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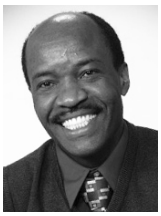

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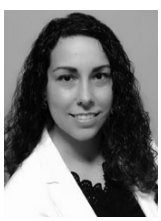

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Unspeakable Originality

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Abstract
This paper discusses innovation and notation for interdisciplinary research. The diversity of writing systems, and the existence of specialised mono-disciplinary notational systems, invites inquiry into the relationship between what can be said, what can be annotated, and what can be thought, known as linguistic relativism or Whorfianism. Interdisciplinary research crosses mono-disciplinary boundaries and seeks a synergy of methods and approaches that are not usually combined or hybridized. As a result, there are often difficulties in practice using existing notation to capture its outcomes and concepts owing to their originality. We examined Wittgenstein's later works that explore the possibility that both our form of life and our practices, including language and notation, can make us blind to alternative ways of understanding. In his manuscripts he addresses so-called "aspect-blindness" by using novel notation and images to show that some concepts exist only as "writing" and not as speech. We therefore recommend that interdisciplinary projects include a work package focussing on data representation and graphical communication.

Keywords: interdisciplinarity, writing, notation, Whorf, Wittgenstein.

Originalidad Indecible

Resumen
Este artículo analiza la innovación y la notación para la investigación interdisciplinaria. La diversidad de sistemas de escritura, y la existencia de sistemas notacionales monodisciplinarios especializados, invita a indagar en la relación entre lo que se puede decir, lo que se puede anotar y lo que se puede pensar, conocido como relativismo lingüístico o whorfianismo. La investigación interdisciplinaria cruza fronteras monodisciplinarias y busca una sinergia de métodos y enfoques que generalmente no se combinan ni se hibridan. Como resultado, a menudo hay dificultades en la práctica al usar la notación existente para capturar sus resultados y conceptos debido a su originalidad. Examinamos los trabajos posteriores de Wittgenstein que exploran la posibilidad de que tanto nuestra forma de vida como nuestras prácticas, incluido el lenguaje y la notación, puedan hacernos ciegos a formas alternativas de comprensión. En sus manuscritos, aborda la llamada "ceguera de aspectos" mediante el uso de notación e imágenes novedosas para mostrar que algunos conceptos existen solo como "escritura" y no como habla. Por lo tanto, recomendamos que los proyectos interdisciplinarios incluyan un paquete de trabajo centrado en la representación de datos y la comunicación gráfica.

Palabras clave: interdisciplinariedad, escrito, notación, Whorf, Wittgenstein.

Introduction

Interdisciplinarity is recognised at an international level as a strategic approach to research that is likely to produce benefits. These benefits arise from the potential for innovation in those fields that lurk unrecognised between disciplinary boundaries, and when methods and approaches from one discipline are brought to bear on problems in another. The commitment of the research councils to interdisciplinary research can be shown by their statements and structures that encourage it, e.g., the European Research Council "encourages proposals of a multi- or interdisciplinary nature, which cross the boundaries between different fields of research, pioneering proposals addressing new and emerging fields of research, or proposals introducing unconventional, innovative approaches and scientific inventions" (ERC Work Programme 2023).

However, the evaluation of interdisciplinary research is problematised in principle because "it tests the extent to which the disciplinary participants have communicated and engaged to such a degree that new knowledge and understanding can no longer be expressed as a sum of their separate contributions." (Strang and McLeish, 2016, p. 3). The challenge arises because interdisciplinary research seeks a synergy of methods and approaches that are established and credible in their own right, but which are not usually combined or hybridized. As a result, there are often difficulties in practice, capturing and representing its outcomes and concepts using existing language and notation, owing to its originality.

Problem Statement

Many mono-disciplines have developed specialised languages for the representation of their data and concepts. This does not refer to natural languages such as English or Spanish, but instead refers to technical "languages" and notations that capture specialized mono-disciplinary content, and notational systems for their communication and archiving. Examples include music, chemical and pharmacological notations, cartographic symbols, dance and choreographic notation, graphical scores, road signs and signals, etc. What many of these notations have in common is the use of descriptive semasiography (picture-writing) to supplement the conventionalised glottographic (written speech) systems of natural languages (Sampson 1985/2015, p. 24). Even in a complete glottographic writing system there are supplemental systems ranging from speech-based to image-based to record the spoken word, including speedwriting, shorthand, morse code, semaphore, braille, sign language, etc. Indeed, some societies have developed a complete semasiographic system for the annotation of concepts, such as Nahuatl, Aztec, and Mayan. The diversity of writing systems, and the existence of additional, specialised mono-disciplinary notational systems, invites inquiry into the relationship between what can be said, what can be annotated, and what can be thought. This is known as linguistic relativism or Whorfianism (Chatterjee, 1985).

The strong version of Whorfianism has recently been criticised following studies involving colour-words. However, it represents a useful, if exaggeratedly sceptical position in the philosophy of language in which users of a natural language such as English or Spanish may be conceptually motivated by the grammar of their language regarding what can be thought, e.g., (trivially) that Spanish spiders are "she". In other words, strong Whorfianism claims that linguistic categories influence conceptual categories. The strong version claims that if it cannot be said it cannot be thought, based on extrapolations from Whorf's study of Hopi languages which have radically different verbal categories to European languages. Current criticism of this strong version still leaves the weak version intact, which problematizes the overall relationship of what can be said, what can be annotated, and therefore what can be conceived. This is relevant to research with outcomes of high originality such as interdisciplinary research, which seek new concepts and understandings.

