

УДК 410

## Distinctive Features of the Language Picture of the World in Chinese Ethnoconsciousness

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Received 1.09.2007, received in revised form 1.12.2007, accepted 15.01.2008

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*Chinese writing, consistently ideographic and substantively pictographic, must participate in the formation and semantic "painting" of various "pictures of the world". Generic-specific classes of lexicon can be subdivided into partitives and conglomeratives. An important difference between partitives and conglomeratives is that the generic component of partitives can be represented by a concrete meaning, while that of conglomeratives can be represented only by an abstract concept.*

*Keywords: Chinese ethnoconsciousness, language picture of the world, logograms, Chinese written symbols.*

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*Nomina si nescis, perit et cognitio rerum.*

**K. Linne**

Carl Linnaeus' famous remark - if you do not know the names you are lost in cognition of things - taken as an epigraph to this article seems rather significant in the light of the problems stated therein, namely: to what extent language and its written form are crucial in the formation of our knowledge and notions within the framework of a "scientific picture of the world" as well as within the framework of a "language picture of the world" and how it affects the ethnoconsciousness of its carriers.

The concept of a scientific picture of the world, dating back to scientific models of scholars of Ancient Greece, India and China, is represented rather comprehensively in the works of theoretical physicists, the ones who most deeply and, probably, most completely perceive

the world in a scientific light. "While perceptual sensations invoked by objects in different people may not coincide, the picture of the world, the world of things, is identical to all people, and one can say that transition from the perceptual world to creation of its scientific picture happens when instead of motley subjective variety comes stable objective order, when law takes place of chance" [Planck, 1958 : 106]. In this observation by the great scientist there is no indication as to what is the instrument by means of which man and the mankind reveal and register "objective order" and "law". That certainly is the human language that covers the diverse area of "subjective variety" as well as the area of scientific law.

Human language, being the primary and essentially the only means of naming, storing and

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transferring of any information, is thereby one of the major components of N. Bohr's "principle of complementarity". Without this "instrument" the existence of mankind is simply inconceivable.

The concept of the language picture of the world originates from W. von Humboldt's classical works that became the foundation of the theory of language relativity. So he wrote, in particular: "Every language incorporates a distinctive world outlook. Just like a separate sound arises between the object and the person, the language as a whole acts between the person and the nature influencing it. Each language forms a circle around the people to which it belongs, whence the person is allowed to escape only so far as he immediately enters a circle of other language" [6: 80]. Speaking about the necessity of comprehensive historical study of languages, the scientist points out that in this case "we shall feel ever less propensity to treat languages as random symbols and ... we shall discover in the originality of their structure the means of study and knowledge of truth as well as the way of formation of consciousness and character. If the languages that have reached high degrees of perfection possess their own world outlooks there should exist not only their relationships toward each other, but also their relationships to the totality of all conceivable" [6: 322].

In this context it is obvious that "outlook" not is something political or ideological, but is essentially the ability of man, ethnos and the mankind to reflect, realize and see the world. This is the outlook Heidegger spoke about – "the world becomes a picture, the position of a person is understood as outlook" (Heidegger, 1985: 228).

When speaking about language it is necessary to realize that it exists in two forms - written and spoken, at least those languages we call civilized. There is no doubt that the spoken form precedes written, that verbal speech is more flexible, mobile and active. However, it is precisely the writing

that transforms human speech from a purely temporal phenomenon into a spatio-temporal one, making it the instrument of «trace» in J. Derrida's interpretation, that is the instrument and means owing to which human speech - and in many respects human knowledge - became the fact of history. "With the invention of writing in hands of man there appeared a lasting resource for fixation of speech, he was now able to keep knowledge of his history on the edge of a bottomless abyss in which it could always fall despite the efforts of collective memory which for millennia kept this knowledge thanks to verbal tradition" (Hagege, 2003: 70).

The writing initially served as the instrument of semantic segmentation of the world. In the opinion of experts, this function is inherent even in alphabetically-phonetic types of writing which, formally not corresponding with the meaning, at the same time carry in their "ancestral genetics" pictographically-semantic bases. A. Dieterich, referring to the role and status of the alphabet in the history of Indo-European civilization, wrote: "Although the alphabet was not consciously considered a model of the world it was perceived as such. Separate symbols of the alphabet were considered elements of the world, and the alphabet as a whole - the name of the world" [8: 224]. At the same time, no doubt, in modern Indo-European ethnoconsciousness the graphic and the phonetic components of a language are coalescent, forming a certain unified plane of expression, "a uniform visual-acoustical complex" [11: 72].

