Языкознание

ЛИНГВИСТИЧЕСКАЯ ИСТОРИОГРАФИЯ

Язык и феномен творения в сигнифике и семиоэтике Виктории Уэлби

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Аннотация. Исследование обращается к проблеме трансфера научных идей в контексте недооцененной роли женщины-исследователя в этом трансфере. В работе устанавливается роль языка как важного компонента процесса творения в философии сигнифики и семиоэтики Виктории Уэлби. На материале шести основных работ В. Уэлби, изданных в 1881–1911 годах, демонстрируются возможности реализации языка как творящей силы и как результата творения. С применением методов пространственной семантики определяются изменения в агентивной роли языка и в значимости его компонентов, которые свидетельствуют о трансформации идей В. Уэлби – от сигнифики до семиоэтики.

Ключевые слова: Виктория Уэлби, сигнифика, семиоэтика, язык, творение, образ-схема, агонист, антагонист

Original article

Language and Creation in Victoria Welby's Significs and Semioethics

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Abstract. The study addresses the problem of ideas transfer in science and the women's underestimated contribution to this transfer. It identifies the role of language in Victoria Welby's philosophy of significs and semioethics considering its contribution to the processes of creation. The research data are six Welby's most influential works published in 1881–1911 which show language as both creator and the created. Conducted within the research framework of spatial semantics, the study reveals the shifts in the agonist and antagonist roles of language as well as the differences in its components distribution attributed to the transformation of Welby's earlier significs to semioethic views.

Keywords: Victoria Welby, significs, semioethics, language, creation, image schema, agonist, antagonist

INTRODUCTION

This study addresses the scientific heritage of Lady Victoria Welby (1837-1912), a developer of original significs and semioethics theory at the borderline of the XXth century, an interlocutor (mostly epistolary) with famous philosophers of Britain, Europe and America. Among these interlocutors was Charles Sanders Peirce, whose theory of infinite semiosis and the tripartite sign structure was formulated in discussions with Welby – their extensive epistolary connection happened in 1903-1906 and 1908-1911 and was later published. Another linguist whose views were formed under her influence was Richard K. Ogden, whose theory of sign (developed with I.A. Richards) was largely inspired by V. Welby. Overall, the circle of V. Welby's interlocutors contained 450 names, with Bertrand Russell, Michel Bréal, Rudolf Carnap, Herbert George Wells, George Bernard Shaw among them. She published a number of books and essays on the general theory of interpretation, which accounts for the interest her works possess for contemporary semiotics, discourse theory, cognitive linguistics and narratology. Meanwhile, her contribution to semiotics and the theory of language has not earned the recognition it deserves, mostly because of an underestimated woman's position in science [Petrilli, 2009; Petrilli, 2015; Petrilli, 2023], which attributes to the actuality of the study. Therefore, this paper alongside with other research aimed at revealing the role of women in science [Радченко, 2021; Германова, 2022] opts for doing justice to their scientific heritage addressing their academic language which is the key to exploring the transfer of ideas [Демьянков, 2023].

Welby's semiotic theory is grounded on the tripartite relations of sense (in particular Mother sense), meaning and significance; viewed in semioethic perspective, understanding these relations, especially significance is something each man should acquire via teaching. One of the borderline concepts in her theory is related to the use of language, which can be observed in the titles of her six major works: "Links and Clues" (1881), "Meaning and Metaphor" (1893), "Sense, Meaning and Interpretation" (1896), "Grains of Sense" (1897), "What is Meaning? Studies in the Development of Significance" (1903), "Significs and Language: The Articulate Form of Our Expressive and Interpretive Resources" (1911). The prior studies of Welby's heritage revealed that language expressed in the phenomena of inferences, interpretation, meaning, figurativeness within the process of creation contributed greatly to her significs and semioethics framework [Petrilli, 2009; Petrilli, 2015; Киосе, 2018], also within the main trajectories of her ideas transfer in correspondence [Ирисханова, Киосе, 2017]; however, the role of language on the whole has not been identified.

