbildung (language making, the making of language)
- “The actual *development* goes on gradually, however, and the *new increment* is formed by *analogy* with what is already *present*.<sup>1</sup>” (77/458)
- Analogy in Chinese: “A deficiency of sound change impedes recognition, from the sounds, of the concepts designated, a difficulty that would be still more palpable in Chinese, if **sound-analogy** were not very often replaced there, in *deriving* and *compounding*, by **analogy from the written character** (*Analogie der Schrift*). (69/447)

# Chinese according to Humboldt: 語音系統

## 語音匱乏 Phonic poverty (Lautliche Armut)

- “In Chinese, e.g. no inflection of words could arise to guide the bonding of speech, owing to the establishment of a sound-structure that held the syllables rigidly apart from each other, and resisted any **transformation** or **compounding** among them. The original causes of these obstacles can, however, be entirely opposite in character. In Chinese, it seems to lie more in **a lack of inclination** in that people, **to endow the sound with imaginative multiplicity** or **the variation** that fosters harmony; and where this is absent, and the mind does not see the possibility of also clothing the various relationships of thought in suitably graduated nuances of sound, it is less disposed to make fine distinctions among these relationships.”(Kawi-Schrift, 78/460)
- “**Lautliche Armut**” – (“Brief an Abel-Rémusat”, p.84)
- “The Chinese structure, however we may explain it, is obviously founded on an **imperfection** in the making of language, probably a custom, peculiar to that people, of isolating sounds, coinciding with **an insufficient strength of the inner linguistic sense** that calls for their combination and mediation (206-7/639) (**phonic poverty & weakness in grammar**)
- “A **deficiency of sound change impedes recognition**, from the sounds, of the concepts designated, a difficulty that would be still more palpable in Chinese, if **sound-analogy** were not very often replaced there, in **deriving** and **compounding**, by **analogy from the written character** (*Analogie der Schrift*). (69/447)
- “Phonic poverty...the **imperfection**..., [due to] the lucky talent in dealing with concepts, **could be transformed into an advantage** (in einen vorteil umwandeln konnte).” (Brief an Rémusat, p.84)
- **Jakobson** spoke of the Chinese language as a “monosyllabische Sprache mit polytonischer Betonung”. See Roman Jakobson (1962), (*Selected Writings I: Phonological Studies*, p.126.)



# Chinese according to Humboldt: 語法

## 💡 Humboldt: grammar = morphology + syntax

- "...while the **grammars** of other languages have a **morphological** and a **syntactic** component, Chinese has only the latter." ("Brief an Abel-Rémusat", p.18)
- *Brief an Abel-Rémusat*: p.18: "Die Grammatiken der anderen Sprachen haben einen morphologischen und einen syntaktischen Teil; das Chinesische kennt nur die Syntax." In his lecture "Über den grammatischen Bau der chinesischen Sprache", Humboldt used somewhat different wordings: "Die Grammatik anderer Sprachen hat zwei abgesonderte Theile, einen **etymologischen** und einen **syntaktischen**, in der Chinesischen Grammatik findet sich bloss dieser letztere." (S. 310)
- 洪堡特未考慮到漢語無論「造字」和「構詞」都可和西方語言中的 morphology 相比擬！

# 洪堡特論漢語語法

- 💡 Humboldt: grammar = morphology + syntax
  - “...while the grammars of other languages have a morphological and a syntactic component, Chinese has only the latter.” (“Brief an Abel-Rémusat”, p.18)
  - word order is “never sufficient on its own” to account for the grammaticality of Chinese sentences. (GCSL 105)
  - ”Chinese relies solely on word order, and **the imprint of grammatical form within the mind**” (259/715)
- 💡 語法的「形式原則」與「精神原則」 (Formprinzip versus Geistesprinzip):
  - “sharply designated **grammatical forms**” versus “**inner living impulse**” (86/471)
  - 張世祿: **形攝** versus **神攝**
  - 漢語使用者雖無形式上的約束，但都養成了很高的專注 / In Chinese, the mind of the speaker is alerted to a very high degree... this grammatical structure “that is scarcely indicated by sound at all” will also be “left entirely for the listener... to seek out”. (133/536)
  - 「形式關係底無聲的表述」 “**soundless designation of formal relations**”. (230/673)
  - "However paradoxical it may sound, therefore, I consider it established nonetheless, that the **seeming absence of all grammar in Chinese** is precisely what **enhances**, in the national mind, the acuteness of the ability to recognize the formal linkage of speech; whereas, on the contrary, those languages which attempt, without success, to designate grammatical relationships, are liable, rather, to put the mind to sleep, and to cloud the grammatical sense by a mingling of the materially and formally meaningful."