On the contrary, in Chinese ethnoconsciousness, in the Chinese language picture of the world there is a clearly expressed dichotomy of spoken and written forms of language - 文 wen и 言 yan . The first character is understood as the written form of the language, its meaning going back to the image of a tattoo on the body of a person; the second - the verbal form, etymology of this character is associated

with the image of a tongue sticking out, or of something coming out of the mouth. Ancient Chinese is called 文言 wenyān (written speech + oral speech). This binomial apparently reflects the status characteristics of these two forms of existence of the language.

The Chinese writing, being consistently ideographic and substantively pictographic, must participate in formation and semantic “painting” of various “pictures of the world”. Let’s now analyze this participation, its features and conflicts. We will refer to Chinese written symbols as logograms, that is units of a written system correlative to a word or to a morpheme, having rejected the use of the traditional term “hieroglyph” (a mythical, mysterious symbol) for having incorrect terminological basis.

Let’s begin with a fragment of the “scientific picture of the world” and use for this purpose the constituents of Mendeleev’s Periodic Table, which we know represents the classification of all known chemical elements according to their properties. Generally chemical elements are divided into metals, nonmetals and gases. These attributes can be regarded as a hyperseme for all components of these classes.

In this connection it is necessary to point out that here we encounter the systemic organization of both the actual language and the world, which is traditionally expressed in generic -specific relations. Generic-specific classes of lexicon can be subdivided into partitives and conglomeratives. Partitives are categories of words brought together by an inherent unity; their meanings correspond with the generic the way a part correlates with the integral whole. We perceive a table as the organic unity of a support (legs) and a tabletop without which this object is no longer the same, an eye - as the unity of eyelids, pupil, crystalline lens etc., without which an eye is no longer an eye.

Conglomeratives are classes of lexicon with relatively free dependence on each other. They

are united by common properties and features; the same lexical unit can be a part of different conglomeratives. Classes of words with the general seme “gas” or “metal” can serve as examples.

Another important difference between partitives and conglomeratives is in our opinion the fact that the generic component of partitives can be represented by a concrete meaning, while that of conglomeratives – by an abstract concept. Indeed, a table, an eye or an arm are concrete objects fixated by concrete meanings. But furniture, tableware, clothes, gases, metals are essentially abstractions that can be realized in a certain set of concrete entities, features and relations possessing properties or functions attributed to their generic concepts.

The class of gases is represented by the following elements: 氢 qīng – hydrogen, 氩 à – krypton, 氦 hái – helium, 氖 nǐ – neon, 氧 yǎng – oxygen, 氟 fú – fluorine, 氦 hài – helium, 氮 dàn – nitrogen, 氡 dōng – radon, 氯 lǜ – chlorine, 氩 yà – argon, 氙 xiān – xenon. As appears from the above list, all components of this series include in their structure the simple logogram 气 qì - gas, air, which can be considered the graphic marker of the hyperseme.

Metals are presented by the following list: 镧 lǎn – lutetium, 镱 yì – ytterbium, 锂 lǐ – Lithium, 铍 pí – beryllium, 铷 rú – Rubidium, 铪 hā – hafnium, 锶 sī – Strontium, 钽 tǎn – Tantalum, 锝 dé – technetium, 钇 yì – yttrium, 钨 wū – Tungsten, 钾 jiǎ – potassium, 锆 gào – Zirconium, 锇 é – Osmium, 铂 bó – Platinum, 铽 tè – terbium, 铌 ní – niobium, 金 jīn – Gold, 钠 nà – Sodium, 钌 liǎo – Ruthenium, 铊 tā – Thallium, 镁 měi – Magnesium, 镭 lǎo – radium, 铅 qiān – Lead, 铝 lǚ – Aluminum, 钯 bǎ – Palladium, 铋 bì – Bismuth, 银 yín – Silver, 钋 pō – Polonium, 镉 gé – Cadmium, 钎 mén – Mendelevi, 铟 yīn – Indii, 钫 fāng – Franzii, 锡 xī – Tin, 镭 léi – radium, 锑 qī – Antimony, 锕 ā Actinium, 钙 gài – Calcium, 钍 tǔ – Thorium, 钷 kàng –