In this study, we aim at revealing the potential of language both as a creative force and the object of creation in Welby's scientific heritage in its diachronic transformation from significs to semioethics throughout her major works. The scientific novelty of the study lies in the fact that to reveal this potential it employs quantitative methods of spatial semantics which help attain confirmation of the diachronic transformation. To proceed, we adopt the method of image-schemas to identify the role of language as creator or the created, as well as the force dynamic patterns which underlie the process of its creation.

THEORETICAL FRAMEWORK

To this date, language as part of the creation process has been considered in Victoria Welby's works mostly within semiotic and philosophical frameworks [Petrilli, 2009; Petrilli, 2015]. Meanwhile, the history of ideas can be additionally explored via the linguistic resources revealing the directions in the transfer of ideas [Зыкова, 2016; Киосе, 2018; Германова, 2019]; therefore, we expect to identify the contribution of language to Welby's significs and semioethics by means of linguistic methods, here – the methods of cognitive semantics.

To proceed, we adopt the methodology of image schemas introduced within spatial semantics. It proposes a typology of dynamic structures arising from perception, movements, manipulation and force structuring our experience [Johnson, 1987] built from spatial primitives used to create knowledge domains [Mandler, Pagán Cánovas, 2014]. In exploring creation as a key domain, we adhere to AGENCY image schema proposed by J. Mandler, where "AGENCY is represented as an animate object, A, that moves itself and also causes another object, B, to move" [Mandler, 1992, p. 596]. As known, AGENCY schema was further developed within spatial semantics in Force Dynamics framework proposed by L. Talmy who distinguishes the roles of Agonist and Antagonist as force entities in force-dynamic patterns [Talmy, 1988]. We presume that in attribution to the process of creation, AGENCY schema can be explored via its three force entities, Agonist (agent representing the creator), Antagonist (object, the created substance), and Force (act representing a directed move which causes the change of state of the object from non-existence to existence). Structurally, AGENCY schema can be realized via several dynamic patterns: where both Agonist and Antagonist are manifested, where only Agonist or Antagonist is manifested, where Agonist and Antagonist are the same substance (for instance, in the clauses with

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reflexive verbs like *rise*). Functionally, the variance in their use is mediated by the types of force entities, with language being either Agonist or Antagonist. These changes become the research focus of this study since they might be mediated by the diachronic transformation of V. Welby's views.

METHODS AND PROCEDURE

To identify the role of language as Agonist or Antagonist within the AGENCY schema in Welby's works, we developed a two-step procedure of structural and functional analysis. At Step 1 we identified the types and variance of dynamic patterns of AGENCY schema with the domain of language as one of its two force entities, Agonist and Antagonist. To proceed, using a list of tokenized (only root morphemes, e.g., produc-) synonyms (overall 58, e.g. *generate, cause, do, produce, affect, develop, establish, make, result, bring, cultivate, further*, etc.) to the word *create* (as well as *create* itself) we compiled the corpus of text samples (mostly equal to clause) in six Welby's works. To conduct the search for dynamic patterns, we disregarded the examples with *do / does / did* as an auxiliary, the attributive use of *further*, the idiomatic and phrasal uses of verbs (mostly *make*), the use of tokenized words in quotes. Next, we selected only the samples where the domain of language was manifested as either Agonist or Antagonist. At Step 2 we identified the dynamic patterns and their functional specifics displayed in the variance of language as Agonist or Antagonist. To do it, we compiled the lists of nominals representing the domain of language as either Agonist or Antagonist (other nouns rather than the ones naming language can also appear within nominal groups) considering all the nouns in enumerations and if necessary, searching for direct antecedents in prior context for the deictic words used within these samples.

For instance, in the fragment *a different meaning of a term consciousness as Content and as State makes confusion* ("What is meaning", 1903) we observe that language domain manifested via the nouns *meaning* and *term* acts as Agonist in affecting confusion. In the fragment *He pioneers new worlds of expression* ("Grains of sense", 1897) the domain of language performs as Antagonist in *expression* with *He* being agentic. We found multiple cases where language can be inferred as both Agonist and Antagonist, for instance in *Language develops* (Grains of sense, 1897), where it can perform as a force and at the same time undergo its effect.

