

Semiotics: An Introductory Anthology
ed. Robert E. Innis, Indiana Univ. Press, 1985.

FERDINAND DE SAUSSURE

The generality of Peirce's starting point in "logic" as a general theory of inquiry and in his trichotomy of signifying relationships is matched by the specificity of Saussure's taking the linguistic sign and linguistics as his "semiological" model. Later semiotic theory has not only inherited as a given the Peircean triad—which itself is an echo of the Medieval division of signs into mimetic, deictic, and conventional—but it has also been bequeathed by Saussure what has become a practically unavoidable way of speaking about signs in general, though the original context was linguistic. The linguistic sign, Saussure pointed out, is a "double entity," a Janus-faced thing, both sides or faces of which are absolutely necessary for it to function as a sign. Taking, not without detriment to later work in the tradition deriving from him, the "word" as his fundamental unit, Saussure asserted that "the linguistic sign unites, not a thing and a name, but a concept and a sound-image." This "sound-image," to use a terminology somewhat different from Saussure's, is a concrete psychologically realized token of an abstract type, and the "concept" is the "meaning," Peirce's "interpretant," which is the "thought-sign" generated by another sign.

Now by a "sign" Saussure means the indissoluble *union* of the two components, not the "sound-image"—or visual image if we are talking about graphic signs—alone, a temptation to which linguistic theory and general sign theory has been prone. Saussure's great proposal—which, as Bühler points out in his text, is nevertheless tainted by the adoption of an "association" theory of meaning—was "to retain the word *sign* [*signe*] to designate the whole and to replace *concept* and *sign-image* respectively by *signified* [*signifié*] and *signifier* [*signifiant*]," a terminological choice which has spread far and wide beyond the domain in which Saussure himself used it and is now used to analyze systems of signs in every medium whatsoever. See, thus, Barthes's essay on the "Rhetoric of the Image" (also his *The Fashion System*) and Schapiro's use of this terminology, too. As, however, Benveniste's essay and other cognate texts will show—see especially the essay by Lévi-Strauss—the range of application as well as the peculiarity of the framework in which it is found give rise to

problems and profound solutions alike. Here one can also profitably compare Langer's rather different formulations.

For Saussure, signs, as the union of signifier and signified, signify through differential opposition, one of the key ideas of his "semiologically" oriented language theory which has been exploited widely in many different domains. Both sides of the sign are for him in the deepest sense fundamentally diacritical, a theme Eco, himself echoing Hjeltmslev, will exploit quite generally under the rubric of "segmentation." Just as the signifier is not a "thing," a substantial entity, but a relational structure, so signifieds likewise are defined through relations of opposition, not through being referred to "extra-semiotic" entities or "the world." Both are defined by and within a system of contrasts from other signifiers and signifieds. They are "form," not "substance." Since a sign functions only within a system—that is, within a code, one of the chief semiotic categories—and a system is a set of *formally structured* oppositions and differences, Saussure has become one of the sources not just of "structural linguistics," but a participant in that vast and still disputed movement called "structuralism," which extends from linguistics, through literary theory, anthropology, history, and psychology, to psychoanalysis, and even beyond.

Saussure's differential definition of the sign parallels his concept of the phoneme as itself a differential unity in the constitution of the linguistic sign. Although Saussure only just glimpsed the heuristic power of the great phonological analogy—something exploited extensively by Bühler, Jakobson, Merleau-Ponty, and others—he did see that "our system of phonemes is the instrument we play in order to articulate the words of language" and he foresaw, at least implicitly, the possibility of searching for nonlinguistic elements, analogous to phonemes and the higher unities built on them, that would constitute the vast set of differential oppositions making up the signifying domains of painting, architecture, music, dance, film, and other systems, an idea which has now generated a large and uneven literature under the rubric of secondary modeling systems, a theme predominant in the Russian semiotic tradition, a representative selection from which can be found in Daniel P. Lucid, *Soviet Semiotics* (Baltimore: The Johns Hopkins University Press, 1977). The ultimate value of this framework and its generalizability are matters of some dispute. By no means does a "semiotic" approach to nonlinguistic domains have to restrict itself to the Saussurian categorial matrix—Langer, Nelson Goodman, and the essay by Meyer Schapiro are prime examples of alternative frameworks—although French language work has, with mixed though extremely interesting results, tended to do so, for temperamental as well as linguistic reasons.

One of Saussure's most famous distinctions, which bears directly upon

Vološinov's project, is that between *langue* and *parole*. *Langue* is the linguistic system—the objective “code”—upon which the concrete speakers depend to produce utterances in the process of speech or *parole*. While *langue* is social, *parole* is individual. This distinction, which is based on Durkheim's analyses of the objectivity of social “facts” and their realization in individual consciousnesses, has had a very checkered history (see Bühler, Lévi-Strauss, Jakobson, Barthes, Benveniste, plus many essays of Paul Ricoeur) and was subjected to severe, and essentially modifying, criticism in Vološinov's account of the centrality of “verbal interaction” which pivots around the “utterance,” as the primary object of a “philosophy” of language.

Although Saussure's work was not essentially “epistemological”, in orientation, there is, however, a Saussurian epistemology. Saussure put at the heart of his work the extremely problematical thesis, which was also taken up by Hjelmslev in his *Prolegomena to a Theory of Language*, that experience is an undifferentiated and amorphous continuum until it is “cut” by the diacritical act of speech and codified in the system of differences which make up language [*langue*]. This idea, which is not exactly challenged but certainly modified by Langer's (and Gestalt theory's) account of perception itself as articulation of form, was given classic expression in Hjelmslev's notion, exploited by Umberto Eco, of an abstract “form of content,” which became *forms* of content in Eco's project. The key idea—also formulated within a very different context by John Deely in his *Introducing Semiotics*—is that each language or sign system, including the system of conceptual signs or ideas, is a kind of invisible, diaphanous field of forces or coordinate system. In each system the lines of distinctions are not drawn in the same places in the continuum of experience. Language is not a neutral system of transparent filters which pass on to us distinctions and structures existing external to it. Language—and all sign and symbol systems as such—is constitutive.