# 洪堡特論漢語因缺乏形態屈折而發展出的「代償功能」

Humboldt on Replacement for lack of grammatical inflection (morphology) in Chinese



## 所謂的「代償」

- **音調**的分化 *Tonality*
- 最基本的形態**音變** *Minimal morphological features* (E199)
- **複詞**的開發 *Compound words*
- **虛詞**的廣泛使用 *Extensive use of particles* (*hohl oder leer genannten Wörter*) (Brief an Abel-Rémusat: p. 47); (248/699)
- **成語**傳統 *The linguistic tradition of idioms and proverbs*: “set phrases” (*ausgeprägten Redefügungen*) (GSCL 106), often “sanctified (*geheiligt*)” (Brief an Abel-Rémusat: p. 52)
- 崇尚**短句** *Short sentences*
- 富於**哲學及感情用語** *Richness in philosophical and emotional expressions*
- **意義制約**多於形式制約 *Priority of meaning context* : Chinese is a language where the grammaticality of its sentence is not reflected in formal, morphological notations, but “resides in the material meaning alone” (GSCL-97)
- 而這一切均有賴**文字的介入**

# Humboldt 關於漢語漢字的重要反省

- ✿ 漢語 → 在「**語音匱乏**」的基本限制下，發展了大量的「**代償功能**」
  - 「**語音匱乏**」：語音分離 (isolation)、單音節 (monosyllability), 音位較少 (poverty in phonemes)
  - 「**代償功能**」：語言 (音調 tones 分化、簡單的音變、短句、複詞、虛詞、成語) / 文字 (形聲相益、文字類比)
- ✿ 漢語書寫系統 (漢字)3
  - 不只是「言語的文字」 (Schrift der Worte)
  - 而且是「思想的文字」 (Gedankenschrift)
- ✿ 漢字的**語源** (Etymology) 既在**字形**中，亦在**言語**中
  - 其中字(形)來得「奪目」 (springt gerade in das Auge), 字音來得「隱晦」
- ✿ 西方文字構作不費心力，**漢字之構作**卻有賴心力
- ✿ 漢字字形裡，「自有**哲學工夫**在其中」，漢語因而「發展出一種形式，使其適合於**心智能力的最高的發展**」 (...die dort entwickelte Schreibweise schon in sich in gewisser Weise eine philosophische Arbeit beweist... ) (*Brief an Abel-Rémusat*, p.81. )
- ✿ 西方語言重「**語音類比**」 (Analogie des Lautes), 漢字則重「**文字類比**」 (Analogie der Schrift)
- ✿ 經過了累世的發展，對今日的漢語而言，「**文字**(漢字)已成為了**不可分割的一些成素**」「並且，藉著文字的介入，漢語得以不增加語音之數量而使表達孳乳浸多，...文字...於中國文化中扮演了重要角色。」 (*Brief an Abel-Rémusat*, p.84. )
- ✿ 漢語與印歐語相比之下，雖短於語音統，但卻「別闢蹊徑...把缺點轉化為其優點」。」 (*Brief an Abel-Rémusat*, p.81,84 )

# “Analogy” in Chinese according to Humboldt

## Analogy of Script

- “A deficiency of sound change impedes recognition, from the sounds, of the concepts designated, a difficulty that would be still more palpable in Chinese, if sound-analogy were not very often replaced there, in *deriving* and *compounding*, by analogy from the written character (*Analogie der Schrift*). (69/447)
- 「語音變化的缺乏會對吾人循音聲去辨認概念造成妨礙。如果不是因為漢語中『語音的類比』(*Analogie des Lautes*)往往被『文字的類比』(*Analogie der Schrift*)代替了的話，上述困難對漢語將更明顯。而後者主要是透過『孳乳』(Ableitung, derivation)和『複合』(Zusammensetzung, compounding)而進行的」。



# Von Humboldt [über Saussure] zu Husserl



## Humboldts Idee der “Analogie der Schrift”

- “Mangelnde Lautumformungen setzt dem Wiedererkennen der bezeichneten Begriffe an den Lauten Hindernisse entgegen, eine Schwierigkeit, die im Chinesischen noch führbarer seyn würde, wenn nicht dort sehr häufig, in **Ableitung** und **Zusammensetzung**, die **Analogie der Schrift** an die Stelle der **Laut-Analogie** träte.“ (*Kawi-Schrift*, 447)



## Saussure zum Thema Analogie

- „Die Ausdrücke **Kompositum** und **Ableitung** sollen den **Analogiebildungen** vorbehalten bleiben. (Only analogical creations may be named *compounds* or *derivatives*.“ (*Cours de Linguistique Générale*, D187, E178)



## Husserl über Gesetze der Bedeutungen

- “Die Aufgabe einer durchgeföhrten Wissenschaft von den **Bedeutungen** wäre es nun, den wesensgesetzlichen Bau der Bedeutungen und die in ihm gründenden Gesetze der Bedeutungs**verknüpfung** und Bedeutungs**modifikation** zu erforschen ...” (*Logische Untersuchungen*)

Was heißt eigentlich „Analogie der Schrift“ im Rahmen des Chinesischen? Humboldt hat uns keine weiteren Hinweise gegeben. Diese Frage müssen wir in den nächsten Sitzungen beantworten!