The results presented below show the distribution of 1) tokenized words (*create* and it synonyms), which allows to identify the specificity of Force unity within the image schema AGENCY in attribution to the domain of language; 2) dynamic patterns of AGENCY schema, which shows the structural variance in the direction of force (with language being either Agonist or Antagonist) in Welby's works; 3) nominals (nouns, nominal word combinations) manifesting the domain of language, which shows the functional variance in the use of Agonist and Antagonist entities in Victoria Welby's major works.

RESULTS

In this section, we first present the results manifesting the distribution of *create* tokens in the samples where the language domain was represented as either Agonist or Antagonist. This allows to identify the differences modulated by the diachronic transformations in Welby's views. Next, we present the distribution of dynamic patterns (Agonist creates Antagonist, Agonist creates, Antagonist is created) with a view to explore the differences in the construed agentivity of language. Finally, we observe the distribution of lexical manifestations of Agonist and Antagonist in Welby's works to identify the components of language as a domain mediated by its role in the process of creation.

The frequency of tokenized *create* words in six major works of Victoria Welby is equal to 4,212; however, since we disregarded their use as auxiliary and phrasal verbs (cf. the constraints listed above) the resulting number of text samples (mostly clauses with *create* tokens) subjected to analysis is 715 containing 1523 examples of Agonist and Antagonist construal within subject and predicate groups. The number of patterns where language acts as Agonist or Antagonist is 126, which shows the significance of language in the process of creation in Welby's views.

The distribution of frequent *create* tokens in the samples attributed to the construal of language shows several tendencies. In Welby's earlier works the role of language in the process of creation is less significant, its functions in creating are limited. For instance, in "Links and Clues" (1881) language performs this role in 4 patterns only (out of 276 patterns of creation), it *makes* and *produces*, and *is founded* and *prompted*. In "Meaning and Metaphor" (1893) it is found in 4 patterns (out of 109) only as Antagonist, it is *made* (3 patterns) and *established*. In Welby's later works its contribution to creation becomes more explicit and domineering. In "Sense, meaning and interpretation" (1896) language is found in 16 patterns (out of 154); it *affects, develops, advances, fosters*; meanwhile, it is *established* (2), *cultivated* (2), *affected, developed, advanced, made*. In "Grains of Sense" (1897) language appears in 40 patterns (out of 188), its functions become more varied; it *generates*

(2), *makes* (2), *furthers* (2), *creates, brings, develops, produces, fosters, induces*, and at the same time is *developed* (5), *made* (4), *created* (3), *advanced* (3), *done* (3), *generated* (2), *translated, produced, cultivated, invoked* and *pioneered*. Additionally, we observe a variety of its creating functions which contribute to molding a personality. In "What is meaning" (1903) we reveal another change with language developing a variety of Antagonist functions; while it *results* (2), *develops* (2), *begins* (2), *determines* (2) as Agonist, it is *developed* (10), *created* (4), *established* (4), *brought* (2), *made* (2), *generated, resulted, begun, done, produced, fostered, introduced, contributed, started, founded* as Antagonist; overall it appears in 38 cases (out of 550). This change evidences that language is viewed as an integral component of a person capable of interpreting and signifying, which can serve as a benchmark for the turn in Welby's significs to semioethics. In "Significs and language" (1911) the role of language as Agonist and Antagonist becomes balanced. It appears in 24 cases (out of 246), it *results* (4), *creates* (3), *brings* (3), *causes* (2), *induces* and *sets*; it is also *developed* (5), *created, generated, brought, translated, resulted, made*.

Overall, the results manifest the variance in the construal of language as Agonist (language as creator) and Antagonist (language as the created) in Welby's views, which is shown in Figure 1.

The results visualize that language is more commonly created rather than creates (82 cases versus 44). Language as creator more frequently acts as *resulting* something, e.g., *in long and difficult acquisition of language as the most precious 'tool' of humanity **results** in the expressive treasure* ("What is meaning", 1903), *acquirement of more fitting idioms, figures, and expressive forms in general **results** in growing adequacy of language* ("Significs and language", 1911); whereas language as the created is mostly *developed*, e.g., *English writers and teachers **develop** of the expressive and discriminative powers of language* ("Sense, meaning, interpretation", 1896), *We **developed** all means of communication* ("Grains of sense", 1897).

