

[英 汉 对 照]

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哲 学 研 究

PHILOSOPHICAL INVESTIGATIONS

[英]路德维希·维特根斯坦 著

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在西方学术思想的发展流变中,出现过很多影响深远的经典著作,这些著作穿越时空,为人们长久研读,有的甚至影响了整个人类文明的发展进程。这套《西方学术经典文库》(英汉对照本),精选了其中最有代表性的一些名著,计划达到一百部,将陆续分批出版直至全部完成。

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为加以区别,原文中的英文注释,注释号用①、②……形式表示;中文译者注释则以〔1〕、〔2〕……形式表示。至于英译本中出现的原文页码和特殊索引等问题,中文译者在“译者后记”中将予以解释、说明。另外,在英文原著中,有一些表示着重意义的斜体或大写等字体,考虑到读者可以在对照英文阅读中看到,因此在中译文中,没有照样标出,还望读者理解。

九州出版社

Philosophical Investigations

By *Ludwig Wittgenstein*

English Translation

By *G. E. M. Anscombe*

本书根据 The Macmillan Company 1964 版本译出

PREFACE

The thoughts which I publish in what follows are the precipitate of philosophical investigations which have occupied me for the last sixteen years. They concern many subjects: the concepts of meaning, of understanding, of a proposition, of logic, the foundations of mathematics, states of consciousness, and other things. I have written down all these thoughts as *remarks*, short paragraphs, of which there is sometimes a fairly long chain about the same subject, while I sometimes make a sudden change, jumping from one topic to another. —It was my intention at first to bring all this together in a book whose form I pictured differently at different times. But the essential thing was that the thoughts should proceed from one subject to another in a natural order and without breaks.

After several unsuccessful attempts to weld my results together into such a whole, I realized that I should never succeed. The best that I could write would never be more than philosophical remarks; my thoughts were soon crippled if I tried to force them on in any single direction against their natural inclination. —And this was, of course, connected with the very nature of the investigation. For this compels us to travel over a wide field of thought criss-cross in every direction. — The philosophical remarks in this book are, as it were, a number of sketches of landscapes which were made in the course of these long and involved journeyings.

The same or almost the same points were always being approached afresh from different directions, and new sketches made. Very many of these were badly drawn or uncharacteristic, marked by all the defects of a weak draughtsman. And when they were rejected a number of

序

我下面发表的思想是我十六年来从事哲学研究的结晶。它们涉及许多主题：意义、理解、命题和逻辑的概念，数学基础，意识状态等等。我把所有这些思想都写成论述，即一些短的段落。这些段落有时围绕着同一个主题形成一个很长的链条，有时我却突然改变，从一个主题跳到另一个主题——我原来打算把所有这些思想汇集到一本书里，关于书的形式我在不同的时期有不同的构想。但问题的关键是，这些思想应该以自然的顺序不间断地从一个主题进入另一个主题。

在多次尝试把自己的成果联结为一个整体但都没有成功之后，我认识到我将永远不会成功。我能写出的最好的东西至多不过是一些哲学论述。如果我违背我的思想的自然倾向而迫使它们朝着同一个方向，那么它们立即就会遭到破坏——当然，这正是与这种研究的本性联系在一起的。因为，这项研究迫使我们从不同方向上穿越广阔的思想领地——本书中的哲学论述就像是在漫长而曲折的旅途中所作的一系列风景速写。

经常从不同的方向上重新接近同一个或几乎相同的景点，并对它们作新的速写。其中有许多画得不好或没有特色，带有蹩脚绘画者的种种缺陷。当这些缺陷被抛弃以后，留下一些还可

tolerable ones were left, which now had to be arranged and sometimes cut down, so that if you looked at them you could get a picture of the landscape. Thus this book is really only an album.

Up to a short time ago I had really given up the idea of publishing my work in my lifetime. It used, indeed, to be revived from time to time: mainly because I was obliged to learn that my results (which I had communicated in lectures, typescripts and discussions), variously misunderstood, more or less mangled or watered down, were in circulation. This stung my vanity and I had difficulty in quieting it.