Writing in his *Roman Jakobson's Approach to Language: Phenomenological Structuralism* (Bloomington: Indiana University Press, 1976), Elmar Holenstein noted that “the universe of language may not be a closed system; the universe of signs certainly is” (159). Signification, the genesis of “sense” or meaning, as Eco put it, “encompasses the whole of cultural life, even at the lower threshold of semiotics,” which is perceptual consciousness itself. When confronted with the problem of the “genesis of perceptual signification” semiotics comes to “regard perception itself as the result of a preceding semiotic act.” By focusing on the semiotic structure of consciousness quite generally—by seeing it, in Karl Bühler's phrase, as a *Sinngefüge*, a meaning-structure—semiotics approaches the whole problem-space of what has come to be known as “transcendental” philosophy, that branch of philosophy, stemming from Kant and passing

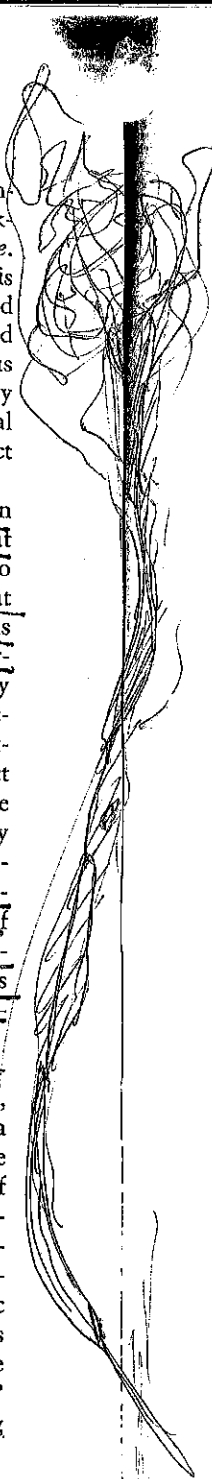
through Husserl, that focuses on the modes of consciousness and the structures of “givenness.”

In the words of Holenstein:

Traditional transcendental philosophers . . . organized the data of the world largely in psychological terms. Structuralism offers the tools and material for a semiotic apprehension of the transcendental approach. Transcendental philosophy proceeds from the observation that all consciousness is ‘consciousness of something’ and that the world can in principle be given to us only in a subjective mode of appearance as perceived, remembered, imagined, thought, or otherwise conscious world. Structuralism draws our attention to the root-like attachment of the world's subjective constitution to sign systems (5).

Here is an important point of intersection between Peircean and Saussurian semiotics, and other texts in this collection—those of Barthes, Langer, Thom, Bühler, and Bateson—will bear directly upon this most important of themes. Semiosis, once again, points toward subjectivity.

The literature on Saussure and the ensuing “structuralist” movement is vast. Three collections of materials supplement and overlap the present volume. *Structuralism*, edited with an introduction by Jacques Ehrmann (Garden City, N.Y.: Doubleday-Anchor, 1970); *The Structuralists: From Marx to Lévi-Strauss*, edited with an introduction by Richard T. De George and Fernande M. De George (Garden City, N.Y.: Doubleday-Anchor, 1972); and *Introduction to Structuralism*, edited and introduced by Michael Lane (New York: Basic Books, 1970). The Ehrmann and Lane volumes have fine bibliographies and will lead one to the other primary and secondary materials. For beginners a good place to start on the relation between semiotics and structuralism is the handy little compendium by Terence Hawkes, *Structuralism and Semiotics* (Berkeley and Los Angeles: University of California Press, 1977). In addition to introducing the structuralist contributions to literary theory the book contains a superb and extremely useful annotated bibliography. See also the useful book *Saussure* by Jonathan Culler (New York: Penguin, 1977) and his earlier *Structuralist Poetics: Structuralism, Linguistics, and the Study of Literature* (Ithaca, N.Y.: Cornell University Press, 1975). In the latter volume we find fine discussions of Barthes and Jakobson, among many others.



The Linguistic Sign

FERDINAND DE SAUSSURE

The Object of Linguistics

DEFINITION OF LANGUAGE

① What is both the integral and concrete object of linguistics? The question is especially difficult; later we shall see why; here I wish merely to point up the difficulty.

Other sciences work with objects that are given in advance and that can then be considered from different viewpoints; but not linguistics. Someone pronounces the French word *nu* 'bare': a superficial observer would be tempted to call the word a concrete linguistic object; but a more careful examination would reveal successively three or four quite different things, depending on whether the word is considered as a sound, as the expression of an idea, as the equivalent of Latin *nudum*, etc. Far from it being the object that antedates the viewpoint, it would seem that it is the viewpoint that creates the object; besides, nothing tells us in advance that one way of considering the fact in question takes precedence over the others or is in any way superior to them.

② Moreover, regardless of the viewpoint that we adopt, the linguistic phenomenon always has two related sides, each deriving its values from the other. For example:

③ 1) Articulated syllables are acoustical impressions perceived by the ear, but the sounds would not exist without the vocal organs; an *n*, for example, exists only by virtue of the relation between the two sides. We simply cannot reduce language to sound or detach sound from oral articulation; reciprocally, we cannot define the movements of the vocal organs without taking into account the acoustical impression.

④ 2) But suppose that sound were a simple thing: would it constitute speech? No, it is only the instrument of thought; by itself, it has no existence. At this point a new and redoubtable relationship arises: a sound, a complex acoustical-vocal unit, combines in turn with an idea to form a

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complex physiological-psychological unit. But that is still not the complete picture.

⑤ 3) Speech has both an individual and a social side, and we cannot conceive of one without the other. Besides:

⑥ 4) Speech always implies both an established system and an evolution; at every moment it is an existing institution and a product of the past. To distinguish between the system and its history, between what it is and what it was, seems very simple at first glance; actually the two things are so closely related that we can scarcely keep them apart. Would we simplify the question by studying the linguistic phenomenon in its earliest stages—if we began, for example, by studying the speech of children? No, for in dealing with speech, it is completely misleading to assume that the problem of early characteristics differs from the problem of permanent characteristics. We are left inside the vicious circle.

From whatever direction we approach the question, nowhere do we find the integral object of linguistics. Everywhere we are confronted with a dilemma: if we fix our attention on only one side of each problem, we run the risk of failing to perceive the dualities pointed out above; on the other hand, if we study speech from several viewpoints simultaneously, the object of linguistics appears to us as a confused mass of heterogeneous and unrelated things. Either procedure opens the door to several sciences—psychology, anthropology, normative grammar, philology, etc.—which are distinct from linguistics, but which might claim speech, in view of the faulty method of linguistics, as one of their objects.

