

**DISCURSOS TRADICIONALES
Y PARTICULARES**

Festschrift für Johannes Kabatek zum 60. Geburtstag

CRISTINA BLEORȚU

CARLOTA DE BENITO MORENO

DAVID PAUL GERARDS

PHILIPP OBRIST

ÁLVARO S. OCTAVIO DE TOLEDO Y HUERTA

ALBERT WALL

(eds.)

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Language as a sign: A note on Saussure

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It is common knowledge that the book Ferdinand de Saussure is famous for, the *Cours de linguistique générale* (1st edition 1916, 2nd edition 1922), was not written by Saussure but had been compiled by two colleagues, Charles Bally and Albert Sechehaye, on the basis of notes of students who had attended Saussure's lessons in the years 1907 to 1911. Since Saussure himself had destroyed his course notes, the records of the students are what comes closest to what he actually said in his lessons (cf. Godel 1957).

From 1916/1922 to the sixties of the last century, the *Cours*, as written by Bally and Sechehaye, had an enormous influence and changed linguistics radically, transforming it from the "German" diachronic comparative approach into the modern structural descriptive paradigm. That the *Cours* was not written by Ferdinand de Saussure simply did not matter in this revolutionary process. Benveniste, Hjelmslev, Jakobson, Coseriu etc. read and interpreted the *Cours* as published in 1916/22.

Years after the publication of the *Cours* and after its classical receptions, in 1967-74, the notes of the students who had attended the lessons and some few authentic notes of the Master were edited together with the printed text (Saussure 1967-74). A fascinating—not only philological—debate on the gap between these sources and the printed *Cours* started immediately, with Tullio De Mauro's Italian edition of the *Cours* (1967) and with Ludwig Jäger's dissertation (1975). De Mauro peacefully endured the rather painful split. Jäger (1975; 2010), on the contrary, rejected the *Cours* on the basis of the sources as an illegitimate work of the editors and

discovered an “authentic” Saussure completely divergent from the *Cours* (cf. Trabant 2023).

Johannes Kabatek (2015) was certainly right when he decided not to delve into the complicated dispute about the *Cours* and Saussure’s “authentic” ideas and to base his sketch of the development of modern linguistics on the printed *Cours* as the book that “made history”: “el libro publicado en la ciudad de Lausana en 1916 es el que ha hecho historia” (Kabatek 2015: 18). Seen the enormous impact of the *Cours* also beyond structural linguistics it is, however, not quite indifferent to consider what Saussure himself thought about the crucial linguistic ideas the *Cours* had developed.

ESSENCE DOUBLE

As far as the famous concept of language as sign is concerned, De Mauro, in notes 128 to 146 of his edition (De Mauro 1967: 408–420), documented and commented the manifest tension between the printed text and the notes of the students. The editors of the *Cours* had not taken into account the fact that professor Saussure—in his lessons in different years—said rather different things about the sign and that there has been an evolution of his thought on this point. And they did not doubt their own—traditional—semiotic convictions. They took for granted what they—and with them the entire European tradition—knew about the word: They knew from Aristotle (*De interpretatione*) that the word is a sign (*semeion*) and that this sign, i.e. the sound (*ta en te phone*), is “arbitrarily” (the general European word for Aristotle’s *katà synthéken*) connected with thought (*ta en te psyche pathemata*). This is the “*signe linguistique arbitraire*” which then became famous as Saussure’s invention even if the *Cours* explicitly states that the “*arbitraire du signe*” is known to everybody (Saussure 1916/22: 100)—of course, because it is known for centuries, namely since Aristotle (cf. Coseriu 1967). This tradition is the very *idée reçue* from which Saussure rather passionately tries to liberate himself.

