

Thought-Based Linguistics

The extent to which language is inseparable from thought has long been a major subject of debate across linguistics, psychology, philosophy, and other disciplines. In this study, Wallace Chafe presents a thought-based theory of language that goes beyond traditional views that semantics, syntax, and sounds are sufficient to account for language design. Language begins with thoughts in the mind of a speaker and ends by affecting thoughts in the mind of a listener. This obvious observation is seldom incorporated in descriptions of language design for two major reasons. First, the role of thought is usually usurped by semantics. But semantic structures are imposed on thought by languages and differ from one language to another. Second, thought does not lend itself to familiar methods of linguistic analysis. Chafe suggests ways of describing thoughts, traces the path languages follow from thoughts to sounds, and explores ways in which thoughts are oriented in time, memory, imagination, reality, and emotions.

Wallace Chafe is Professor Emeritus and Research Professor at the University of California at Santa Barbara. His research has focused in part on the Seneca language in New York and the Caddo language in Oklahoma. He has investigated differences between speaking and writing; the functions of prosody in spoken language; the emotion underlying laughter and humor, ways in which language can be beautiful, and relations between language and thought.





Thought-Based Linguistics

How Languages Turn Thoughts into Sounds

Wallace Chafe

University of California, Santa Barbara





CAMBRIDGE UNIVERSITY PRESS

University Printing House, Cambridge CB2 8BS, United Kingdom

One Liberty Plaza, 20th Floor, New York, NY 10006, USA

477 Williamstown Road, Port Melbourne, VIC 3207, Australia

314–321, 3rd Floor, Plot 3, Splendor Forum, Jasola District Centre, New Delhi – 110025, India

79 Anson Road, #06-04/06, Singapore 079906

Cambridge University Press is part of the University of Cambridge.

It furthers the University's mission by disseminating knowledge in the pursuit of education, learning, and research at the highest international levels of excellence.

www.cambridge.org

Information on this title: www.cambridge.org/9781108421171

DOI: 10.1017/9781108367493

© Wallace Chafe 2018

This publication is in copyright. Subject to statutory exception and to the provisions of relevant collective licensing agreements, no reproduction of any part may take place without the written permission of Cambridge University Press.

First published 2018

Printed in the United Kingdom by Clays, St Ives plc

A catalogue record for this publication is available from the British Library.

ISBN 978-1-108-42117-1 Hardback

Cambridge University Press has no responsibility for the persistence or accuracy of URLs for external or third-party internet websites referred to in this publication and does not guarantee that any content on such websites is, or will remain, accurate or appropriate.

Chapter 19, "Emotional Involvement in a Conversation," includes material from the chapter by Wallace Chafe "Prosody and Emotion in a Sample of Real Speech" in the book *Relations and Functions Within and Around Language* edited by Peter Fries, Michael Cummings, David Lockwood, and William Sprueill, published in 2002 by Continuum, London.

Chapter 20, "The Feeling of Nonseriousness," is based on the book *The Importance of Not Being Earnest: The Feeling Behind Laughter and Humor* by Wallace Chafe, 2007, with permission from John Benjamins Publishing Company.

The poem "I started early, took my dog" on page 179 is reproduced from *The Poems of Emily Dickinson: Reading Edition*, edited by Ralph W. Franklin, Cambridge, MA: The Belknap Press of Harvard University Press, Copyright © 1998, 1999 by the President and Fellows of Harvard College. Copyright © 1951, 1955 by the President and Fellows of Harvard College. Copyright © renewed 1979, 1983 by the President and Fellows of Harvard College. Copyright © 1914, 1918, 1919, 1924, 1929, 1930, 1932, 1935, 1937, 1942 by Martha Dickinson Bianchi. Copyright © 1952, 1957, 1958, 1963, 1965 by Mary L. Hampson.



Language consists of signs, representing ideas. These signs are selected by the person who speaks, in accordance with the ideas prevailing in his own mind, in order to produce the reversed process in the individual spoken to; they are used for that process – the most wonderful and important on this earth – of conveying ideas from one distinct individual to another; for the communion of mind with mind, through sensuous impressions, made in skillful succession, and in accordance with general laws.

Francis Lieber 1850. Quoted in Andresen (1990: 115–116)





Contents

Ack	Acknowledgments	
	Prologue	1
Pai	rt I Preliminaries	
1	Background	7
2	Ground Rules	12
Pai	rt II Thoughts and Their Properties	
3	The Priority of Thoughts	23
4	The Path from a Thought to a Sound	27
5	How Thoughts Are Structured	33
6	How Thoughts Are Experienced	42
7	How Thoughts Are Shared	50
8	How Thoughts Flow through Time	57
Pai	rt III Verbalization Illustrated	
9	From a Thought to a Sound in English	69
10	From a Thought to a Sound in a Polysynthetic Language	84
Pai	rt IV Related Issues	
11	The Translation Paradox	93
12	Repeated Verbalizations of the Same Thought	100
		vii



viii	Contents	
13	Rethinking Whorf	105
14	Lessons from Literature	113
Par	t V Common Ways of Orienting Thoughts	
15	Small Numbers and Subitizing	123
16	Thoughts and Gender	131
17	Time, Tense, Memory, and Imagination	137
18	Relating Ideas to Reality	151
Par	et VI The Emotional Component of Thoughts	
19	Emotional Involvement in a Conversation	161
20	The Feeling of Nonseriousness	169
21	How Language Can Be Beautiful	175
	Epilogue	185
References Index		187 197



Acknowledgments

I am grateful to a number of people who contributed to this work, most of them unknowingly. They include the many students and faculty with whom I was in contact on the University of California campuses at Berkeley and Santa Barbara, the many individuals whose work is acknowledged here in references, and others who contributed in a variety of ways. Among the latter have been sources of data and analyses of the Caddo and Seneca languages. Indispensable for Caddo was the late Sadie Bedoka Weller as well as Lynette Melnar, whose description of Caddo verb morphology contributed fundamentally to Chapter 18. Numerous collaborators on the Seneca language are listed in Chafe (2015). Their contributions were essential to Chapters 10, 16, and 18. Recently additional help with Seneca has come especially from Sandy Dowdy. Chris Chafe helped with the Mozart example at the end of Chapter 8, and both Steve Chafe and Subhajit Mitra helped with formatting the many figures. Advice on Japanese was provided by Akiyo Cantrell. Two anonymous reviewers encouraged me to complete this work in more or less its present form. Finally, I can hardly exaggerate the importance of the support I have continually received from my wife, Marianne Mithun.