⑦ As I see it there is only one solution to all the foregoing difficulties: from the very outset we must put both feet on the ground of language and use language as the norm of all other manifestations of speech. Actually, among so many dualities, language alone seems to lend itself to independent definition and provide a fulcrum that satisfies the mind.

⑧ But what is language [*langue*]? It is not to be confused with human speech [*langage*], of which it is only a definite part, though certainly an essential one. It is both a social product of the faculty of speech and a collection of necessary conventions that have been adopted by a social body to permit individuals to exercise that faculty. Taken as a whole, speech is many-sided and heterogeneous; straddling several areas simultaneously—physical, physiological, and psychological—it belongs both to the individual and to society; we cannot put it into any category of human facts, for we cannot discover its unity.

⑨ Language, on the contrary, is a self-contained whole and a principle of classification. As soon as we give language first place among the facts of speech, we introduce a natural order into a mass that lends itself to no other classification.

One might object to that principle of classification on the ground that

since the use of speech is based on a natural faculty whereas language is something acquired and conventional, language should not take first place but should be subordinated to the natural instinct.

That objection is easily refuted.

First, no one has proved that speech, as it manifests itself when we speak, is entirely natural, i.e. that our vocal apparatus was designed for speaking just as our legs were designed for walking. Linguists are far from agreement on this point. For instance Whitney, to whom language is one of several social institutions, thinks that we use the vocal apparatus as the instrument of language purely through luck, for the sake of convenience: men might just as well have chosen gestures and used visual symbols instead of acoustical symbols. Doubtless his thesis is too dogmatic; language is not similar in all respects to other social institutions (see p. 73 f. and p. 75 f.); moreover, Whitney goes too far in saying that our choice happened to fall on the vocal organs; the choice was more or less imposed by nature. But on the essential point the American linguist is right: language is a convention, and the nature of the sign that is agreed upon does not matter. The question of the vocal apparatus obviously takes a secondary place in the problem of speech.

One definition of articulated speech might confirm that conclusion. In Latin, *articulus* means a member, part, or subdivision of a sequence; applied to speech, articulation designates either the subdivision of a spoken chain into syllables or the subdivision of the chain of meanings into significant units; *gegliederte Sprache* is used in the second sense in German. Using the second definition, we can say that what is natural to mankind is not oral speech but the faculty of constructing a language, i.e. a system of distinct signs corresponding to distinct ideas.

Broca discovered that the faculty of speech is localized in the third left frontal convolution; his discovery has been used to substantiate the attribution of a natural quality to speech. But we know that the same part of the brain is the center of everything that has to do with speech, including writing. The preceding statements, together with observations that have been made in different cases of aphasia resulting from lesion of the centers of localization, seem to indicate: (1) that the various disorders of oral speech are bound up in a hundred ways with those of written speech; and (2) that what is lost in all cases of aphasia or agraphia is less the faculty of producing a given sound or writing a given sign than the ability to evoke by means of an instrument, regardless of what it is, the signs of a regular system of speech. The obvious implication is that beyond the functioning of the various organs there exists a more general faculty which governs signs and which would be the linguistic faculty proper. And this brings us to the same conclusion as above.

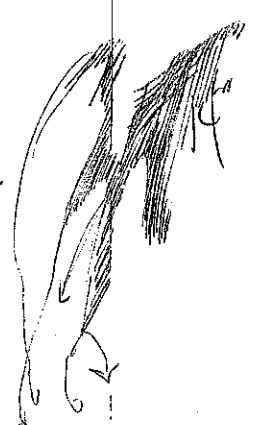
To give language first place in the study of speech, we can advance a final argument: the faculty of articulating words—whether it is natural or

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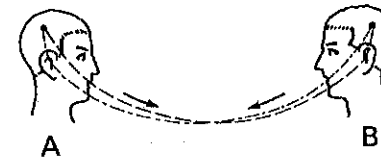
member of individual voice external in before language



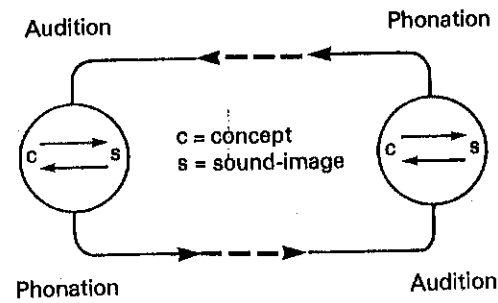
13 not—is exercised only with the help of the instrument created by a collectivity and provided for its use; therefore, to say that language gives unity to speech is not fanciful.

PLACE OF LANGUAGE IN THE FACTS OF SPEECH

In order to separate from the whole of speech the part that belongs to language, we must examine the individual act from which the speaking-circuit can be reconstructed. The act requires the presence of at least two persons; that is the minimum number necessary to complete the circuit. Suppose that two people, A and B, are conversing with each other:



Suppose that the opening of the circuit is in A's brain, where mental facts (concepts) are associated with representations of the linguistic sounds (sound-images) that are used for their expression. A given concept unlocks a corresponding sound-image in the brain; this purely psychological phenomenon is followed in turn by a physiological process: the brain transmits an impulse corresponding to the image to the organs used in producing sounds. Then the sound waves travel from the mouth of A to the ear of B: a purely physical process. Next, the circuit continues in B, but the order is reversed: from the ear to the brain, the physiological transmission of the sound-image; in the brain, the psychological association of the image with the corresponding concept. If B then speaks, the new act will follow—from his brain to A's—exactly the same course as the first act and pass through the same successive phases, which I shall diagram as follows:



The preceding analysis does not purport to be complete. We might also single out the pure acoustical sensation, the identification of that sensation with the latent sound-image, the muscular image of phonation, etc. I have included only the elements thought to be essential, but the drawing brings out at a glance the distinction between the physical (sound waves), physiological (phonation and audition), and psychological parts (word-images and concepts). Indeed, we should not fail to note that the word-image stands apart from the sound itself and that it is just as psychological as the concept which is associated with it.