Scandium, 钷 pǐ - protactinium, 钛 tài - titanium, 铯 sè - Caesium, 铕 yǒu - Europium, 钒 fán - Vanadium, 钡 bèi - Barium, 镎 ná - neptunium, 钼 mù - Molybdenum, 镧 lán - lanthanum, 钚 bù - Plutonium, 铬 gè - chromium, 铈 shì - Cerium, 镅 méi - Americium, 锰 měng - Manganese, 镨 pǔ - praseodymium, 镉 jú - curium, 铁 tiě - iron, 钕 nǚ - neodymium, 铹 péi - berkelium, 钴 gǔ - cobalt, 钷 pó - promethium, 镅 kāi - californium, 镍 niè - nickel, 钐 shān - samarium, 镱 āi - einsteinium, 铜 tóng - copper, 铀 yóu - Uranium, 镄 fèi - fermium, 锌 xīn - Zinc, 钆 gá - gadolinium, 镎 nuò - nobelium, 镓 jiā - gallium, 镱 dí - dysprosium, 镱 láo - lawrencium, 锗 zhě - germanium, 钬 huǒ - holmium, 铒 ěr - erbium, 铥 diū - thulium, 汞 (录) gǒng - mercury.

This list of logograms shows that all metallic elements include in their composition the logogram 金 jīn - metal, gold as the generic marker of substance of this type. Interesting in this respect is the element mercury, which as we know exists in liquid form. Precisely for this reason this element is represented by two logograms: the first, more traditional 汞 incorporates the symbol 水 - "water", the second, more specific, also includes the symbol "metal", thereby marking this element's ascription to both liquids and metals.

The aforementioned classification of logograms designating gases and metals shows that all of them include in their composition a component common for both series indicating the hyperattribute of each of the symbols. Recognizing this regularity and obligatoriness, we will examine the rest of the elements of the table from the position of either presence or absence of such generic marker in the composition of their logograms.

Proceeding from this standpoint the rest of the symbols identifying chemical elements can be divided into two groups: the first - logograms including in their composition the symbol 石 - stone (碲 dì - tellurium, 硼 péng - boron, 碳 tàn

- carbon, 硅 guī - silicon, 磷 lín - phosphorus, 砷 ài - astatine, 硫 liú - sulphur, 碘 diǎn - iodine, 砷 shēn - arsenic, 硒 xī selenium); the second - logograms including in their structure the symbol 水 - water (溴 xiù - bromine). One must admit that here too the characters' graphic shell did not "make a mistake", as all elements denoted by the symbol 石 - stone represent crystals, and bromine is a liquid.

To what extent is it universal for the Chinese written system to have such state of affairs under which a composite logogram includes a symbol-hyponym and a symbol-hyperonym in its structure? In our opinion it is sufficiently universal, pertaining to the names of things, anyway. All equanymy united under the common seme "illness" include the morphogram 床 chuáng/nè - the person lying on a bed; sickness; symbols 衣 (衤 - clothes or 革 / 皮 - skin(leather) are mandatory components of all logograms with the generic meaning "clothes"; all the names of fish as an obligatory constituent incorporate the logogram 鱼 - fish, and all the names of trees - the logogram 木 - tree; and if in a character there is the seme "woman" the logogram structure by all means will include the symbol woman [10], etc.

This gives us reason to believe that a considerable number of complex logograms, pictograms and, mainly, ideograms consistently fixate hyper-hyposemantic relations, including in their composition generic and specific components and thus "tracing" both the language and the scientific pictures of the world. If we were to use the logical apparatus the first component would be the function, and the second one - the argument [12].

At the same time, the scientific picture of the world and the language picture of the world in their expression through the graphic shell of a written symbol will fairly often clash with each other. This can be explained by the rather high stability of the written system of language and by

mobility and variability of terminological markers of science. It is quite possible to assume that here the conflict of the old and the new scientific pictures takes place, that is the written symbols existing for several thousand years reflect through their graphic semantics scientific conceptions about an object of the corresponding period.

As it was already mentioned, large fields of conglomeratives are consistently and obligatory marked by hyperonymic symbols: all the names of illnesses, clothes, metals, forms of water, etc. From our point of view this is sufficient argument in favor of the assertion about the presence in the Chinese ethnoconsciousness of a particular “picture of the world”, shaped by Chinese writing. Let’s go into detail on the problem of “scientific character” of this cognitive matrix.