# Humboldt, Saussure 與 Husserl 三家不約而同的觀察

## • Humboldt: Analogy of Script



- “A deficiency of sound change impedes recognition, from the sounds, of the concepts designated, a difficulty that would be still more palpable in Chinese, if sound-analogy were not very often replaced there, in **deriving** and **compounding**, by analogy from the written character.” (Kawi-Schrift: 69/447)

## • Saussure on Analogy



- „Die Ausdrücke **Kompositum** und **Ableitung** sollen den Analogiebildungen vorbehalten bleiben. (Only analogical creations may be named compounds or derivatives.“ (Cours de Linguistique Générale, D187, E178)

## • Husserl's on structure and Laws of Meaning



- “The task of an accomplished science of meanings would be to investigate the law-governed, essence-bound structure of meanings and the laws of **combination** and **modification** of meaning which depend upon these...”
- (*Logical Investigations*: Fourth Investigation)

## • 洪堡特等這一種觀察，最能於中國自許慎以來的「六書」理論中找到依據。

# Six ways of character formation (六書) (with examples)

## Pulleyblank

## Malmqvist

1. 象形	Xiangxing	畫成其物，隨體詰詘，「日、月」是也。	'Imitating shapes', (graphs derived from pictograms)	Pictographs (drawings of objects depicting by the graphs)
2. 指事	Zhishi	視而可識，察而見意，「上、下」是也。	'Pointing to things', (graphs that directly symbolize ideas)	Ideographs (depictions of abstract notions)
3. 會意	Huiyi	比類合誼，以見指撝，「武、信」是也。	'Combined meanings'	Compound ideographs (combinations of ideographs or pictographs)
4. 形聲	Xingsheng	以事為名，取譬相成，「江、河」是也。	'Form and sound', (graphs that combine two simpler graphs, one representing the sound and one referring to the meaning)	Phonetic compounds (combination of a 'classifier', indicating the semantic sphere of the graph, and a 'phonetic', serving to indicate the sound)
5. 假借	Jiajie	本無其字，依聲託事，「令、長」是也。	'Borrowing', (where a character is used for another word of the same or similar sound)	Loan characters (characters borrowed to serve for semantically unrelated homophones)
6. 轉注	Zhuanzhu	建類一首，同意相受，「考、老」是也。	'Transferred notation', (an uncommon category, apparently meaning cases where words of different sounds but similar meaning are written with similar graphs)	Derivative graphs (graphs which Xu Shen considered semantically related and which exhibit minor graphic variation) 88

# 孫雍長論「轉注」

- "Annotative derivation" as formation mechanism behind "zhuanzhu": Talking about disambiguation, the main idea behind zhuanzhu is to clarify an originally ambiguous character by annotating it with an additional graphical element, or a "group tag", which specifies the nature of the group of entities the intended concept should belong to. With this annotation, a new but more precise character is derived. This in fact is how Xu Shen's succinctly expressed definition “建類一首，同意相授”，should be interpreted.
- Demonstrated with the classical example of "老" and "考", the whole picture should be as follows: At a certain point in history, the character "乚" must have already been in use to signify various ideas. Among these ideas, the idea of "deceased father" was also in use. To prevent this idea from continuously being jammed by other ideas which have borrowed this same character 乚, the group tag "老" (=old) was attached to the original stem character 乚 to specify that "deceased father" was sort of "old". This yielded an 39 annotatively derived new character as shown in the diagram.



# 孫雍長論「轉注」

孝	子	子	子	子	子	子	子	子	子
父	子	子	子	子	子	子	子	子	子
子	子	子	子	子	子	子	子	子	子
父	子	子	子	子	子	子	子	子	子
子	子	子	子	子	子	子	子	子	子

- 反對「四體二用」說
- 以假借和轉注都認為是「不造字的造字法」
- 六書假借與同音假借（通假）
- 轉注最初是對「假借成風」造成意義混淆的一項旨在排除歧義 (disambiguation) 的補救行動
- 「建類一首，同意同受」—加注義符
- 然後古人對轉注予以進一步的其他運用
- 關：Annotative Derivative (annotative derivation)

Annotative Derivation  
=(Analogy of Script-type 1)

轉注

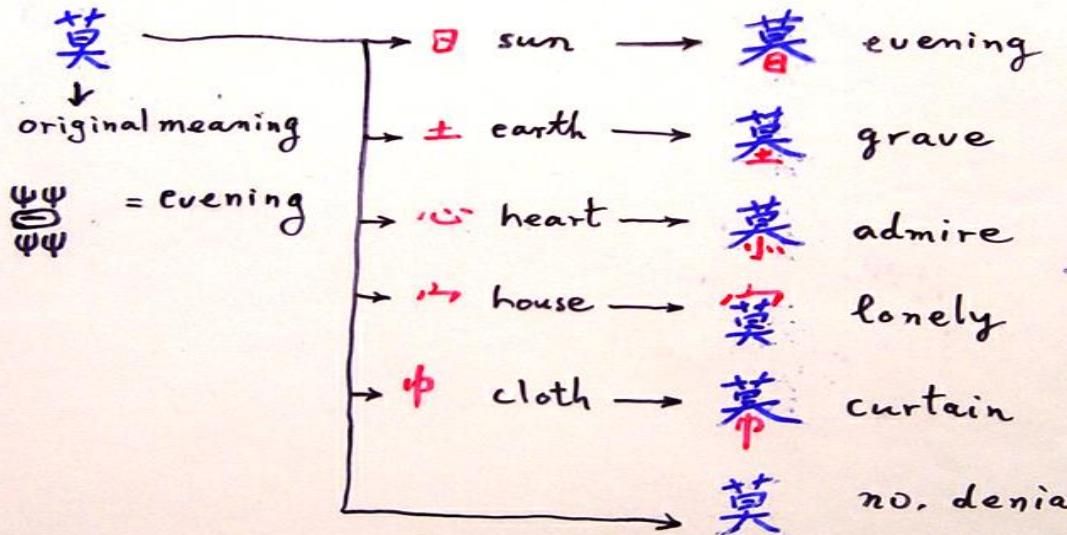
老 + 老 → 孝 (孝)