The circuit that I have outlined can be further divided into:

(a) an outer part that includes the vibrations of the sounds which travel from the mouth to the ear, and an inner part that includes everything else;

(b) a psychological and a nonpsychological part, the second including the physiological productions of the vocal organs as well as the physical facts that are outside the individual;

(c) an active and a passive part: everything that goes from the associative center of the speaker to the ear of the listener is active, and everything that goes from the ear of the listener to his associative center is passive;

(d) finally, everything that is active in the psychological part of the circuit is executive ($c \rightarrow s$), and everything that is passive is receptive ($s \rightarrow c$).

We should also add the associative and co-ordinating faculty that we find as soon as we leave isolated signs; this faculty plays the dominant role in the organization of language as a system.

But to understand clearly the role of the associative and co-ordinating faculty, we must leave the individual act, which is only the embryo of speech, and approach the social fact.

Among all the individuals that are linked together by speech, some sort of average will be set up: all will reproduce—not exactly of course, but approximately—the same signs united with the same concepts.

How does the social crystallization of language come about? Which parts of the circuit are involved? For all parts probably do not participate equally in it.

The nonpsychological part can be rejected from the outset. When we hear people speaking a language that we do not know, we perceive the sounds but remain outside the social fact because we do not understand them.

Neither is the psychological part of the circuit wholly responsible: the executive side is missing, for execution is never carried out by the collectivity. Execution is always individual, and the individual is always its master: I shall call the executive side *speaking* [*parole*].

Through the functioning of the receptive and co-ordinating faculties,

impressions that are perceptibly the same for all are made on the minds of speakers. How can that social product be pictured in such a way that language will stand apart from everything else? If we could embrace the sum of word-images stored in the minds of all individuals, we could identify the social bond that constitutes language. It is a storehouse filled by the members of a given community through their active use of speaking, a grammatical system that has a potential existence in each brain, or, more specifically, in the brains of a group of individuals. For language is not complete in any speaker; it exists perfectly only within a collectivity.

In separating language from speaking we are at the same time separating: (1) what is social from what is individual; and (2) what is essential from what is accessory and more or less accidental.

Language is not a function of the speaker; it is a product that is passively assimilated by the individual. It never requires premeditation, and reflection enters in only for the purpose of classification, which we shall take up later.

Speaking, on the contrary, is an individual act. It is wilful and intellectual. Within the act, we should distinguish between: (1) the combinations by which the speaker uses the language code for expressing his own thought; and (2) the psychophysical mechanism that allows him to exteriorize those combinations.

Note that I have defined things rather than words; these definitions are not endangered by certain ambiguous words that do not have identical meanings in different languages. For instance, German *Sprache* means both "language" and "speech"; *Rede* almost corresponds to "speaking" but adds the special connotation of "discourse." Latin *sermo* designates both "speech" and "speaking," while *lingua* means "language," etc. No word corresponds exactly to any of the notions specified above; that is why all definitions of words are made in vain; starting from words in defining things is a bad procedure.

To summarize, these are the characteristics of language:

(1) Language is a well-defined object in the heterogeneous mass of speech facts. It can be localized in the limited segment of the speaking-circuit where an auditory image becomes associated with a concept. It is the social side of speech, outside the individual who can never create nor modify it by himself; it exists only by virtue of a sort of contract signed by the members of a community. Moreover, the individual must always serve an apprenticeship in order to learn the functioning of language; a child assimilates it only gradually. It is such a distinct thing that a man deprived of the use of speaking retains it provided that he understands the vocal signs that he hears.

(2) Language, unlike speaking, is something that we can study separately. Although dead languages are no longer spoken, we can easily as-

simulate their linguistic organisms. We can dispense with the other elements of speech; indeed, the science of language is possible only if the other elements are excluded.

(3) Whereas speech is heterogeneous, language, as defined, is homogeneous. It is a system of signs in which the only essential thing is the union of meanings and sound-images, and in which both parts of the sign are psychological.

(4) Language is concrete, no less so than speaking; and this is a help in our study of it. Linguistic signs, though basically psychological, are not abstractions; associations which bear the stamp of collective approval—and which added together constitute language—are realities that have their seat in the brain. Besides, linguistic signs are tangible; it is possible to reduce them to conventional written symbols, whereas it would be impossible to provide detailed photographs of acts of speaking [*actes de parole*]; the pronunciation of even the smallest word represents an infinite number of muscular movements that could be identified and put into graphic form only with great difficulty. In language, on the contrary, there is only the sound-image, and the latter can be translated into a fixed visual image. For if we disregard the vast number of movements necessary for the realization of sound-images in speaking, we see that each sound-image is nothing more than the sum of a limited number of elements or phonemes that can in turn be called up by a corresponding number of written symbols. The very possibility of putting the things that relate to language into graphic form allows dictionaries and grammars to represent it accurately, for language is a storehouse of sound-images, and writing is the tangible form of those images.

PLACE OF LANGUAGE IN HUMAN FACTS: SEMIOLOGY

The foregoing characteristics of language reveal an even more important characteristic. Language, once its boundaries have been marked off within the speech data, can be classified among human phenomena, whereas speech cannot.

We have just seen that language is a social institution; but several features set it apart from other political, legal, etc. institutions. We must call in a new type of facts in order to illuminate the special nature of language.

Language is a system of signs that express ideas, and is therefore comparable to a system of writing, the alphabet of deaf-mutes, symbolic rites, polite formulas, military signals, etc. But it is the most important of all these systems.

A science that studies the life of signs within society is conceivable; it would be a part of social psychology and consequently of general psychology; I shall call it *semiology*¹ (from Greek *sēmeion* 'sign'). Semiology would show what constitutes signs, what laws govern them. Since the science does not yet exist, no one can say what it would be; but it has a right

to existence, a place staked out in advance. Linguistics is only a part of the general science of semiology; the laws discovered by semiology will be applicable to linguistics, and the latter will circumscribe a well-defined area within the mass of anthropological facts.

To determine the exact place of semiology is the task of the psychologist.² The task of the linguist is to find out what makes language a special system within the mass of semiological data. This issue will be taken up again later; here I wish merely to call attention to one thing: if I have succeeded in assigning linguistics a place among the sciences, it is because I have related it to semiology.