Four years ago I had occasion to re-read my first book (*the Tractatus Logico-Philosophicus*) and to explain its ideas to someone. It suddenly seemed to me that I should publish those old thoughts and the new ones together: that the latter could be seen in the right light only by contrast with and against the background of my old way of thinking. ①

For since beginning to occupy myself with philosophy again, sixteen years ago, I have been forced to recognize grave mistakes in what I wrote in that first book. I was helped to realize these mistakes—to a degree which I myself am hardly able to estimate—by the criticism which my ideas encountered from Frank Ramsey, with whom I discussed them in innumerable conversations during the last two years of his life. Even more than to this—always certain and forcible—criticism I am indebted to that which a teacher of this university, Mr. P. Sraffa, for many years unceasingly practised on my thoughts. I am indebted to *this* stimulus for the most consequential ideas of this book.

For more than one reason what I publish here will have points of contact with what other people are writing to-day. —If my remarks

① This plan will be carried out in the purely German edition of the present work.

容忍的东西。现在对它们进行了新的编排,有时还作了一些删减,使观看者可以看到一幅风景画。因此,这本书实际上只是一本画册。

直到前不久,我才真正放弃在生前发表自己著作的念头。这个念头的确不时出现,这主要是因为我不情愿地得知,我的成果(我在讲课、打印稿和讨论中交流的成果)在流传过程中遭到各种各样的误解,或多或少被歪曲,或被渗入水分,这刺伤了我的虚荣心,使我难以自制。

四年前,我有机会重读了我的第一本著作(《逻辑哲学论》),并向别人解释其中的观点。我突然觉得我应该把那些旧的思想与这些新的思想一起发表:因为新的思想只有与旧的思想方式相对照并以它为背景,才能得到正确的理解。^①

因为自从我在十六年前又开始研究哲学以来,我被迫认识到我所写的第一本著作中存在严重的错误。弗兰克·兰姆塞对我的思想所作的批评帮我认识到这些错误,这种帮助有多大我自己是难以估计的。在兰姆塞去世前的最后两年里,我与他就这些观点进行了无数次交谈。除了这种总是确切而有说服力的批评以外,我更要感谢本校的一位教师 P. 斯拉法先生,他多年来连续不断地对我的思想进行研习。本书中一些最有成果的思想都得益于这种刺激。

有不止一个原因,我在此发表的思想与当前其他人正在写的东西有相联之处——如果我的论述没有打上属于我的标

^① 该计划将在本书的德文版中实现。

do not bear a stamp which marks them as mine,—I do not wish to lay any further claim to them as my property.

I make them public with doubtful feelings. It is not impossible that it should fall to the lot of this work, in its poverty and in the darkness of this time, to bring light into one brain or another—but, of course, it is not likely.

I should not like my writing to spare other people the trouble of thinking. But, if possible, to stimulate someone to thoughts of his own.

I should have liked to produce a good book. This has not come about, but the time is past in which I could improve it.

Cambridge, January 1945.

记——那么我不打算提出进一步的要求,宣称它们是我的财产。

我发表这些思想是有顾虑的。虽然本书内容贫乏,但在这黑暗的时代,给这个或那个人的头脑中带来光明,这未必不可能是本书的命运——但是,当然,这是不太可能的。

我不指望我的著作能使别人免于思考的困苦。但是,如果可能的话,希望它能激发某人自己的思想。

我本想写一本好书。这个愿望没有实现,但是我能够改进它的时间已经过去了。

1945 年 1 月 于剑桥

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PART I

1. "Cum ipsi (maiores homines) appellabant rem aliquam, et cum secundum eam vocem corpus ad aliquid movebant, videbam, et tenebam hoc ab eis vocari rem illam, quod sonabant, cum eam vel-
lent ostendere. Hoc autem eos velle ex motu corporis aperiebatur; tamquam verbis naturalibus omnium gentium, quae fiunt vultu et nutu oculorum, ceterorumque membrorum actu, et sonitu vocis indicante affectionem animi in petendis, habendis, rejiciendis, fugiendisve rebus. Ita verba in variis sententiis locis suis posita, et crebro audita, quarum rerum signa essent, paulatim colligebam, measque jam voluntates, edomito in eis signis ore, per haec enuntiabam." (Augustine, *Confessions*, I. 8.) ①

① "When they (my elders) named some object, and accordingly moved towards something, I saw this and I grasped that the thing was called by the sound they uttered when they meant to point it out. Their intention was shewn by their bodily movements, as it were the natural language of all peoples: the expression of the face, the play of the eyes, the movement of other parts of the body, and the tone of voice which expresses our state of mind in seeking, having, rejecting, or avoiding something. Thus, as I heard words repeatedly used in their proper places in various sentences, I gradually learnt to understand what objects they signified; and after I had trained my mouth to form these signs, I used them to express my own desires."