Now we are in the lucky situation that we can refer to what Saussure really thought about language as sign. Because eighty years after the publication of the *Cours*, in 1996, the Swiss scholar Rudolf Engler discovered in Saussure’s “*orangerie*” a set of notes written by Saussure himself. Those notes, published in Saussure 2002 and 2011, are fragmentary remarks, rather enigmatic observations, really difficult to understand. But, as far

as the sign is concerned, it is very clear that Saussure struggles with the Aristotelian tradition and recognizes clearly that language has to be understood in a different way:

Le dualisme profond qui partage le langage ne réside pas dans le dualisme du son et de l'idée, du phénomène vocal et du phénomène mental; c'est là la façon facile et pernicieuse de le concevoir. Ce dualisme réside dans la dualité du phénomène vocal COMME TEL, et du phénomène vocal COMME SIGNE — du fait physique (objectif) et du fait physico-mental (subjectif), nullement du fait «physique» du son par opposition au fait «mental» de la signification. Il y a un premier domaine, intérieur, psychique, où existe le signe autant que la signification, l'un indissolublement lié à l'autre; il y en a un second, extérieur, où n'existe plus que le «signe», mais à cet instant le signe réduit à une succession d'ondes sonores ne mérite pour nous que le nom de figure vocale. (Saussure 2002: 20-21).

As we can see from this passage, the material sign, the sound that Aristotle called *semeion*, is only a “figure vocale”. Language is not a “dualism” of sound and meaning, i.e. a coexistence of two separate entities (“deux choses”, 2002: 44). This separation of sound and meaning (“le dualisme profond qui *partage* le langage”) is “the easy and pernicious manner of understanding language”, namely the traditional way of conceiving language as communicative sound, a sign “arbitrarily” connected with thought. In Aristotle, thought is independent from language and universal, and the word is sound that differs from language to language. Now, for Saussure, language is not a separation (“dualisme”) but a synthesis of two, a “dualité”. The German translator renders “dualité” by “Doppel-natur” (Saussure 2003: 79), thus referring “dualité” to “double essence” or “essence double”, Saussure’s words which can be found on other pages of the *orangerie* notes (Saussure 2002: 13). And Saussure explains clearly what that means: There is no—absolutely none—separation of sound and meaning as in Aristotle but the meaning is *in* the sound and the sound is *in* the meaning: “There is a first domain—interior, psychic—where the sign exists as well as the signification, one indissolubly bound to the other”, “Il y a un premier domaine, intérieur, psychique, où existe le signe autant que la signification, l'un indissolublement lié à l'autre” (Saussure 2002: 21). Thus, the essence of language changes completely: Language is thought (“pensée”, “idée”), amalgamated in the sound, and, hence, sound

in language is never only sound but at the same time thought. In another orangerie fragment Saussure states this indissoluble synthesis in the following beautiful way:

Domaine *linguistique* de la *pensée* qui devient IDÉE DANS LE SIGNE ou de la *figure vocale* qui devient SIGNE DANS L'IDÉE: ce qui n'est pas deux choses, mais une, contrairement à la première erreur fondamentale (Saussure 2002: 44).

Linguistic domain of thought that becomes idea in the sign, or of the vocal figure that becomes sign in the idea: these are not two things but one, contrarily to the first fundamental error.

HUMBOLDT: SIGN — WORD — SYMBOL

This criticism of the traditional communicative conception of language, sound separate from thought—“la première erreur fondamentale”—, and the sketch of a synthetic and cognitive “double essence du langage” seems to echo Wilhelm von Humboldt’s criticism of the Aristotelian language conception.

It is possible that Saussure had read a text on this topic by Humboldt, published in Techmer’s *Internationale Zeitschrift für allgemeine Sprachwissenschaft* in 1884 (Humboldt 1884). We know that Saussure owned the volume (Gambarara 1972). Techmer’s *Zeitschrift* was a short-lived journal that tried to become the focus of a renewal of linguistics already in the 80s of the 19th century. Techmer’s *Zeitschrift* was a forum of the linguistic opposition against the dominant naturalistic paradigm of German linguistics (repeatedly and severely criticized by Saussure, e.g. in a conference in Geneva in 1891, Saussure 2002: 148). Therefore, Techmer opened his new journal with an extract from a not yet published text by Wilhelm von Humboldt, the so-called *Grundzüge des allgemeinen Sprachtypus*. Mentioning Humboldt—and publishing Humboldt—in the days of triumph of naturalistic linguistics was a very strong statement of scientific resistance. This manuscript from the years 1824–26 is the first version of Humboldt’s mature philosophy of language. And in this important philosophical and theoretical text, the most important paragraphs are certainly those on the structure of the word (§ 101–102).