root character

group tag  
for annotation

annotative  
derivative

root character + Group tags → Annotative derivatives



class  
belonging  
for  
disambiguation

□ loan words

□ annotative derivatives

meaning  
totally  
unrelated

all have  
the same or  
similar sounds

Another application of annotative derivation

— Derivation of semantic cognates as spontaneous creations

root character + Group tags → Annotative Derivatives

扌	氵(水) water	淺	shallow	Little water
↓ meaning small, little	金 gold, money	錢	coin	small money
	貝 shell	貝扌	cheap lowly	small shell
	歹 wicked	歹扌	cruel	small & wicked
	木 wood	木扌	path, inn	small wooden way/hut
	竹 bamboo	竹扌	note, letter	small bamboo chip
⋮	皿 container	皿扌	cup	small container

class  
belonging  
for  
annotative  
creation

■ annotative  
■ derivatives  
■ ||  
semantic  
cognates

meaning  
analogically  
related  
to the  
original  
root-  
character

all have same  
or similar sounds

\* but not a result  
of phonetic borrowing

Analog of Script - type 2 : character-based word compounds

Saussure: pardonner: impardonnable = décorer : x  
x = indécorable

in-décor-able

inconnu      décorer      pardonn-able  
in-sensé      décor-ation      mani-able

Chinese: 農業：後農業社會 = 工業：x  
x = 後工業社會

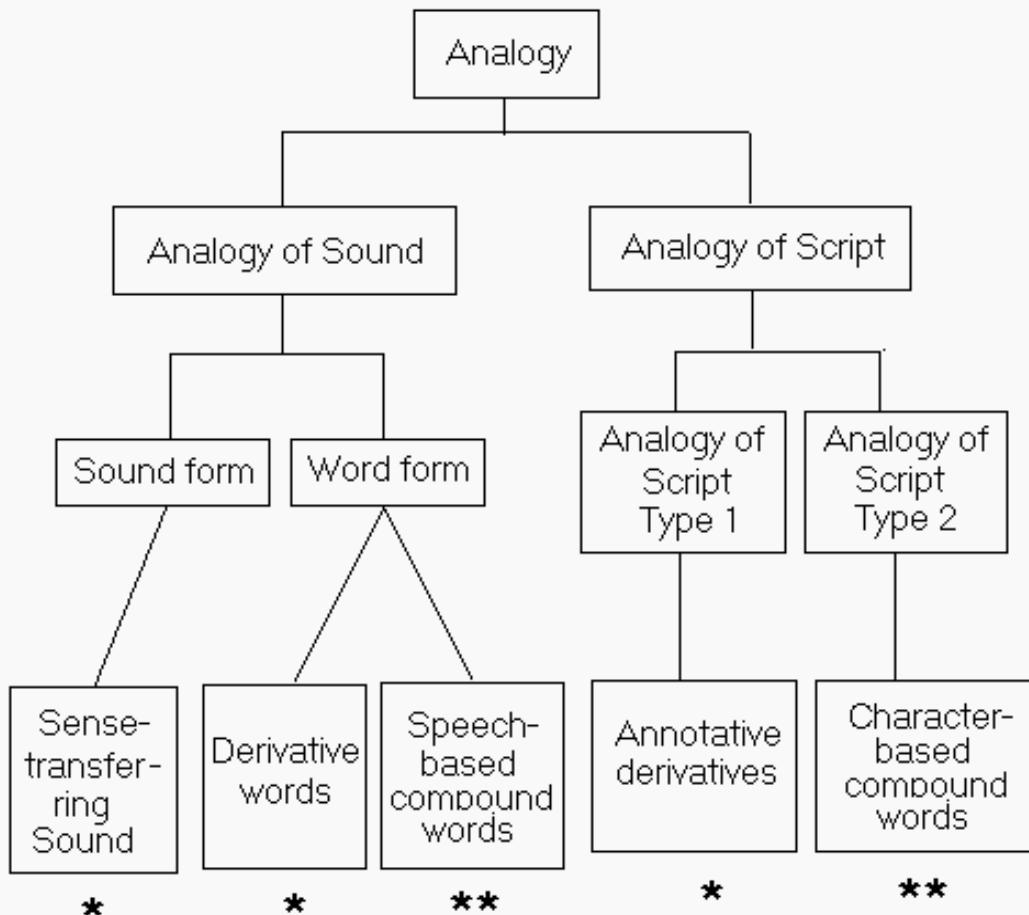
後工業社會

後母	工人	商業	社羣	工會
後天	工程	農業	社團	學會
後現代	工資	漁業	社交	聯誼會

## Analogy of Script

“A deficiency of sound change impedes recognition, from the sounds, of the concepts designated, a difficulty that would be still more palpable in Chinese, if sound-analogy were not very often replaced there, in *deriving* and *compounding*, by analogy from the written character (*Analogie der Schrift*).”  
(Kawi-Schrift: 69/447)