Next, we identified three types of dynamic patterns present in the compiled corpus of examples, which are Agonist creates Antagonist, Agonist creates, Antagonist is created. Apart from these, we can consider the pattern Agonist self-creates, however, the latter comprises the characteristics of Agonist creates and Antagonist is created with Agonist and Antagonist being the same substance; therefore, we treated Agonist self-creates examples as manifesting both patterns and not as a single pattern. Table 1 shows the distribution of AGENCY dynamic patterns attributed to language in Welby's works.
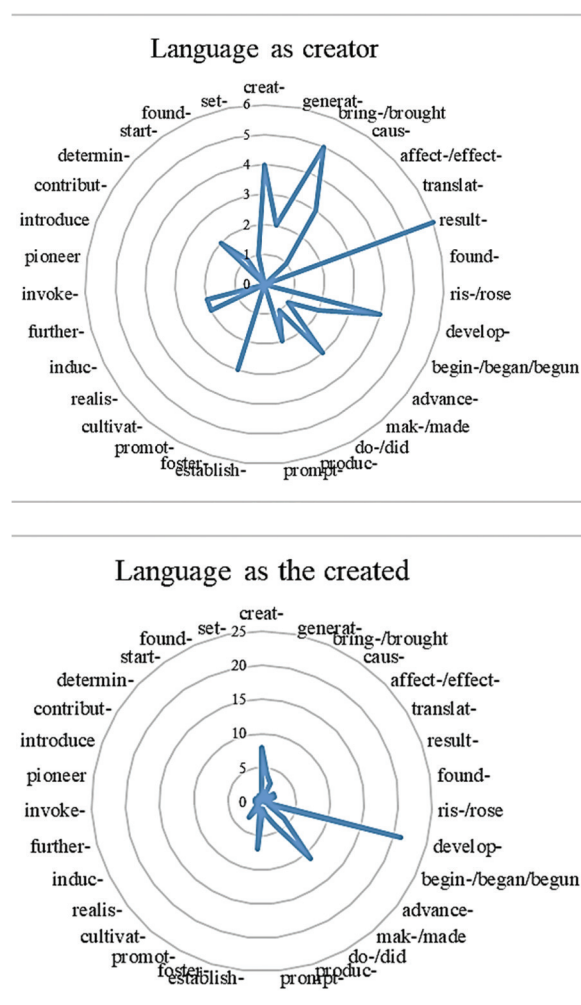

Fig. 1. Overall distribution of create tokens with the domain of language

The results show that in almost all cases the prevailing dynamic pattern of creation is Agonist creates Antagonist, where either Agonist or Antagonist can be represented by the domain of language. The work "Grains of Sense" (1903) manifests the prevalence of transitive aspect of creation with both Agonist and Antagonist present within the event of creation in Agonist creates Antagonist patterns, for instance in *we bring forth our power*, *vision brings truth to Man*, *we develop the power of Communication between 'mind' and 'mind'*, *friction* [of the Earth] *produces the light and flames*. Meanwhile, the works "Links and Clues" (1883) and "Sense, meaning and interpretation" (1896) accentuate the role of Agonist in Agonist creates patterns; however, we observe that while in "Links and Clues" (1883) Agonist creates pattern dominates, for example in *Christ creates*, *sense of beauty creates*, in "Sense, meaning and interpretation" (1896) this is Agonist self-creates pattern which prevails with Agonist and Antagonist being the same substance, for instance

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Table 1.

DISTRIBUTION OF AGENCY DYNAMIC PATTERNS ATTRIBUTED TO LANGUAGE

	Links and Clues, 1881	Meaning and Metaphor, 1893	Sense, meaning and interpretation, 1896	Grains of Sense, 1897	What is meaning, 1903	Significs and language, 1911
CREATOR	2	0	4	12	12	14
Agonist creates Antagonist	2	0	2	10	9	14
Agonist creates	0	0	2	2	3	0
THE CREATED	2	4	12	28	26	10
Agonist creates **Antagonist**	2	3	8	20	19	8
Antagonist is created	0	1	4	8	7	2