Why has semiology not yet been recognized as an independent science with its own object like all the other sciences? Linguists have been going around in circles: language, better than anything else, offers a basis for understanding the semiological problem; but language must, to put it correctly, be studied in itself; heretofore language has almost always been studied in connection with something else, from other viewpoints.

There is first of all the superficial notion of the general public: people see nothing more than a name-giving system in language, thereby prohibiting any research into its true nature.

Then there is the viewpoint of the psychologist, who studies the sign-mechanism in the individual; this is the easiest method, but it does not lead beyond individual execution and does not reach the sign, which is social.

Or even when signs are studied from a social viewpoint, only the traits that attach language to the other social institutions—those that are more or less voluntary—are emphasized; as a result, the goal is by-passed and the specific characteristics of semiological systems in general and of language in particular are completely ignored. For the distinguishing characteristic of the sign—but the one that is least apparent at first sight—is that in some way it always eludes the individual or social will.

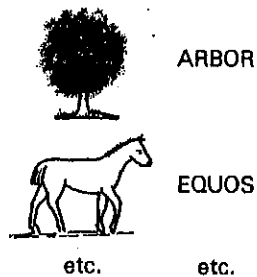
In short, the characteristic that distinguishes semiological systems from all other institutions shows up clearly only in language where it manifests itself in the things which are studied least, and the necessity or specific value of a semiological science is therefore not clearly recognized. But to me the language problem is mainly semiological, and all developments derive their significance from that important fact. If we are to discover the true nature of language we must learn what it has in common with all other semiological systems; linguistic forces that seem very important at first glance (e.g., the role of the vocal apparatus) will receive only secondary consideration if they serve only to set language apart from the other systems. This procedure will do more than to clarify the linguistic problem. By studying rites, customs, etc. as signs, I believe that we shall throw new light on the facts and point up the need for including them in a science of semiology and explaining them by its laws.

Nature of the Linguistic Sign

SIGN, SIGNIFIED, SIGNIFIER

Some people regard language, when reduced to its elements, as a naming-process only—a list of words, each corresponding to the thing that it names. For example:

This conception is open to criticism at several points. It assumes that ready-made ideas exist before words; it does not tell us whether a name is vocal or psychological in nature (*arbor*, for instance, can be considered from either viewpoint); finally, it lets us assume that the linking of a name and a thing is a very simple operation—an assumption that is anything but true. But this rather naive approach can bring us near the truth by showing us that the linguistic unit is a double entity, one formed by the associating of two terms.

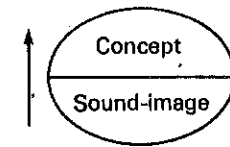


We have seen in considering the speaking-circuit (p. 31) that both terms involved in the linguistic sign are psychological and are united in the brain by an associative bond. This point must be emphasized.

The linguistic sign unites, not a thing and a name; but a concept and a sound-image. The latter is not the material sound, a purely physical thing, but the psychological imprint of the sound, the impression that it makes on our senses. The sound-image is sensory, and if I happen to call it "material," it is only in that sense, and by way of opposing it to the other term of the association, the concept, which is generally more abstract.

The psychological character of our sound-images becomes apparent when we observe our own speech. Without moving our lips or tongue, we can talk to ourselves or recite mentally a selection of verse. Because we regard the words of our language as sound-images, we must avoid speaking of the "phonemes" that make up the words. This term, which suggests vocal activity, is applicable to the spoken word only, to the realization of the inner image in discourse. We can avoid that misunderstanding by speaking of the *sounds* and *syllables* of a word provided we remember that the names refer to the sound-image.

The linguistic sign is then a two-sided psychological entity that can be represented by the drawing:



The two elements are intimately united, and each recalls the other. Whether we try to find the meaning of the Latin word *arbor* or the word that Latin uses to designate the concept "tree," it is clear that only the associations sanctioned by that language appear to us to conform to reality, and we disregard whatever others might be imagined.

Our definition of the linguistic sign poses an important question of terminology. I call the combination of a concept and a sound-image a *sign*, but in current usage the term generally designates only a sound-image, a word, for example (*arbor*, etc.). One tends to forget that *arbor* is called a sign only because it carries the concept "tree," with the result that the idea of the sensory part implies the idea of the whole.



Ambiguity would disappear if the three notions involved here were designated by three names, each suggesting and opposing the others. I propose to retain the word *sign* [*signe*] to designate the whole and to replace *concept* and *sound-image* respectively by *signified* [*signifié*] and *signifier* [*signifiant*]; the last two terms have the advantage of indicating the opposition that separates them from each other and from the whole of which they are parts. As regards *sign*, if I am satisfied with it, this is simply because I do not know of any word to replace it, the ordinary language suggesting no other.

The linguistic sign, as defined, has two primordial characteristics. In enunciating them I am also positing the basic principles of any study of this type.

PRINCIPLE I: THE ARBITRARY NATURE OF THE SIGN

The bond between the signifier and the signified is arbitrary. Since I mean by sign the whole that results from the associating of the signifier with the signified, I can simply say: *the linguistic sign is arbitrary*.

The idea of "sister" is not linked by any inner relationship to the succession of sounds *s-ō-r* which serves as its signifier in French; that it could be represented equally by just any other sequence is proved by differences among languages and by the very existence of different languages: the signified "ox" has as its signifier *b-ō-f* on one side of the border and *o-k-s* (*Ochs*) on the other.

No one disputes the principle of the arbitrary nature of the sign, but it is often easier to discover a truth than to assign to it its proper place. Principle I dominates all the linguistics of language; its consequences are numberless. It is true that not all of them are equally obvious at first glance; only after many detours does one discover them, and with them the primordial importance of the principle.

One remark in passing: when semiology becomes organized as a science, the question will arise whether or not it properly includes modes of expression based on completely natural signs, such as pantomime. Supposing that the new science welcomes them, its main concern will still be the whole group of systems grounded on the arbitrariness of the sign. In fact, every means of expression used in society is based, in principle, on collective behavior or—what amounts to the same thing—on convention. Polite formulas, for instance, though often imbued with a certain natural expressiveness (as in the case of a Chinese who greets his emperor by bowing down to the ground nine times), are nonetheless fixed by rule; it is this rule and not the intrinsic value of the gestures that obliges one to use them. Signs that are wholly arbitrary realize better than the others the ideal of the semiological process; that is why language, the most complex and universal of all systems of expression, is also the most characteristic; in this sense linguistics can become the master-pattern for all branches of semiology although language is only one particular semiological system.