### Implementation of the Principle of Analogy in Chinese





## ✿ 轉注與形聲之分別

- 形聲只從成份分析去講：形部 + 聲辟
  - 轉注必須從構字的歷時過程上看
  - 舊說許多以為是形聲字其實都是轉注字
  - Synchronic/diachronic,
  - 「孳乳浸多」本即為一diachronic conception
- ✿ 「右文說」—聲符載義



# Appendices

# Philosophy & Cognitive Science

(George A. Miller, Psychology Dept., Princeton University)

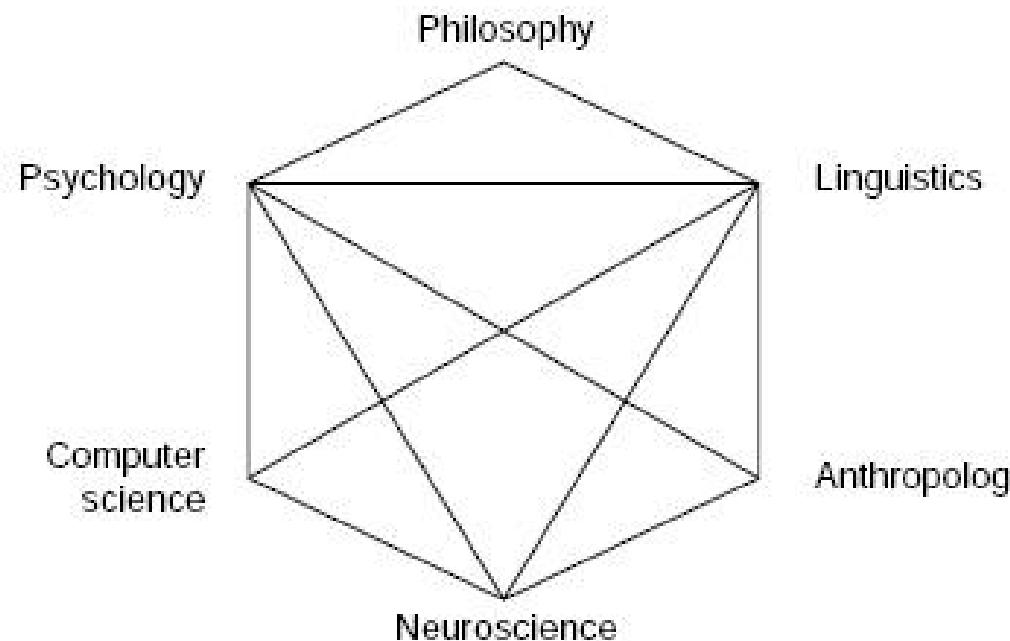


Fig. 1. Cognitive science in 1978. Each line joining two disciplines represents interdisciplinary inquiry that already existed in 1978.

George A. Miller: “The Cognitive Revolution: A Historical Perspective”,  
*Trends in Cognitive Sciences* Vol.7 No.3 March 2003



- ✿ Schläft ein Lied in allen Dingen, die da träumen fort und fort
- ✿ Und die Welt hebt an zu singen, trifft Du nur das Zauberwort
- ✿ 萬物中有一段衷曲於無盡的夢囈中沉睡
- ✿ 但使道出那一咒語舉世將為汝起立高歌  
(Joseph von Eichendorff)

### 近年新譯

- ✿ 艾申道夫：〈源頭活水贊〉/ 關子尹 譯  
Joseph von Eichendorff: "Wünschelrute"  
象外寰中一闋歌，  
天荒地老夢南柯；  
今朝妙諦逢君解，  
萬籟同聲頌娑婆。

「国语，犹人也，各有其特别之性质及状态。诸君不闻拉丁语之格言乎，同一事也，而二人为之则不同 *Duo quum faciunt idem non est idem*。」(蔡元培全集·卷一-177)

# Kant - Humboldt

## For Kant:

Matter

→ sensibility, manifolds

Form

→ forms of intuition + forms of thought

[of knowledge]

[space and time] [categories]

## For Humboldt:

Matter

→ Sound + sense-impressions+ mental activities

Form

→ Sound-form + Inner linguistic form

[of language]

# Kant - Humboldt

• Für Kant:

Materie

Form

[der Erkenntnis]

→ Sinnlichkeit, das Mannigfaltige

→ Form der Anschauung + Form des Denkens

[Raum und Zeit]