in *I would adopt this very language – with reference to expression, its defects, its possibilities, its prospects of development*, where language acts as both Agonist and Antagonist, in *domain of meaning <...> its importance begins to reveal itself*, where *the importance of domain of meaning* acts as both Agonist and Antagonist. As opposed to it, in "Meaning and metaphor" (1893) the agentic role of language is at its minimum. Meanwhile, the last major work ("Significs and language", 1911) demonstrates a peculiar tendency in specifying **what** the language creates since the only possible pattern with language as Agonist is Agonist creates Antagonist, for instance, in *We need a linguistic oculist <...> to bring our images back to reality by some normalising kind of lens* or in *the metaphors – rather, perhaps, the figurative phrases <...> bring into existence 'insoluble enigmas'*. Overall, the changes identified are modulated by the direction of language as creator or the created, the degree of it agentic role accentuation, the variance of its created aspects.

In identifying the manifestation of language as Agonist and Antagonist in six Welby's works, we consider the distribution of its nominal manifestations in each of the works. All the nominals are presented below with their frequency (in brackets) in case of repeated use to further assess their distribution.

"Links and Clues" (1881) contains 4 examples of language manifestations: 2 of them as Agonist, which is *word* (2) in *every form of energy and vitality in you, every thought, word, deed, look, movement produce good to the creature towards which directed,* and *Word made flesh,* and 2 as Antagonist, which are *word* in *feeling prompts your words*, and *proverb* in *a true instinct found that proverb*.

"Meaning and Metaphor" (1893) contains 6 examples in 4 patterns of its manifestation as Antagonist, which are *meaning, word, phrase* in *we make the meaning of words, phrases, word* in *Homer, Shakespeare, Dante, the German or English Bible, Kant and Hegel make words, form of expression* in *We make forms of expression*

from outrunning actual observation and experiment, and *term* in *established antithesis of terms*.

"Sense, meaning and interpretation" (1896) contains 16 patterns, with 4 examples with language as Agonist in language (3), e.g., *language <...> effects as a barrier to the acquirement of profound and scientific Psychology and Logics,* and *meaning* in *circumstance and 'atmosphere' on ' meaning effect modifying passage*; and 12 examples as Antagonist, these are *language* (7), for instance in *English writers and teachers promote the development of the expressive and discriminative powers of language, vocabulary, forms* in *we establish vocabulary and forms, article* in *article develops, word-sense* in *we realise the chaos in which word-sense lies, articulation* in *we cultivate correct articulation*.

"Grains of Sense" (1897) contains 40 patterns. Language as Agonist is found in 12 samples in *language* (6), for instance, in *Cicero' language create a style which nineteen centuries have not replaced* or in *Every language induces persuasion, word* in *Words <...> make revolution in the epoch, word* in *Word brings to us, verb* in *"verbal" ambiguities generate the confusion, metaphor* in *the implications of metaphor do not cause confusion, comment* in *ill-natured comment generated the barrier presented to mutual understanding by difference of language, linguistic converse* in *a general expansion of the limits, and regeneration of the conditions, of linguistic converse between all civilised nations <...> further the prospects of universal peace, linguistic advance* in *absence of real linguistic advance produces fresh denunciations of that impotence of language*. Language as Antagonist appears in 28 patterns, in language (13), for instance, in *an orator or writer is "lucid" by natural gift cultivates mastery of language, dialect* in *<...> created literary dialects, linguistic converse* in *Whomsoever... regenerate the conditions of linguistic converse between all civilised nations,* in *writing, speaking, phrases* (2), *words* (4) in *most of us do our thinking, our writing, and our speaking in phrases, not in words, literature* in *a grave devotion to the education of himself in the art of writing <...> makes*

good literature, Simile, Symbol, Figure in *So-to-speak and As-it-were <...> their various connections, Illustrations, Simile, Symbol, Figure, and last but not least, the relation they most admired and reverenced.*