第一部分

1. “Cum ipsi (maiores homines) appellabant rem aliquam, et cum secundum eam vocem corpus ad aliquid movebant, videbam, et tenebam hoc ab eis vocari rem illam, quod sonabant, cum eam vellet ostendere. Hoc autem eos velle ex motu corporis aperiebatur: tamquam verbis naturalibus omnium gentium, quae fiunt vultu et nutu oculorum, ceterorumque membrorum actu, et sonitu vocis indicante affectionem animi in petendis, habendis, rejiciendis, fugiendisve rebus. Ita verba in variis sententiis locis suis posita, et crebro audita, quarum rerum signa essent, paulatim colligebam, measque jam voluntates, edomito in eis signis ore, per haec enuntiabam.” (奥古斯丁:《忏悔录》I, 8)^①

① “当他们(我的长辈)称呼某个对象并同时转向那个对象时,我看到这一点,并且注意到,当他们意在指出这个对象时,他们就用发出的那个声音来称呼它。他们的意图可以从他们的姿势中看出,可以说人的姿势是一切种族的自然语言:这种语言通过面部表情、眼神、身体其他部位的动作以及声音的语调等来表达人的心灵在追求、具有、拒绝或回避某个对象时的感受。因此,当我一再听到词在各种不同语句中的特定位置上的用法以后,便逐渐学会理解它们所指的是什么对象;当我的嘴习惯于发出这些符号时,我就用它们来表达我自己的意愿。”

These words, it seems to me, give us a particular picture of the essence of human language. It is this: the individual words in language name objects—sentences are combinations of such names. —In this picture of language we find the roots of the following idea: Every word has a meaning. This meaning is correlated with the word. It is the object for which the word stands.

Augustine does not speak of there being any difference between kinds of word. If you describe the learning of language in this way you are, I believe, thinking primarily of nouns. like “table”, “chair”, “bread”, and of people’s names, and only secondarily of the names of certain actions and properties; and of the remaining kinds of word as something that will take care of itself.

Now think of the following use of language: I send someone shopping. I give him a slip marked “five red apples”. He takes the slip to the shopkeeper, who opens the drawer marked “apples”; then he looks up the word “red” in a table and finds a colour sample opposite it; then he says the series of cardinal numbers—I assume that he knows them by heart—up to the word “five” and for each number he takes an apple of the same colour as the sample out of the drawer. —It is in this and similar ways that one operates with words. —“But how does he know where and how he is to look up the word ‘red’ and what he is to do with the word ‘five’?” —Well, I assume that he acts as I have described. Explanations come to an end somewhere. —But what is the meaning of the word “five”? —No such thing was in question here, only how the word “five” is used.

2. That philosophical concept of meaning has its place in a primitive idea of the way language functions. But one can also say that it is the idea of a language more primitive than ours.

Let us imagine a language for which the description given by Augustine is right. The language is meant to serve for communication

这段话在我看来给我们提供了一幅关于人类语言的本质的特殊图像。这就是：语言中的单词命名对象——句子是这些名称的组合——在这幅关于语言的图像中，我们可以找到下面这种想法的根源：每个词都有一种意义。该意义与这个词相关联。它是这个词所代表的对象。

奥古斯丁没有谈到各类词之间存在的任何区别。如果你以这种方式来描述语言的学习，我相信你首先想到的是像“桌子”、“椅子”、“面包”以及人名等名词；其次想到的是某些动作和属性的名称；而把余下的词类当做某种能够自己照顾自己的东西。

现在让我们考虑下面这种语言的使用：我派某人去买东西。我给他一张写着“五个红苹果”的字条。他把这张字条交给店主。这位店主首先打开标着“苹果”的抽屉，然后在一张表上寻找“红”这个词，并找到相应的颜色样品；接着他念出一系列基数数字——假定他能背诵这些数字——一直数到“五”，每数一个数字就从抽屉里取出一个与样品颜色相同的苹果——人们就是以这种或类似的方式来运用词的——“然而，他怎么知道要在哪里并用何种方式查找‘红色’一词呢？他用‘五’这个词做什么呢？”——好吧，我假定他按照我所描述的方式采取行动。解释总要在某个地方终止——但是“五”这个词的意义是什么呢？——这里并不涉及这类问题，而只涉及“五”这个词是如何被使用的。

2. 关于意义的哲学概念存在于语言如何起作用这种原始的观念之中。但人们也可以说，这是一种关于比我们的语言更加原始的语言的观念。

让我们设想一种由奥古斯丁所描述的语言是恰当的吧。这