[Kategorien]

• Für Humboldt:

Materie

Form

[der Sprache]

→ Laut + sinnliche Eindrücke + intellektuelle Tätigkeiten

→ Laut-Form + Innere Sprachform



# 胡樸安的「四音」與「四語」

- In stead of just treating the problem of sound alone, Hu Pu'an proposed four sound forms (四音) and four word forms (四語) which can be listed as follows:[1]
- Sound Forms:
  - natural-emotional sounds 自然音
  - object-imitative sounds 效物音
  - state-referential sounds 狀況音
  - sense-transferring sounds 轉移音
- Word Forms:
  - single words 單獨語
  - compound words 聯合語
  - derivative words 推展語
  - explanatory words 說明語

[1] See Hu Pu'an (胡樸安), 《從文字學上考見中國古代之聲韻與言語》(Backtracking ancient Chinese sounds and speaking via graphological materials), *Xuelin* (學林), 1941. For a detail analysis of this work of Hu, see Tze-wan Kwan, 〈從洪堡特語言學看漢語和漢字的問題〉("Meaning Constitution in the Chinese Language: A Humboldtian Perspective"), in: 《從哲學的觀點看》(From a Philosophical Point of View), Taipei, 1994. Pp. 269-340.

# Physis/Nomoi distinction (I): Language and Meanig

Powerpoint based on

- 『洪堡特《人類語言結構》中的意義理論－語音與意義建構』
- 『從洪堡特語言哲學看漢語和漢字的意義建構』  
(以上兩文見關子尹著《從哲學的觀點看》)
- “Wilhelm von Humboldt on the Chinese Language - Interpretation and Reconstruction”, in *Journal of Chinese Linguistics*, Vol 29, number 2, Berkeley, June 2001, pp. 169-242.
- “Wilhelm von Humboldt als deutscher Idealist: Ein philosophiegeschichtliches Plädoyer”, *Die Realität der Idealisten*, (ed.) Hans Feger (Köln, Weimar, Wien: Bohlau-Verlag, 2008), pp. 95-112.  
(German)

# The Physis-Nomoi Distinction (II)



## Key concepts

- Physis φύσις → nature
- Nomos νόμος → custom, habit, convention (nomoi=pl. of nomos)



## Issues involving this distinction in the history of Western philosophy

- Nationalities (Greek/ Barbarians)
- Class Belongings (Master/Slave)
- Language 語言 → Plato's *Cratylus*
- Beauty 美感
- Virtue 美德
- Justice 正義



**The Problem:** Regarding the above central notions, are they derivable from nature, or are they only the results of customs or conventions?



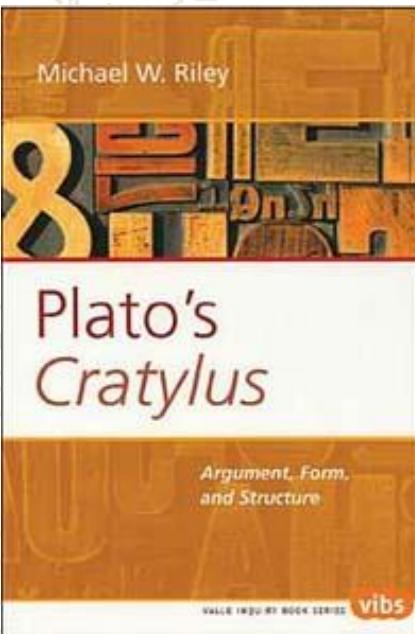
Whereas „physis“ is supposed to be **universally** binding, „nomoi“ are supposed to be **relative** to individual societies.



Herodotus' *Histories* (3.38) Persian King Darius asking

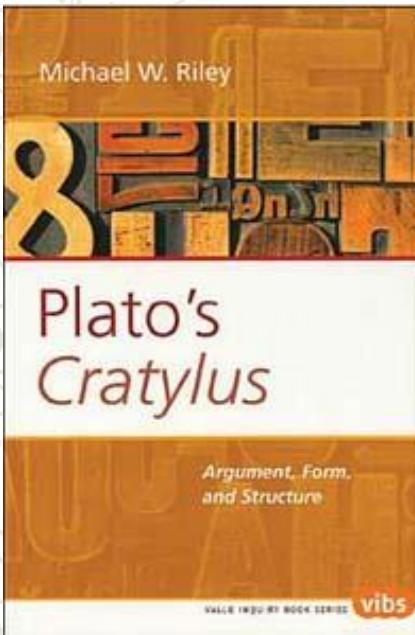
- ...how much he needs to pay for the Greeks to devour their dead fathers,...
- ...or for the group east of Persia to cremate their dead fathers
- Both being so much shocked

# Plato's Cratylus



- 💡 Two stances – two discussants with Socrates
  - Cratylus ⇔ Hermogenes
  - (physis) ⇔ (nomos)
- 💡 “Hermogenes: I should explain to you Socrates, that our friend Cratylus here has been arguing about names; he says that they are natural and not conventional; **not** a portion of the human voice which men **agree to use**; but that there is **a truth or correctness in them**, which is the same for Hellenes as for barbarians.”
- 💡 “Certain letter is best for soft things, certain letter for liquid things...”