The word *symbol* has been used to designate the linguistic sign, or more specifically, what is here called the signifier. Principle I in particular weighs against the use of this term. One characteristic of the symbol is that it is never wholly arbitrary; it is not empty, for there is the rudiment of a natural bond between the signifier and the signified. The symbol of justice, a pair of scales, could not be replaced by just any other symbol, such as a chariot.

The word *arbitrary* also calls for comment. The term should not imply that the choice of the signifier is left entirely to the speaker (we shall see below that the individual does not have the power to change a sign in any way once it has become established in the linguistic community); I mean that it is unmotivated, i.e. arbitrary in that it actually has no natural connection with the signified.

In concluding let us consider two objections that might be raised to the establishment of Principle I:

1) *Onomatopoeia* might be used to prove that the choice of the sig-

nifier is not always arbitrary. But onomatopoeic formations are never organic elements of a linguistic system. Besides, their number is much smaller than is generally supposed. Words like French *fouet* 'whip' or *glas* 'knell' may strike certain ears with suggestive sonority, but to see that they have not always had this property we need only examine their Latin forms (*fouet* is derived from *fāgus* 'beech-tree,' *glas* from *classicum* 'sound of a trumpet'). The quality of their present sounds, or rather the quality that is attributed to them, is a fortuitous result of phonetic evolution.

As for authentic onomatopoeic words (e.g. *glug-glug*, *tick-tock*, etc.), not only are they limited in number, but also they are chosen somewhat arbitrarily, for they are only approximate and more or less conventional imitations of certain sounds (cf. English *bow-wow* and French *ouaoua*). In addition, once these words have been introduced into the language, they are to a certain extent subjected to the same evolution—phonetic, morphological, etc.—that other words undergo (cf. *pigeon*, ultimately from Vulgar Latin *pīpiō*, derived in turn from an onomatopoeic formation): obvious proof that they lose something of their original character in order to assume that of the linguistic sign in general, which is unmotivated.

2) *Interjections*, closely related to onomatopoeia, can be attacked on the same grounds and come no closer to refuting our thesis. One is tempted to see in them spontaneous expressions of reality dictated, so to speak, by natural forces. But for most interjections we can show that there is no fixed bond between their signified and their signifier. We need only compare two languages on this point to see how much such expressions differ from one language to the next (e.g. the English equivalent of French *ai!* is *ouch!*). We know, moreover, that many interjections were once words with specific meanings (cf. French *diable!* 'darn!' *mordieu!* 'golly!' from *mort Dieu* 'God's death,' etc.).⁴

Onomatopoeic formations and interjections are of secondary importance, and their symbolic origin is in part open to dispute.

PRINCIPLE II: THE LINEAR NATURE OF THE SIGNIFIER

The signifier, being auditory, is unfolded solely in time from which it gets the following characteristics: (a) it represents a span, and (b) the span is measurable in a single dimension; it is a line.

While Principle II is obvious, apparently linguists have always neglected to state it, doubtless because they found it too simple; nevertheless, it is fundamental, and its consequences are incalculable. Its importance equals that of Principle I; the whole mechanism of language depends upon it. In contrast to visual signifiers (nautical signals, etc.) which can offer simultaneous groupings in several dimensions, auditory signifiers have at their command only the dimension of time. Their elements are presented in succession; they form a chain. This feature be-

comes readily apparent when they are represented in writing and the spatial line of graphic marks is substituted for succession in time.

Sometimes the linear nature of the signifier is not obvious. When I accent a syllable, for instance, it seems that I am concentrating more than one significant element on the same point. But this is an illusion; the syllable and its accent constitute only one phonational act. There is no duality within the act but only different oppositions to what precedes and what follows.

Immutability and Mutability of the Sign

IMMUTABILITY

The signifier, though to all appearances freely chosen with respect to the idea that it represents, is fixed, not free, with respect to the linguistic community that uses it. The masses have no voice in the matter, and the signifier chosen by language could be replaced by no other. This fact, which seems to embody a contradiction, might be called colloquially "the stacked deck." We say to language: "Choose!" but we add: "It must be this sign and no other." No individual, even if he willed it, could modify in any way at all the choice that has been made; and what is more, the community itself cannot control so much as a single word; it is bound to the existing language.

No longer can language be identified with a contract pure and simple, and it is precisely from this viewpoint that the linguistic sign is a particularly interesting object of study; for language furnishes the best proof that a law accepted by a community is a thing that is tolerated and not a rule to which all freely consent.

Let us first see why we cannot control the linguistic sign and then draw together the important consequences that issue from the phenomenon.

No matter what period we choose or how far back we go, language always appears as a heritage of the preceding period. We might conceive of an act by which, at a given moment, names were assigned to things and a contract was formed between concepts and sound-images; but such an act has never been recorded. The notion that things might have happened like that was prompted by our acute awareness of the arbitrary nature of the sign.

No society, in fact, knows or has ever known language other than as a product inherited from preceding generations, and one to be accepted as such. That is why the question of the origin of speech is not so important as it is generally assumed to be. The question is not even worth asking; the only real object of linguistics is the normal, regular life of an existing idiom. A particular language-state is always the product of historical forces, and these forces explain why the sign is unchangeable, i.e. why it resists any arbitrary substitution.

Nothing is explained by saying that language is something inherited and leaving it at that. Can not existing and inherited laws be modified from one moment to the next?

To meet that objection, we must put language into its social setting and frame the question just as we would for any other social institution. How are other social institutions transmitted? This more general question includes the question of immutability. We must first determine the greater or lesser amounts of freedom that the other institutions enjoy; in each instance it will be seen that a different proportion exists between fixed tradition and the free action of society. The next step is to discover why in a given category, the forces of the first type carry more weight or less weight than those of the second. Finally, coming back to language, we must ask why the historical factor of transmission dominates it entirely and prohibits any sudden widespread change.