A case of weak Whorfianism may be found in the cross-disciplinary study of written and spoken language. According to Unger & DeFrancis (1995), “true” writing, is the annotation of spoken language and therefore everything that can be said can also be written down. On the other hand, Sampson (1985/2015, p. 18) claims that writing is a system for the communication of ideas, not just speech, and therefore it may legitimately be extended beyond the marks used to annotate the spoken word. On one hand, this is an arbitrary dispute about the boundaries of palaeography and a linguistics. On the other, it invites a distinction between what is normally included in writing, i.e., speech, and the enormous and diverse range of what else can be annotated on paper or screen that cannot be put into words. There are many conventionalised annotation systems for non-speech, including music, choreography, how to assemble IKEA furniture, etc. Indeed, on closer examination, glottographic writing is not sufficiently complete to capture all the details of speech itself when approached from the needs of conversation analysis and yet it seems over-complete when one considers there is no spoken equivalent of punctuation marks (Sampson, 1985/2015, pp. 27ff.). This challenges the assumption of the adequacy of “true” writing and speech to capture our ideas. Some knowledge can exist only as notation and not as speech.

Method and Discussion

If we wish to exploit the potential of interdisciplinary research, we may need to rethink the tools that we use in order to express the resulting data or outcomes. Even a weak version of Whorfianism invites scepticism about our ability to “think outside the box” owing to the limits imposed by our language. As we move away from the constraints of a “true” writing system designed for natural language, we need to augment our notation, and therefore of our concepts, by supplementing it with diagrams and novel graphical descriptions, that is to say, by breaking away from the normativity of our notation.

To illustrate this challenge, it is useful to observe how the philosopher Wittgenstein annotated his ideas, given that one of his topics was exactly this, i.e., the problem of the limits of language. In particular, we want to draw attention to his writing method, and how he used novel combinations of writing and images, and unconventional notation, to document the apparently paradoxical task of discussing the limits of language – of what can and cannot be said – and how this is evidenced in the appearance of his manuscripts and notebooks.

The diversity of writing and notation in Wittgenstein’s manuscripts is conspicuous. He wrote in several natural languages including German (MS104), English (MS139a), Latin (MS142, 1) and Russian (MS166, 47v), with their associated scripts, i.e., alphabets and special characters. In addition to using conventional scripts, he also developed unconventional semasiographic notations for mathematics (MS121, 56r), logic (MS104, 10), and music (MS114,115v). He drew machines whose functions were analogies for the malfunctions of language (MS115, 37), schematics of unanticipated relationships and behaviours (MS117, 55), pictures of expressive faces (MS137, 125b), mock proofs by geometrical construction (MS113, 115r), shapes that morph (MS137, 84a), mock letters that are mere shapes (MS132, 163), and shapes that are not letterforms (MS138, 2a). He proposed thought-experiments which challenge our normal ways of conceptualising counting (MS117, 209), interpreting iconicity (MS114, 113r), and reasoning with objects (MS117, 71). All these cases can be seen as exemplifying Wittgenstein’s themes of the limits of language, of what can and cannot be expressed, and whether we can use graphical devices and alternative notations to gain a more perspicuous understanding of the extent to which language both facilitates and problematises our understanding of the world.

Although Wittgenstein is not usually associated with interdisciplinarity, we propose that his approach to speaking and writing about what is at the limits of language and therefore of thought, exemplifies many of the problems and solutions that need to be adopted in interdisciplinary research.

Wittgenstein's later works explore the possibility that both our form of life and our practices, including language use, can make us blind to alternative ways of understanding. He calls the inability to see alternatives "aspect-blindness", and the subsequent epiphany as the "dawning of an aspect". Wittgenstein employs two principal strategies to overcome this problem of speaking about the limits of language. The first is to avoid attempting to express the inexpressible by "criss-crossing" the territory in order to circumscribe the problem without entering into the ineffable space of the problem itself (Wittgenstein, 1953, p. ix). The second is to invoke an interlocutor who is frequently observed posing a series of thought-experiments and statements that are "meant to enable the reader to shift for himself when he encounters conceptual difficulties" (Wittgenstein, 1953, p. 206). We note that both "circumscribing" and "shifting" are embodied metaphors for ways of thinking. Both the circumscribing and the thought-experiments involve supplementing the writing system in order to encourage the reader to understand the data differently. For example, Wittgenstein recognised that our visual perception and our understanding are both expressed as "seeing". By drawing attention to this aspect of "seeing" to which we may have been aspect-blind, we are able to understand his hybrid notation and why it is significant that written sentences such as "I see ◁ as ↘" , cannot be read aloud (Wittgenstein, 1953, p. 206).

Conclusions

In their mature state, mono-disciplines add to their notations as their conceptual vocabulary develops, but in their emergent stage they need to reify their concepts internally, to themselves. This "dawning of an aspect" is a neo-disciplinary response to the problem of weak Whorfianism. At that innovatory stage, where interdisciplinarity inevitably finds itself before giving rise to a new discipline, it should be expected that a form of linguistic and conceptual negotiation that takes place. The negotiation is between the identification of something novel owing to hybridization of what has previously been known, and the emergence of something that is completely original. The negotiation is played out in the way that ideas are represented through notation and data representation because, at this stage, there may be no corresponding words.

Owing to their degree of indeterminacy, semasiographic notations are productive and help us to avoid getting stuck in old habits of understanding and conceptualisation. Therefore, in order to facilitate the development of these notations, we recommend that interdisciplinary projects include a work package focussing on data representation and graphical communication. Eventually, spoken language and "true" writing catch up through the development of technical neologisms, but at the frontiers of knowledge there will always be concepts that cannot be put into words because concepts that transcend disciplinary boundaries are unspeakably original.

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