# Plato's *Cratylus* ⇔ Aristotle



- ✿ “Certain letter is best for soft things, certain for liquid things...”
- ✿ 柏拉圖於 *Cratylus* 中討論「最古舊的語詞的正確性」(*Cratylus*, 422c, 426a) 時即已提及許多輔音單獨而言可以表達某一些自然現象中的物理性質。
- ✿ 如 /ρ/、/ψ/、/σ/、和 /ζ/ 等送氣音分別表達了流動、顫慄、搖動、和沸騰；而 /δ/ 表連結，/τ/ 表靜止，/λ/ 表軟滑等。*(Cratylus, 426d-427c, 434c)*
- ✿ 另一方面，亞里斯多德則認為單純的輔音或輔音叢(如 L, P), 只是一些「「沒有意義的聲音」*(Poetica, 1457a)*」

# Typenbildung durch Juxtaposition nach J./W. Grimm

(Quelle: <http://de.Wikipedia.org> unter "Komposition (Grammatik)" )

## Typisierung nach den beteiligten Wortarten [ Bearbeiten | Quelltext bearbeiten ]

Die unmittelbaren Konstituenten eines Kompositums können unterschiedlichen **Wortarten** angehören.

„Fast alle Wortarten können miteinander kombiniert werden.“<sup>[16]</sup> Es gibt „grundsätzlich keine Einschränkungen.“<sup>[17]</sup> Allerdings kann ein Kompositum auch einer Wortart angehören, die keines seiner Bestandteile hat. So sind Zusammensetzungen mit Präpositionen als zweitem Glied üblicherweise selbst keine Präpositionen („nebenan“).

Beispiele:<sup>[18]</sup>

1.12. Bestandteil	Substantiv	Verb	Adjektiv	Adverb	Präposition
Substantiv	Wort+bildung	seil+tanzen	blitz+schnell	fluss+abwärts	berg+auf
Verb	Koch+topf	dreh+bohren	klopf+fest	Tauge+nichts	Reiß+aus
Adjektiv	Blau+helm	rein+waschen	hell+gelb	rund+weg	rund+um
Adverb	Wieder+wahl	davon+laufen	immer+grün	immer+fort	außen+vor
Präposition	Gegen+satz	wider+sprechen	vor+laut	vor+weg	neben+an

Weitere Beispiele:

- (Substantiv + Substantiv; *N+N-Komposita*): „Fuge+n+element“
- (Adjektiv + Substantiv (+ Substantiv)): „Breit+maul+frosch“; „Dünn+brett+bohrer“
- (Pronomen + Substantiv): „All+heilmittel“, „Ich+bewusstsein“
- (Partizip + Substantiv): „Bedeckt+samer“, „Lebend+gewicht“

# Experimentelle Wortbildung des Chinesischen durch „Juxtaposition“ nach Muster von Grimm

1.\ 2. Bestandteil	<u>Substantiv</u>	<u>Verb</u>	<u>Adjektiv</u>	<u>Adverb</u>	<u>Präposition</u>
<b>Substantiv</b>	Wort+bildung 山河, 風水 日月, 土木	seil+tanzen 美製, 狐惑 國立, 酒釀	blitz+schnell 火急, 膚淺 肚餓, 心虛	fluss+abwärts 牛後, 瓦全 路半, 功倍	berg+auf 心內, 眼前 河畔, 宇內 世上, 人間
<b>Verb</b>	Koch+topf 燒爐, 掃地 留芳, 欺君 借鏡, 奪目	dreh+bohren 鑽研, 燃燒 需求, 追究	klopf+fest 保溫, 摧殘 致富, 扶貧	Tauge+nichts 能否, 趕盡, 殺絕, 經過	Reiß+aus 趕上, 留下 擊中, 基於
<b>Adjektiv</b>	Blau+helm 強光, 美女, 高山, 紅色	rein+waschen 新造, 舊交 淺嚐, 深耕	hell+gelb 玄黃, 微細 甘苦, 高深	rund+weg 大過, 小於 兩全, 過於	rund+um 同在, 現在 永在, 暗中
<b>Adverb</b>	Wieder+wahl 半價, 全屍 再版, 完稿	davon+laufen 再造, 再生, 未能, 不會 必需, 未可	immer+grün 全新, 不同 必須, 非凡	immer+fort 完全, 不再 何必, 不必 必須, 不但	aussen+vor 不在, 不下 不如, 至上
<b>Präposition</b>	Gegen+satz 上方, 下面 中國, 外事 内心	wider+sprechen 依據, 外加 內斂, 中飽 上達, 下開	vor+laut 外直, 中空 內圓, 外方	vor+weg 從今, 以後 從未, 以及	neben+an 自從, 從此 由於, 以上

„...Aufbau chinesischer Schriftzeichen....Zusammengehörigkeit dieser Schrift mit dem grammatischen System der Sprache...“ (Humboldt: *Brief an Abel-Rémusat*, p. 81)