For this purpose we’ll analyze some partitives - “eye” and “hand” – aiming to find out whether their components are marked by corresponding symbols and how consistent this labeling is. In everyday consciousness an “eye” includes such constituent as “eyebrows”, “eyelashes”, “eyelids” and “pupil”. In Chinese writing there are two characters designating “eye”: the more ancient pictogram 目 mù and the modern complex logogram 眼 yǎn whose structure also includes the symbol 目; characters 眉 méi - eyebrows, 睫 jié - eyelashes, 睑 jiǎn - eyelid, 瞳 tóng - pupil just as consistently include in their structure the logogram 目.

In lexicology there is a widespread classical sample of different segmentation of the world by means of language - the example being the Russian word “pyka” and both “hand” and “arm” in English. Without breaking any conventional norms let’s consider this object from the point of view of Chinese writing.

The simple logogram 手 shǒu conveys both the concept of an arm and the concept of a hand that is associated with its etymological meaning - the image of a hand ( ? ). Hand is subdivided

into 掌 zhǎng - palm and 指 zhǐ - finger, both symbols are complex logograms including in their structure the simple logogram 手, in the second instance – in its morphogram variant 扌. For designation of the part of the arm between the wrist and the shoulder symbols 胳膊 gēbo and 臂 / 胳膊 bì/gēbì are used, and the logogram 胳 gē is mentioned in “Shuo wen ze zi” in just that content. This segment of the arm is structured as follows: 腕 wàn - wrist, 臂 bì – part of the arm between the wrist and the elbow, 肘 zhǒu - elbow, 肱 gōng – the section between the elbow and the shoulder. All examined characters are complex logograms with the common hyperonymic component 月 ròu - meat, muscular tissue. Consequently, semantic-grammatological segmentation of the arm in Chinese ethnoconsciousness is associated with the attribute of either presence or absence of muscular tissue in the specified organ.

This opposition is recognizable not only in connection with the written name of the arm, but also with other organs of the body. Indeed, the logograms 胸 xiōng - breast, 背 bèi - back, 腹 fù - stomach, 腿 tuǐ - thigh include in their structure the symbol 月, while characters 颈 jǐng - neck, 头 tóu - head, 鼻 bí - nose, 趾 zhǐ – toe do not.

The analysis of the written symbols designating partitives shows that Chinese writing paints its own “picture of the world” which may or may not coincide with the “scientific” one.

Let’s move on to conglomeratives. Unquestionably significant for Chinese ethnoconsciousness is the conglomerative “cereals”. As far back as 7-5 centuries BC the treatise “Zhou li” (周礼) outlines the corresponding lexical-graphic field «five cereals» (五谷), which in its different interpretations includes the following units: 麻 má - hemp, ramie; 麦 mài - wheat, 豆 dòu - beans, 米 mǐ - rice, 黍 shǔ - millet. Vital importance and antiquity of this conglomerative are obvious from the nature of characters comprising it: most of them, except for

the symbol 黍 shǔ – millet are simple logograms, i.e. units able to act as symbols-hyperonyms. The logogram 黍 includes the symbol 禾 - cereal that marks the semantics of the whole complex logogram. Therefore the given conglomerative is not consistently marked, meaning that its components do not make up a list of complex logograms with obligatory hyperonymic component.

Let's now focus on the names of animals. The “scientific picture of the world” gives us a sufficiently comprehensive hierarchical classification of the fauna incorporating species, families, classes, subclasses, etc. For example, common knowledge positively identifies the cat and the dog not only as different animals, but also as two distinct categories, placing into the first one, in particular, lion, tiger, panther, lynx, and into the other - wolf, fox, jackal, etc.

Chinese written symbols exhibit the following designation of the names of the said animals: 狗 gǒu - dog, 狼 láng - wolf, 狐 hú - fox, 狸 lí - raccoon dog, 猫 māo - cat, 狮 shī - lion, 虎 hǔ - tiger, 豹 bào - panther. As we can see from the above list, written markers do not coincide with scientific classification: both canine and feline names are chiefly marked with the morphogram 犭 quǎn - dog, tiger is represented by a standalone symbol, and panther includes in its structure the morphogram 豸 zhì which, according to the first ideographic dictionary “Er ya” (尔雅), published in the 1 century BC, means insect without limbs. This same morphogram marks the logograms designating such animals as marten (sable) - 貂 diāo, or raccoon - 貉 hé, and the morphogram 犭 quǎn is part of the symbol monkey (猴 hóu).