There are many possible answers to the question. For example, one might point to the fact that succeeding generations are not superimposed on one another like the drawers of a piece of furniture, but fuse and interpenetrate, each generation embracing individuals of all ages—with the result that modifications of language are not tied to the succession of generations. One might also recall the sum of the efforts required for learning the mother language and conclude that a general change would be impossible. Again, it might be added that reflection does not enter into the active use of an idiom—speakers are largely unconscious of the laws of language; and if they are unaware of them, how could they modify them? Even if they were aware of these laws, we may be sure that their awareness would seldom lead to criticism, for people are generally satisfied with the language they have received.

The foregoing considerations are important but not topical. The following are more basic and direct, and all the others depend on them.

(1) *The arbitrary nature of the sign.* Above, we had to accept the theoretical possibility of change; further reflection suggests that the arbitrary nature of the sign is really what protects language from any attempt to modify it. Even if people were more conscious of language than they are, they would still not know how to discuss it. The reason is simply that any subject in order to be discussed must have a reasonable basis. It is possible, for instance, to discuss whether the monogamous form of marriage is more reasonable than the polygamous form and to advance arguments to support either side. One could also argue about a system of symbols, for the symbol has a rational relationship with the thing signified (see p. 38); but language is a system of arbitrary signs and lacks the necessary basis, the solid ground for discussion. There is no reason for preferring *soeur* to *sister*, *Ochs* to *boeuf*, etc.

(2) *The multiplicity of signs necessary to form any language.* Another important deterrent to linguistic change is the great number of signs that

must go into the making of any language. A system of writing comprising twenty to forty letters can in case of need be replaced by another system. The same would be true of language if it contained a limited number of elements; but linguistic signs are numberless.

(3) *The over-complexity of the system.* A language constitutes a system. In this one respect (as we shall see later) language is not completely arbitrary but is ruled to some extent by logic; it is here also, however, that the inability of the masses to transform it becomes apparent. The system is a complex mechanism that can be grasped only through reflection; the very ones who use it daily are ignorant of it. We can conceive of a change only through the intervention of specialists, grammarians, logicians, etc.; but experience shows us that all such meddlings have failed.

(4) *Collective inertia toward innovation.* Language—and this consideration surpasses all the others—is at every moment everybody's concern; spread throughout society and manipulated by it, language is something used daily by all. Here we are unable to set up any comparison between it and other institutions. The prescriptions of codes, religious rites, nautical signals, etc., involve only a certain number of individuals simultaneously and then only during a limited period of time; in language, on the contrary, everyone participates at all times, and that is why it is constantly being influenced by all. This capital fact suffices to show the impossibility of revolution. Of all social institutions, language is least amenable to initiative. It blends with the life of society, and the latter, inert by nature, is a prime conservative force.

But to say that language is a product of social forces does not suffice to show clearly that it is unfree; remembering that it is always the heritage of the preceding period, we must add that these social forces are linked with time. Language is checked not only by the weight of the collectivity but also by time. These two are inseparable. At every moment solidarity with the past checks freedom of choice. We say *man* and *dog*. This does not prevent the existence in the total phenomenon of a bond between the two antithetical forces—arbitrary convention by virtue of which choice is free and time which causes choice to be fixed. Because the sign is arbitrary, it follows no law other than that of tradition, and because it is based on tradition, it is arbitrary.

MUTABILITY

Time, which insures the continuity of language, wields another influence apparently contradictory to the first: the more or less rapid change of linguistic signs. In a certain sense, therefore, we can speak of both the immutability and the mutability of the sign.⁵

In the last analysis, the two facts are interdependent: the sign is exposed to alteration because it perpetuates itself. What predominates in all change is the persistence of the old substance; disregard for the past is

only relative. That is why the principle of change is based on the principle of continuity.

Change in time takes many forms, on any one of which an important chapter in linguistics might be written. Without entering into detail, let us see what things need to be delineated.

First, let there be no mistake about the meaning that we attach to the word change. One might think that it deals especially with phonetic changes undergone by the signifier, or perhaps changes in meaning which affect the signified concept. That view would be inadequate. Regardless of what the forces of change are, whether in isolation or in combination, they always result in a shift in the relationship between the signified and the signifier.

Here are some examples. Latin *necāre* 'kill' became *noyer* 'drown' in French. Both the sound-image and the concept changed; but it is useless to separate the two parts of the phenomenon; it is sufficient to state with respect to the whole that the bond between the idea and the sign was loosened, and that there was a shift in their relationship. If instead of comparing Classical Latin *necāre* with French *noyer*, we contrast the former term with *necare* of Vulgar Latin of the fourth or fifth century meaning 'drown' the case is a little different; but here again, although there is no appreciable change in the signifier, there is a shift in the relationship between the idea and the sign.⁶

Old German *dritteil* 'one-third' became *Drittel* in Modern German. Here, although the concept remained the same, the relationship was changed in two ways: the signifier was changed not only in its material aspect but also in its grammatical form; the idea of *Teil* 'part' is no longer implied; *Drittel* is a simple word. In one way or another there is always a shift in the relationship.

In Anglo-Saxon the preliterary form *foṭ* 'foot' remained while its plural **fōti* became *fēt* (Modern English *feet*). Regardless of the other changes that are implied, one thing is certain: there was a shift in their relationship; other correspondences between the phonetic substance and the idea emerged.

Language is radically powerless to defend itself against the forces which from one moment to the next are shifting the relationship between the signified and the signifier. This is one of the consequences of the arbitrary nature of the sign.

Unlike language, other human institutions—customs, laws, etc.—are all based in varying degrees on the natural relations of things; all have of necessity adapted the means employed to the ends pursued. Even fashion in dress is not entirely arbitrary; we can deviate only slightly from the conditions dictated by the human body. Language is limited by nothing in the choice of means, for apparently nothing would prevent the associating of any idea whatsoever with just any sequence of sounds.

To emphasize the fact that language is a genuine institution, Whitney quite justly insisted upon the arbitrary nature of signs; and by so doing, he placed linguistics on its true axis. But he did not follow through and see that the arbitrariness of language radically separates it from all other institutions. This is apparent from the way in which language evolves. Nothing could be more complex. As it is a product of both the social force and time, no one can change anything in it, and on the other hand, the arbitrariness of its signs theoretically entails the freedom of establishing just any relationship between phonetic substance and ideas. The result is that each of the two elements united in the sign maintains its own life to a degree unknown elsewhere, and that language changes; or rather evolves, under the influence of all the forces which can affect either sounds or meanings. The evolution is inevitable; there is no example of a single language that resists it. After a certain period of time, some obvious shifts can always be recorded.

