

Nonlinguistic, Paralinguistic and Linguistic Eye – from Sensory Function to Communicative Function

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Abstract:

The purpose of this study is to elucidate the relationship among three types of eyes: [E1] Eye to See, [E2] Eye to Show (Social/Communicational Eye), and [E3] Eye as Emotional Expression, through their linguistic nature—whether it is (1) Nonlinguistic Eye, (2) Paralinguistic Eye, or (3) Linguistic Eye. [E1], [E2], and [E3] have been studied in three different fields. But these may have originated from [E1], as Charles Darwin insisted in the 19th century. Although the pros and cons of his theory are still being debated, Natyashastra (BC200–AD200) had already suggested the same idea. I compared eye in Indian classical dance in Natyashastra and JSL (Japanese Sign Language), which has the most sophisticated rule-governed eye. I found phonemes and morphemes in Indian classical dance. Natyashastra surprisingly distinguishes those two kinds of eye, although such linguistic concepts did not exist. Through analysis of these eyes, the universal direction which makes eye to be sophisticated from the act of seeing was clarified. (Eye in this article includes eye gaze, eye movement, eye averting, squinting, and opening eyes wide.)

Keywords:

linguistic eye, paralinguistic eye, phonetic language, sign language, Indian classical dance.