Humboldt was convinced that linguistics or any philosophical approach to language has to give up the Aristotelian tradition. That the word is only the material means for the communication of thought, a “sign”, is the fundamental error (“falsche Ansicht”) of the linguistic tradition. It is an error that is “deadly” to any intelligent linguistic reflection on language: “tödtet allen Geist” (GS III: 167). It is, in Saussure’s words “la façon facile et pernicieuse de le concevoir”. In the *Grundzüge* (GS V: 427-430), Humboldt elaborates an alternative conception comparing three semiotic structures: the Sign, the Word and the Image (or Symbol) (cf. Trabant 2018).

The Word is not a “sign”, because in a Sign, the signified (*das Bezeichnete*) exists independently from the signifier (*Zeichen*): “dass das Bezeichnete ein von seinem Zeichen unabhängiges Daseyn hat”. This is the “separation” of sound and idea Saussure criticizes. In the Word, on the contrary, “the concept itself [the signified] is formed completely only through the word, and both cannot be separated”, “der Begriff aber erst selbst seine Vollendung durch das Wort erhält, und beide nicht von einander getrennt werden können” (GS V: 428). The signifier and the signified are inseparable. This is exactly what Saussure calls the “essence double”. In the third semiotic entity, the Symbol (or Image), signified and signifier are also inseparable, but the inseparability of the material form and the content is different in Word and Symbol: “In the word, sound and concept are, without permitting a separation, incomplete in themselves, they are one and form one being”: “Im Wort sind Laut und Begriff, ohne nur eine Trennung zuzulassen, und jeder für sich unvollständig, Eins und machen Ein Wesen aus” (GS V: 429). In the Symbol the material and the immaterial element are “amalgamated” (*Verschmelzung*), matter and meaning are simply the same: “both are the same”, “beide sind dasselbe” (GS V: 429).

The materiality of the Symbol is primary and “heavy”. The Symbol is a spiritualised body whereas the Word is embodied mind. Since the Word is primarily mental, it needs the most immaterial material which is sound:

Die Sprache dagegen ist ein rein geistiges Streben, gehend vom Denken zum Denken, nur auf diesem Wege gezwungen Körperstoff annehmend, und nur so wenig, als möglich, nur den leichten, gleich verhallenden Ton (GS V: 429).

Language is pure mental activity that goes from mind to mind, and only therefore it must assume physical materiality, and only as little as possible, only sound that immediately and easily dies away.

HUMBOLDT - SAUSSURE - HEGEL

This synthetic and cognitive conception of language seems to find its echo in Saussure's "double essence du langage". But what matters here is not Humboldt's presumable influence on Saussure but the theoretical parallelism. Humboldt, however, differs from Saussure by refusing the term "sign" for this very specific double nature of the word. He explicitly rejects the term. The traditional Aristotelian *semeion*, *Zeichen*, is Humboldt's philosophical enemy (just as Saussure's). But in order to make this clear once and for ever, Humboldt (who normally refrains from apodictic statements) affirms vigorously throughout his work that the word is NOT a sign but an entity with a specific different structure and function.

Saussure on the other side sticks to the term "sign". This leads us to Hegel, whose philosophy Saussure knew quite well and who actually, in his *Enzyklopädie der philosophischen Wissenschaften* (§ 458-460), also presents a synthetic and cognitive conception of the word ("Produkt der Intelligenz", § 462). But Hegel explicitly calls the word a "sign". For Hegel, the word is even the prototypical sign. The reason therefore is the fact that, notwithstanding their synthetic union, content and materiality are completely indifferent one to the other ("gehen einander nichts an", § 458) and that the materiality of language, sound, is seen by Hegel as radically immaterial, ephemeral: Sound is temporal and therefore negative in its materiality. A sign is an existence in time—"a vanishing of the existence while existing", "ein Dasein in der *Zeit*, — ein Verschwinden des Daseins, indem es ist" (§ 459). In Humboldt, on the contrary, sound, even in its transitory materiality ("dying away", "verhallend") is an icon of thought (*Denken*), the word therefore maintains a profound "symbolic" quality. The Word, in Humboldt, is closer to the Symbol than to the Sign, it is not "arbitrary" at all. In defending its radical arbitrariness, the negativity of sound, Saussure's concept of language is more Hegelian than Humboldtian: a Sign.

Eugenio Coseriu, a fierce Hegelian, our teacher, would certainly agree.¹

1 Cf. Coseriu 1992: 16-18.

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