

## 20161101 第五講 符號與符碼

### I 符號的範圍/II 組織符號/III 符碼五特徵/IV 符碼分類/V 符碼表意背後的共識

#### I. 符號的範圍

##### A. 定義：

1. 符號：意在自身之外的人造物或人的動作→符碼：由符號組成並且決定符號彼此如何連接的體系→ 迷思/神話 (myth)→意理 (ideology)
2. 以上四大主題各有關鍵之兩元概念

##### B. Peirce (Charles Sanders, September 10, 1839 – April 19, 1914 )

1. 肖像 (Icon): 相片、影像、工筆畫、雕像
2. 指標 (Index): 交通號誌、森林見煙、匕首染血 [補充資料：“I am here” is an expression the success of which is dependent on circumstances of use. “I” and “here” are indexical expressions. As such, questions expressed with **indexicals** are not suitable for use as objective scientific questions. However, it is only by using such indexicals that we can adequately capture the literal perspectivity of conscious experience. Michael Luntley’s *Reason, Truth and Self*. 1995:61-3]
3. 記號 (Symbol): 旗號、文字、數字

	肖像	指標	記號
表達方式	類似、逼真	因果關係	慣例、傳統
例子	圖畫、雕像	交通號誌、煙/火	數目、旗幟
過程	可以目擊	可以想出	必須學習

##### C. Saussure (Ferdinand de , 26 November 1857 – 22 February 1913)

1. Sign: Signified (符意)  
Signifier (符具)
2. 符具與符意的 4 種關係：
  - a. 任意的(arbitrary)：符具與符意的關係是由慣例、法則或約定而生。
  - b. 肖像性的(iconic)：符具的形式多少受制於符意，如象形字。
  - c. 動機(驅動性)和限制(motivation and constraint): 一個受高度動機驅動的符號其肖像性也高(a highly motivated sign is a very iconic one)：如照片的驅動性比交通號誌高；符號的驅動性愈強，符具受符意的限制也愈大(the more motivated a sign is, the more its Sr is constrained by the Sd)。 肖像←→記號

II. 組織符號(為符碼的二原則)：

- A. 聚合 (paradigm)：由彼此共有的相似性組成一群符號的方法。如英文字 (education, instruction)、形聲者以事為名(半義也，)取譬相成(半聲也)，江河是也、數列的規定。
- B. 組合 (syntagm)：符號以其接近性規則而構成訊息的方法。如白宮、千帆點點、「星垂平野闊；月湧大江流」。
- C. 接近性與相似性是 Saussure 認為組織符號成為符碼(如一句完整句子)的兩大原則，他分別稱之為組合(syntagm)與聚合(paradigm)原則。(孫秀蕙、陳儀芬 2011: 19-21; Fiske 1991: 57-58) 舉例來說，

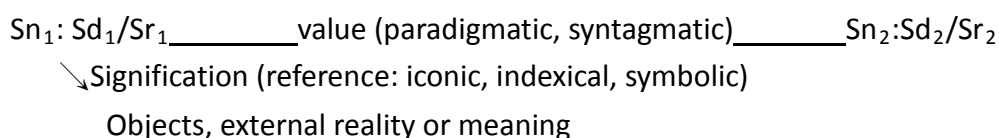
我晚餐吃了烤牛排。

你            雞

她            豬

原句子的意義是由各字詞依文法所設定的 接近性 而各就其位所構成，而各位置可以依講話的人的需要而置換不同的主詞或受詞(當然還有動詞或時間副詞)，那是因為放入特定文法位置的字詞之間具可替換的 相似性 所致。所以我們講的每一句話，從 Saussure 的觀點來看，就是由組合的橫向作用與聚合的縱向作用而構成符碼並傳達不同意義。

D. Saussure 理論完整圖：



III. 符碼(由符號組成並且由符號彼此連接之關係所決定的體系)五特徵：

- A. 符碼是比符號更高一層的單位，由符號之間的差異(value)關係所組成。
- B. 符碼傳遞意義；符碼的組成單位是符號。
- C. 符碼表意依賴使用符碼者的共識，也依賴他們共享的文化背景。
- D. 所有的符碼都具有可辨識的傳播功能。
- E. 所有的符碼都可透過媒體或傳播管道而傳達。

IV. 符碼分類

A. 連續型/數位型符碼 (analogue and digital codes )

1. A digital code is one whose units, both Srs and Sds, are clearly separated; an analogue code is one that works on a continuous scale. (65-6)

2. Eg: arbitrary codes (如八卦) are digital; music, a potentially analogue code but given digital code of notation; dance and nature, analogic. (65-bot)

3. In arbitrary, or **symbolic code**, since it is digital, the search for distinctive features, ie, its meaning, is easy; not so in **iconic code**, because of its analogical scales. (66-1~2)

B. 再現型/在場型符碼 (Representational and presentational codes, RC & PC)

1. RC are used to produce texts (文本), which are composed of iconic or symbolic signs; PC are indexical--they cannot stand for something apart from themselves and their encoder. (66-bot)

2. RC & PC are distinguished by their social functions 依社會功能而分: (p.67)

<u>在場型符碼</u>	<u>再現型符碼</u>
limited to face-to-face	not limited
com. or when the com- municator is present	

功能 1: to convey indexical info about the speaker and his situation	same when PC can be present in representational message
---	--

功能 2: for interaction management	same when...
----------------------------------	--------------

功能 3: not available	功能 3: cognitive or ideational F-- conveying info or ideas about things absent. (67-bot)
---------------------	---

3. The human body is the main transmitter of PC: 10 such codes classified by their medium in the body (pp. 68-69, see handout)

C. 精緻型/通俗型符碼(Elaborated and restricted code, 與教育、階級背景相關)

1. Basil Bernstein 's terms: defined by the nature of the code itself and by the type of social relationship it serves (73-3); "working-class children tended to use a restricted code and middle-class children an elaborated code." (70-5)

2. Their respective characteristics:

<u>通俗型</u>	<u>精緻型</u>
詞彙少、句子結構簡單	詞彙多、句子結構複雜
口語化	文譔譔
重複、易預測	抽象不易預測
顯示社會關係	表達個別意願
配合在場型符碼傳意	不需要在場型符碼
表達具體、特定、現場式情境	表達抽象、普遍、非現場狀況
賴共同文化經驗傳遞	依教育訓練、才會使用

D. 廣播型/窄播型符碼(Broadcast and narrowcast codes, BC & NC)

1. Defined by the nature of the audience (閱聽人): a BC is one that is shared by members of a mass audience, a NC is one aimed at a specific audience, often one defined by the codes that it uses. (73-3)

2. BC // restricted code (通俗型, 73-bot); BCs are the means by which a culture communicates with itself, ie, the TV audience being both source and receiver of the message (74-1): 3 ways the audience originates the broadcast message:

a. in the content of the message (74-2)

b. in the form of the message (74-3)

c. in the structures of the broadcasting institutions. (75-2)

3. NC // elaborated code (精緻型, 76-5)

4. NCs have acquired the function in our mass society of stressing the difference bet 'us' (the highbrows) and 'them' (the lowbrows); BCs stress the similarities among 'us' (the majority). (77-1)

V. 符碼表意背後的共識:(符碼特徵之一—符碼表意依賴使用符碼者的共識, 也依賴他們共享的文化背景。)

A. 經由慣例與不斷使用:如服裝規定(dress code)、喪葬流程(從遺體安置、豎靈、訃聞到安位、慎終追遠等九道程序)

B. 經由公開的同意與定義:如數學系統、法律制度