All this is indicative of complex pictograms and ideograms being consistently ideographic, i.e., they consistently and obligatory mark hyper-hyposemantic relations. At the same time, the Chinese writing system paints its own “picture of the world”, different from the so-called “scientific

picture of the world”; moreover, it forms its own, peculiar to the Chinese written language labeling system, which requires most careful and detailed study and understanding.

All the language facts presented above are «names of things»; let's now look at the «names of relations», in particular, relations-actions. As the subject of this analysis we'll take several groups of logograms united by meanings common for all of them in order to trace the labeling of semantics in the graphic shell of these symbols.

The first is the group of logograms united by the common seme “to sew”. Here we'll only be sampling monosyllabic words with the indicated semantics. 补 bu - to darn, repair, patch; to supplement, fill in; 缝 feng - to sew, stitch; 缀 zhuì - to sew, stitch, bind; 织 zhi - to weave, knit, spin; 绷 beng - to tie up, bandage; to baste, tack; 缉 qi - to stitch, hem; 缲 qiao to hem; 褙 ta - to sew on, sew around; 绗 hang - to quilt; 繪 liao - to baste, overstitch, make buttonholes; 絮 xu - to put on cotton wool, to line with wadding. From the above list of logograms one can tell that they are all complex, which in general is characteristic for the names of relations, and that composition of each of them includes the same element - 糸 mǐ - silk thread, which traces semantics for the whole group.

To the next group belong the logograms united by the general seme “foot motion”: 踩 cai - to tread, trample down, balance; to start up with the foot or pedal; 踏 ta - to step, walk over mud; to step into dirt; 踹 chuài - to kick; to stamp, trample; 蹈 dào - to step along, tread, trample on; to follow in smb's footsteps, to keep on one's legs; to trample down, tread in, to stamp one's foot; to carry out; to pass through; 蹬 deng - to step on, to press down with the foot; to step over, trample on; to walk up, ascend; to kick; 跺 duò - to stamp one's foot, tap with one's heels; 践 jiàn - to walk on, to step, trample down; to arrive; to follow; 蹶 jué - to walk on, to spoor (track); 蹶 nie - to

step cautiously, walk on tiptoe; to follow; to tread, trample on; to reach, arrive; 踏 ta - to push with a foot, to stamp one's foot; to tread on, press; to step on, to trample; to tap out, beat time with a foot; 蹠 zhi - to stamp, step, trample; to reach, get to; 蹴 cu - to tread upon, trample down; to kick, hit with one's foot; 蹴 ci - to tread upon, shift one's feet; to stumble, slip; 踩 cai - to crush with a foot; 蹙 cu - to kick; 蹙 bie - to plod on, hobble; 蹙 wei - to kick, buck; 踏 chuo - to step firmly on the ground; to march; 踏 chu - to shift from one foot to the other; to step through; 踹 nian - to crush with a foot, to crush; 踹 zhi - to kick, trample; 踹 chu - to shift from one foot to the other. All symbols of the given group include in their composition the simple logogram 足 zu - foot.

The group of oral actions is represented by a number of symbols united by the common meaning "to act upon an object with one's teeth": 嚼 jiao/jue - to chew, masticate, swallow; to corrode, wash away; to taste, try, savor; 咀 ju - to chew, masticate, savor; 嗑 ke - to gnaw, crack, nibble; 啃 ken - to gnaw, chew; to eat); to masticate; 啃 nie - to gnaw, eat away; 噬 shi - to bite, sink one's teeth into; to devour, peck; 咬 yao - to bite, gnaw; 噉 jiao - to chew, gnaw; eat; 咋 ze/zuo/zha - to bite, gnaw, bite through one's tongue; 齧 he - to gnaw, bite, bite off; 齧 yi - to chew, gnaw; 齧 nie - to bite, gnaw; to swallow; to nibble grass. All symbols of this group have their graphic markers as represented by simple pictograms 口 kou - mouth and 齿 chi - tooth.