Mutability is so inescapable that it even holds true for artificial languages. Whoever creates a language controls it only so long as it is not in circulation; from the moment when it fulfills its mission and becomes the property of everyone, control is lost. Take Esperanto as an example; if it succeeds, will it escape the inexorable law? Once launched, it is quite likely that Esperanto will enter upon a fully semiological life; it will be transmitted according to laws which have nothing in common with those of its logical creation, and there will be no turning backwards. A man proposing a fixed language that posterity would have to accept for what it is would be like a hen hatching a duck's egg: the language created by him would be borne along, willy-nilly, by the current that engulfs all languages.

Signs are governed by a principle of general semiology: continuity in time is coupled to change in time; this is confirmed by orthographic systems, the speech of deaf-mutes, etc.

But what supports the necessity for change? I might be reproached for not having been as explicit on this point as on the principle of immutability. This is because I failed to distinguish between the different forces of change. We must consider their great variety in order to understand the extent to which they are necessary.

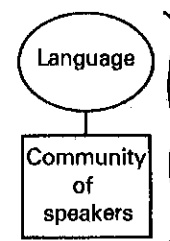
The causes of continuity are *a priori* within the scope of the observer, but the causes of change in time are not. It is better not to attempt giving an exact account at this point, but to restrict discussion to the shifting of relationships in general. Time changes all things; there is no reason why language should escape this universal law.

Let us review the main points of our discussion and relate them to the principles set up in the Introduction.

1) Avoiding sterile word definitions, within the total phenomenon

represented by speech we first singled out two parts: language and speaking. Language is speech less speaking. It is the whole set of linguistic habits which allow an individual to understand and to be understood.

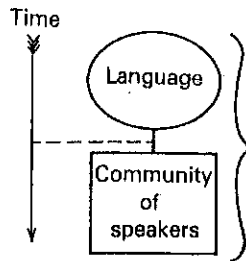
2) But this definition still leaves language outside its social context; it makes language something artificial since it includes only the individual part of reality; for the realization of language, a community of speakers [*masse parlante*] is necessary. Contrary to all appearances, language never exists apart from the social fact, for it is a semiological phenomenon. Its social nature is one of its inner characteristics. Its complete definition confronts us with two inseparable entities, as shown in this drawing:



But under the conditions described language is not living—it has only potential life; we have considered only the social, not the historical, fact.

3) The linguistic sign is arbitrary; language, as defined, would therefore seem to be a system which, because it depends solely on a rational principle, is free and can be organized at will. Its social nature, considered independently, does not definitely rule out this viewpoint. Doubtless it is not on a purely logical basis that group psychology operates; one must consider everything that deflects reason in actual contacts between individuals. But the thing which keeps language from being a simple convention that can be modified at the whim of interested parties is not its social nature; it is rather the action of time combined with the social force. If time is left out, the linguistic facts are incomplete and no conclusion is possible.

If we considered language in time, without the community of speakers—imagine an isolated individual living for several centuries—we probably would notice no change; time would not influence language. Conversely, if we considered the community of speakers without considering time, we would not see the effect of the social forces that influence language. To represent the actual facts, we must then add to our first drawing a sign to indicate passage of time:



Language is no longer free, for time will allow the social forces at work on it to carry out their effects. This brings us back to the principle of continuity, which cancels freedom. But continuity necessarily implies change, varying degrees of shifts in the relationship between the signified and the signifier.

NOTES

1. *Semiology* should not be confused with *semantics*, which studies changes in meaning, and which Saussure did not treat methodically.
2. Cf. A. Naville, *Classification des Sciences* (2nd. ed.), p. 104. [Editorial note to French edition.]
3. The term sound-image may seem to be too restricted inasmuch as beside the representation of the sounds of a word there is also that of its articulation, the muscular image of the phonational act. But for F. de Saussure language is essentially a depository, a thing received from without (see p. [33 of this book]).
4. Cf. English *goodness!* and *wounds!* (from *God's wounds*). [Translator's note.]
5. It would be wrong to reproach F. de Saussure for being illogical or paradoxical in attributing two contradictory qualities to language. By opposing two striking terms, he wanted only to emphasize the fact that language changes in spite of the inability of speakers to change it. One can also say that it is intangible but not unchangeable. [Editorial note to French edition.]
6. From May to July of 1911, Saussure used interchangeably the old terminology (*idea* and *sign*) and the new (*signified* and *signifier*). [Translator's note.]

V. N. VOLOŠINOV

Part II of the book from which this selection is taken is entitled "Toward a Marxist Philosophy of Language," and in it Vološinov confronts, and tries to mediate between, what he calls "two trends of thought in the philosophy of language," to wit, individualistic subjectivism and abstract objectivism. In his words, the first trend, represented paradigmatically in the work of Wilhelm von Humboldt, incorporates these four basic principles:

1. Language is an activity, an unceasing process of creation (*energeia*) realized in individual speech acts;
2. The laws of language creativity are the laws of individual psychology;
3. Creativity of language is meaningful creativity, analogous to creative art;
4. Language as a ready-made product (*ergon*), as a stable system (lexicon, grammar, phonetics) is, so to speak, the inert crust, the hardened lava of language creativity, of which linguistics makes an abstract construct in the interests of the practical teaching of language as a ready-made instrument.

The second trend, abstract objectivism, he summarizes in the following basic principles which are antitheses to the foregoing.

1. Language is a stable, immutable system of normatively identical linguistic forms which the individual consciousness finds ready-made and which is incontestable for that consciousness.
2. The laws of language are the specifically linguistic laws of connection between linguistic signs within a given, closed linguistic system. These laws are objective with respect to any subjective consciousness.
3. Specifically linguistic connections have nothing in common with ideological values (artistic, cognitive, or other). Language phenomena are not grounded in ideological motives. No connection of a kind natural and comprehensible to the consciousness or of an artistic kind obtains between the word and its meaning.
4. Individual acts of speaking are, from the viewpoint of language, merely fortuitous refractions and variations or plain and simple distortions