# Saussure über das Chinesische

- “Es gibt nur zwei Schriftsysteme: 1) das ideographische System, in dem das Wort durch ein einziges Zeichen wiedergegeben wird und das mit den Lauten, aus denen es zusammengesetzt ist, nichts zu tun hat. Das klassische Beispiel für diese System ist die chinesische Schrift.” (74) [Stimmt das alles?]
- “... das geschriebene Wort tendiere dazu, in unserem Geist an die Stelle des gesprochenen Wortes zu treten. Dies gilt für beide Schriftsysteme, aber die Tendenz ist bei dem ersten der beiden ausgeprägter. Für den Chinesen sind das Ideogramm und das gesprochene Wort gleichrangige Repräsentanten der Idee; für ihn ist die Schrift eine zweite Sprache, und wenn im Gespräch zwei gesprochene Wörter gleich lauten, kann es vorkommen, daß er auf das geschriebene Wort zurückgreift, um sein Denken zu erklären. Aber diese Austauschbarkeit hat—gerade weil sie absoluten Charakter haben kann—nicht die gleichen ärgerlichen Konsequenzen wie in unserem Schriftsystem; die chinesischen Wörter verschiedener Dialekte, die ein und dieselbe Idee wiedergeben, werden problemlos durch das gleiche graphische Zeichen wiedergegebens. (74)
- Man kann z.B. sehen, daß das Englische der Unmotiviertheit einen viel bedeutenderen Platz einräumt als das Deutsche; aber der ultralexikalische Typ ist das Chinesische, während das Indogermanische und [insbesondere] das Sanskrit Beispiele für den ultra-grammatischen Typus sind.“ (155)
- Im Chinesischen sind die meisten Wörter nicht analysierbar; in einer Kunstsprache dagegen sind fast alle zerlegbar. Ein Sprecher des Esperanto haat alle Freiheiten, mit einem gegebenen Stamm neue Wörter zu produzieren. (E179) [Stimmt das schon wieder, oder nicht?]

## Aristotle: *On Interpretation*

(translation: E. M. Edghill. McKeon edition)

" Spoken words are the symbols of mental experience and written words are the symbols of spoken words./Just as all men have not the same *writing*<sup>1</sup>, so all men have not the same *speech sounds*<sup>2</sup>, but the *mental experiences*<sup>3</sup>, which these directly symbolize, are the same for all, as also are those *things*<sup>4</sup> of which our experiences are the images."

Causal-effective	γραφόμενα φωνῆ παθήματα πράγματα	graphomena phonē pathēmata pragmata	writing speech sounds mental experiences (impressions) things
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### Aristotle's implication:

- Chomsky's reply →
- Saussure's position →
- Humboldt's position →
  - Language as "organ of thinking"
  - concept of *Bildung* (育成說)

### Related Philosophical issues:

- Relation between mind and reality (adaequatio truth?!)
- Any prelinguistic clarity of mind / thought?!
- The role of language (sound)
- The role of writing (script)

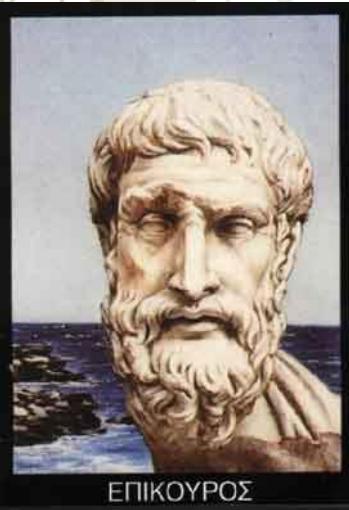
《尚書·卷一·孔穎達疏》：「且言者意之聲，書者言之記，是故存言以聲意，立書以記言。故易曰：書不盡言，言不盡意。是言者意之筌蹄，書言相生者也。」

The Platonic background  
“Truth lies not in words but in things”

- Chomsky's reply →
- Saussure's position →
- Humboldt's position →
  - Language as "organ of thinking"
  - concept of *Bildung* (育成說)

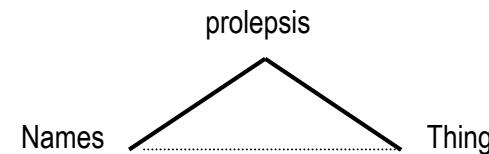
Correspondance

# Epicurus' intermediary position



- Formation of concept: “All concepts (*epinoiai*) stem from sensations, either by direct experience, or by analogy, or by resemblance, or by combination, with a certain contribution also on the part of reason.” (DL Vitae, X 32)
  - 1st type → prolepsis

- Prolepsis is an element of mediation between words and things



- Language was developed in two phases

- Linguistic terms have natural relationship with natural realities
- Linguistics terms established by conventions

- Intermediary position between Cratylus and Hermogenes

- Epicurus : by nature as well as by convention (derived from men)

- For Aristotle, mental impressions (*pathemata*) are universal among mankind, but for Epicurus, mental impressions (*pathe*, and *phantasmata*) are different from one people to another.
- For Aristotle, language is merely **instrumental**, for Epicurus, language has **formative** function