

I'm not robot!

'signifiant'
word in language

'signifié'
extra-linguistic concept referring
to an object in the world

[l'aur] ↔ 

arbitrary relationship (set by social convention)

VICIOS DE EXPRESIÓN

POBREZA LÉXICA:

Uno de los defectos de estilo más frecuentes es el de repetir las mismas palabras o expresiones, lo que hace suponer un caudal léxico limitado del autor.

Palabras como "cosa", "algo" "esto" "eso". Los verbos "ser" "estar", "encontrarse" y "haber"

"tener", "hacer", "poner", "decir", "ver", "producir"

siempre pueden sustituirse por otros más precisos.

Anfibología, también llamada disemiao polisemia, es el empleo de frases o palabras con más de una interpretación. Ejemplos: • Mi padre fue al pueblo de José en su coche. ¿El coche de quién? • Se vende mantón para señora de Manila. ¿Quién es de Manila? • El cerdo del niño. ¿El niño es sucio o el cerdo es del niño? Unaanfibología puede sugerir más de una interpretación. Para

evitar esto, es necesario volver a escribir y acomodar las palabras de manera que las ideas estén lo más claras posibles.

Otros Ejemplos: • Se bajó del caballo sin que se diera cuenta. ¿Quién no se dio cuenta? • Filomena es una vaca. ¿Filomena es el nombre de una vaca o una chica llamada Filomena parece una vaca? • Vinieron las 90 familias de algunos de los invitados. • Cuentos para niños de suspenso. • Pedro me repetía que él no tomaba alcohol continuamente. Ambigüedades positivas y negativas en Publicidad: Un famoso

champú anticaspa de Argentina tenía por eslogan "Para la caspa".

Cuando se lo usaba en televisión, el locutor lo decía de tal modo que todos se preguntaban si se refería al verbo parar o a la preposición.

Ese es un ejemplo de ambigüedad positiva. La doble interpretación siempre tendría que remitir a algo bueno para el producto, sin que quede lugar para las dudas. El extremo opuesto, una ambigüedad negativa: "Televisores Mega.

Son lo que tú ves." ¿Qué habrá querido decir el redactor con esta

frase? ¿Que son lo que se ve? ¿Que no son nada más que eso? ¿Que

son los televisores que ve todo el mundo? ¿Dónde los ven? ¿En sus casas, en los avisos o en las vidrieras?.

El manejo de la ambigüedad es un arte complejo. Si se lo utiliza, es preciso asegurarse de que la ambigüedad vaya en un solo sentido, se

Ferdinand de Saussure

- Saussure was a Swiss linguist who created the term "semiotics". Saussure distinguished between the signifier and signified. The "**signifier**" is the physical form which the sign takes, the "**signified**" is what we understand the form to represent. Therefore, for a sign to be considered a sign, it must both be the signifier and the signified. He was as also concerned with the arbitrariness of language and language itself as signs.
- Saussure argued that words are verbal signifiers that are personal to whoever is interpreting them so for example, there is nothing physical about the rose that determines it must be called a "Rose"- this is why different languages have different spellings for words such as "tree" and "rose". Furthermore, when you see the written word "rose", this acts as an arbitrary signifier leading the individual to think of any rose they wish whether it be red, pink or yellow.
- However, a signifier can have many different representations which can turn it into a different sign. For example, the word 'open' becomes a completely different signified when it states "push to open the door". Another example is where it states on the top of a juice bottle to "open this end"- this highlights that the same form (signifier) can have different meanings (signified).



Ferdinand de Saussure

From Wikipedia, the free encyclopedia.



Ferdinand de Saussure (November 26, 1857 – February 22, 1913) was a Swiss linguist.

Born in Eclevaux, he laid the foundation for many developments in linguistics in the 20th century. He perceived linguistics as a branch of a general science of signs he proposed to call *semiology* (now generally known as *semiotics*).

His work *Course de Linguistique générale* (Course in General Linguistics) was an influential work published in 1916 by Charles Bally and Albert Sebeok, based on notes taken in 1907. Course was one of the central linguistic works of the 20th century. Its central notion is that language can be understood as a formal system of signified differences, apart from the messy details of real-time production and comprehension. Additionally, at a very young age he published a very important work in Indo-European philology which got known as the linguistic theory. It has been argued that the problem of trying to explain how he himself was able to make systematic predictions by looking from known linguistic data to unknown linguistic data, stimulated his development of structuralism.

His work had an enormous impact which developed in two very different ways. In America it flourished as developed by Leonard Bloomfield into distributionalism, and has since then been perceived by all linguistic sciences. This Saussurean influence, however, has been dismissed by Noam Chomsky among others. In contemporary developments, it has been most explicitly developed by Michael Silverstein who has combined it with the theories of mark-making and distinctive features the Prague School (most importantly Jakobson, Trubetzkoy and Roman Jakobson) learned for the sake of analysis of phonetics, the Sapir-Whorfian theory of the grammatical category, and the insight of transformational analysis, in order to analyze the global of human communication. In Europe, important contributions were equally made by Émile Benveniste, Jacques Derrida, and Julia Kristeva, among others. However, structuralism was soon pushed by and replaced by students of other, non-linguistic aspects of culture such as Roland Barthes, Jacques Lacan, and Claude Lévi-Strauss. Their expansive interpretations of Saussure's theories, and their application of these theories to non-linguistic fields of study led to theoretical difficulties, eventually causing practitioners of the "death" of structuralism in these disciplines.

"*It signs in the basic unit of language (a given time). Every longer it is a complex system of signs. Despite the speed of its individual in a correct modification of language.*"

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F. de Saussure

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à partir des cahiers d'Émile Constantin

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