"What is meaning" (1903) contains 38 patterns. Language as Agonist is found in 12 samples (13 examples): in *language* (5), for example, in *diversity in civilised languages results the inconvenience*, in *word* (3), for instance, in *the use of the word ' distance ' to express both space or interval which is empty, and space or interval in which there is some kind of medium cause confusion, articulat(ion)* in *articulate world developed, lirera(cy)* in *the literal Way develops, context* in *context determines the various senses of a word, phrase* in *the company [a phrase] keeps and the place where it was born determines the 'rank' of a phrase, signification* in *the significations of words begin even earlier*. Language as Antagonist appears in 26 patterns (32 examples), in *language* (11), for instance, in *Dryden, Swift, Dr. Johnson developed the language*, in *form / means of expression* (4), for example, in *create the aesthetical value of all forms of Expression, word* (4), for instance, in *we create the need for a new word, vocabulary* (2), for instance, in *increase of knowledge and development of conceptual and critical power and of the experience which we call civilised brings an enlarged vocabulary, articulat(ion)* in *articulate world developed, lirera(cy)* (2), for instance, in *the literal Way develops, linguistic resources* in *develop linguistic resources,* figurative forms *kenning, conning, cunning* in *man developed forms of kenning, conning, cunning, signification* in *the significations of words begin even earlier, term* in *increase in the scope of the language does the revival of good English words rather than by the introduction of corrupt terms, modes, canons, fashions of expression* in *establish modes, canons, fashions of expression.*

"Significs and Language" (1911) contains 24 patterns. Language as Agonist is found in 14 patterns in *language* (3), for instance, in *non-recognition of gift [Language] induces sheer desperation, terminology* (2), for instance, in *breaking of the barriers created by traditional terminology, slang, popular talk* in *daily additions in slang and popular talk as tend to create fresh confusion, expression (2), word* in *this vital command of a perfectly flexible expression in word as in act <...> in a sense creating new developments of expressive achievement, metaphor* in *the metaphors – rather, perhaps, the figurative phrases <...> bring into existence 'insoluble enigmas', forms of expression* in *the forms of expression called social convention and common law no longer fit our knowledge of the biological and psychological facts of life <...> are causing cruel travesties of justice whether social or legal, expressional ills* in *mental ills caused by, and causing the expressional ills, idioms, figures* in *acquirement of more*

fitting idioms, figures, and expressive forms in general results in growing adequacy of language. Language as Antagonist appears in 10 patterns (12 examples), in *language* (4), for instance, in *The world of phenomena translates into our world of words, – into Language*, in *vocal(ization), sign* in *we develop the complexities of the resulting system of vocal signs, syntax, prosody* in *we develop syntax and prosody, articulat(ion) (2), speech* in *we develop articulate speech, expression* (2), for instance, in *articulate expression is developed.*

The results reveal several tendencies in the distribution of words and expressions manifesting the changes in Welby's views of language in terms of its creative potential and its potential of becoming the purpose of creation. First, while in two Welby's earliest works single language units are focalized, in later works this is language itself as the structure and system of these units and their organization formats is considered the major creative force and the target of creation. Second, in "Meaning and Metaphor" (1893) Welby introduces a novel language focus, figurativeness and metaphoricity, which is in her view both the treasure of language and its problem if used incompetently. Next, later Welby's works mostly reveal the dominance of her semioethic principles in language development. She considers language in terms of the combination of skills to be acquired, presents the examples (writers, scientists serve as perfect examples) to follow on the way to semioethic development.

FINAL REMARKS

Overall, the adopted cognitive semantic approach to identifying the role of language as one of the key values and capacities of a man within the scientific heritage of lady Victoria Welby shows its efficacy in revealing the tendencies in the diachronic transformation of her ideas on creation. These manifest the reorientation from exploring single language units to conceptualizing the essential role of man as creator of language and the role of language as a system and finally, to semioethic and formational role of language as creator of a man as a personality. Applied to other values and capacities represented in Welby's works, this approach can reveal the key scientific trajectories in her research and what seems of primary importance, the trajectories which modulated the views of her male correspondents whose contribution to science has enjoyed worldwide recognition.

Additionally, we presume that cognitive semantic approach can serve as an effective tool to explore the history of ideas; integrated with the methods of computational linguistics, it can contribute to

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identifying the domains of knowledge and their interconnections in terminology clusters (which is at present the key objective of computational linguistics in application to the history of ideas) in attribution to interdisciplinary and transdisciplinary knowledge transfer.

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