The following is the group of names of relations connected by the common seme "to perceive the world by means of organs of sight": 眦 bi - to look askance/scornfully; 瞠 cheng - to peer, stare; 瞅 chou - to look, observe, look out for, dart a glance; 眈 dan - to look a short way off, being carried away far by thought; to look down; to look greedily, peer; 瞪 deng - to look fixedly, stare, turn one's eyes towards, dart a glance on; 覷 di - to see; to peer into the distance; 睇 di - to look

asquint, askew; 盯 ding - to stare, turn one's eyes, to look intently; 睹 / 覩 du - to look, observe, see; to behold, ascertain; 顾 gu - to glance back, shift one's gaze; to look with interest; to pay attention; 观 guan - to look at, to examine; to contemplate; to study; 见 jian - to see, possess sight; to understand, find out; 瞞 jian - to peer, peep; 看 kan - to look, admire; to read, scrutinize; 瞰 / 瞰 kan - to look, gape, observe, peep; 窥 kui - to spy upon, look out for; be on the watch (for), watch, spy; 闚 kui - to peep, look out for; to look intently, peer; 睨 kui - to stare; to be amazed, surprised; 览 lan - to look, see, examine, survey; to read, skim through; 瞭 liao - to look afar; to look from a distance; to look high into the air ; 瞭 lou - to glance, look; 覷 mi/mo - to look askance, to scrutinize; 眈 mian - to look askance, look asquint; to look, examine; 瞄 miao - to take sight, point, aim; 眸 mou - to turn one's eyes, to look; 睨 ni - to look askance/askew; 盼 pan - to hope, to wait; to look, observe, examine; 瞟 piao - to look askance, to cast a sidelong glance; 瞥 pie - to glance over, run one's eyes over, cast a cursory glance, cast a glance; 瞧 qiao - to look, dart a glance, examine; to look furtively; 觑 qu - to covet, to look with desire; to look from under the brows, to glower; 頤 shen - to look with raised eyebrows; 视 shi - to look, examine, observe, peer; 眺 tiao - to look into the distance, to stare fixedly, peer; 望 wang - to look from a distance, to look upwards; to observe, look at; xue - to look with fear, to look around; 覷 yao - to look at each other, to exchange a look; 覷 yu - to peep, spy; 瞻 zhan - to look up, to look from afar; to look with respect, hope; 瞩 zhu - to peer, scrutinize; to stare, be all eyes; to have one's eye glued to; to peer into the distance.

This group is interesting in two aspects: first, despite the large number of characters, it is consistently marked by the pictogram 目 mu - eye, or its synonym, the pictogram 臣 chen - eye in a lateral projection. Second, the quantity of the lexical units associated with this seme shows very

high divisibility of semantic segmentation of the world by Chinese ethnoconsciousness.

The language facts offered for the analysis certainly do not convey all complexity, multidimensionality and contradictoriness of this picture of interrelation between Chinese written system and the objects of the world. At the same time, even this rather small array of language material has shown indubitable connection of Chinese character's graphic shell with the world of things and relations and, therefore, its direct and consistent participation in formation of semantics and pragmatics of these relations.

Chinese writing in its present-day condition, which historically emerged approximately in the 2-nd century B.C., is predominately ideographic in the sense that the lion's share of its symbols-logograms is comprised of ideograms, not pictograms or symbolograms [5: 49-51]. The relationship between the form and the referent in symbols of such type has indirect, metaphorical nature. We can however argue, with all the language facts presented above testifying to the same effect, that the said relationship exists, albeit not as immediate as in the case of pictograms.

There again arises the question about the lack of motivation in a linguistic symbol, about its consistent symbolism. Chinese written symbols are motivated; their form is in many cases directly connected with the object being designated. And, Socrates was probably right in his remark from Plato's famous dialogue, saying, "If the name is similar to a thing, it is necessary by nature that the letters of which the first names were made also be similar to things. Isn't this so? I shall assert that nobody could make what we now call a drawing, similar to any real thing, if naturally there were no means that make up a pictorial image, themselves similar to the things imitated by painting" [9].

Recognizing this characteristic of Chinese writing ability to "paint" the world while designating it, we must also recognize the fact that this phenomenon is directly connected with the ethnoconsciousness of carriers of these symbols, that it shapes and in many respects diagnoses it. Quite relevant in this context seems J. Derrida's remark, particularly true for Chinese writing and Chinese ethnoconsciousness: "A written record infinitely expresses the Universe, resembles it and continuously puts it together" [7: 18].

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