ABSTRACT

Since early century, linguists have done a lot of experiments and have found that many people associated particular sound with a certain meaning; for example, /i/ with 'small' and /a/ with 'big'. This association of sound and meaning is called sound symbolism.

In this Academic Exercise, research interest is focused on sound symbolism in Song Ci, attempting to find the relationship between rhyme words and the feeling expressed in the poem. The topic is looked at from two angles, the tone and the rime of the rhyme words.

Two thousands and three hundreds Song Ci were randomly selected for observation. Firstly, five informants were asked to identify the feeling expressed in the poem and group them into four groups: happy, calm, sad and angry, then for each group of data, Song Ci are further broken down according to their rhyme groups. Next, a Chi-square Test was performed to test dependency of the rhyme words and feelings. When this relationship is justified, an effort is made to provide explanation for this phenomenon in Song Ci.
This study gives a bird’s eye view of the relationship between rhyme words and the feeling in Chinese poetry. The findings can be useful for further research on sound symbolism, especially in Chinese poetry.

第一章 引言

第一节 理论背景

1. 对语言符号学派的两种看法

语言符号中能指和所指之间的结合关系最早被引入了人们的注意，中国先秦哲学家就对“名实”关系进行了探讨，提出了著名的“约定俗成”观念和“正名”的理论。古希腊哲学家柏拉图的《对话录》（Cratylus）中也反映了对语言符号本质的两派看法。一派认为名实与事物之间存在着自然的联系，即“拟物思”（phusias）。另一派则认为名实之间的联系完全是约定俗成，是规定（theoria）。长期以来都是第二派的思想占上风，因为语言里音义之间的任意性关系实在是太明显了。否则无法解释为什么不同语言用不同的语音形式表达相同的概念。然而，在语言类里想消除却显示出音与义之间的结合并非完全就是任意的。

语言符号的音义之间到底有什么样的关系，这就是一个有兴趣的课题。当代语言学界对这个问题的看法是，法国的哲学家德里达（Deleuze 1989）提出的“任意性原理”的见解，认为语言符号的能指和所指的结合是完全任意的。我们可以说，约定俗成的。因此，主流的哲学家一般上对”语言的非任意性“命题采取避而不谈或是避难否定的态度。