普通高等教育“十一五”国家级规划教材

A Coursebook on English Stylistics

英语文体学教程

张德禄　张　国　编著

高等教育出版社
HIGHER EDUCATION PRESS

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前　言

在中国外语教学中，从初中到高中到大学，由于缺乏自然语境，没有评判所用语言是否可行的标准，各种各样的规则就成为评价的标准，如语法规则、发音规则、组词规则。这些规则只是表现了语言运用的一般规律，但没有把语境和交际目的等考虑在内，由此就出现了把各种规则泛化的现象：在任何语境中，只要所用的语言违反了语法规则，就被视为错误。这样，语法规则、发音规则、组词规则等就慢慢成为规定性的了。虽然在最近的20多年中，随着情景教学法、交际教学法等的发展，以语法规则为标准的外语教学法受到了挑战，但以语法规则、发音规则、组词规则等为标准的外语教学仍然占主流地位。

虽然现在我国外语学习的条件发生了很大的变化，但没有外语学习的环境的现象难以得到真正改变。用什么方法来解决外语学习中的这一难题呢？通过学习文体学的理论和方法，把文体学的基本出发点和研究范围纳入外语学习实践，可以提高学生外语学习的效果。

对于大学生，特别是高年级大学生，文体学是必学课程。在这个阶段，学生已经掌握了大量的语料，有了许多感性认识，但缺乏理论的指导、思路的开阔。文体学可以在一定程度上帮助学生改变这种现状。那么，文体学为什么会有这种功效呢？

首先，从文体学和语言学的关系上讲，文体学有其自己的特点。从语言学的角度讲，文体学是语言学的一个分支，研究语言的某个方面，即它所表现出来的某些特点，而语言学是对语言整体的研究。但从文体学的角度讲，它是一个特殊的、跨学科的学科。它不仅把文学和语言学联系起来，还可以把语言学和许多与语言相关的学科联系起来，如社会语言学、心理语言学、话语分析、会话分析、批评话语分析、体裁研究、符号学等。这也显示了文体学研究的独特特点。同时，文体学和语言学在研究重点上是有区别的。语言学以语法作为研究的中心，把组词造句作为研究的主要对象，同时它也以聚合关系作为研究的重点，无论形式主义还是功能主义都是如此。索绪尔就把研究的重点放在“语言”上，认为话语不是语言学家应该研究的，乔姆斯基也把语言能力作为研究的中心，不考虑语言行为，而功能主义的主要流派——系统功能语言学也把研究的重点放在系统上，认为语言的系统是第一性的，而结构是第二性的，所以它常被称为系统语法，或系统语言学。而文体学则更注重语言的组合关系、在实际语境中应用的话语，包括索绪尔的言语、乔姆斯基的语言行为和韩礼德的语言实际，或者语言功能。只有这些语言特征才能表现出不同的文体特色，才能在文体分析中进行研究。由此，就引出第二个问题：文体学研究的重点和出发点与普通语言学是不同的。

第二，从文体学研究的重点和出发点上讲，文体学研究的出发点是已经产出的语言，已经在语境当中使用的语言。这样，从语料上讲，它是活的语言，不是根据语法规则推导出来的语言。与它相伴随的还有情景语境、文化语境、交际目的、交际对象等。文体学研究的重点是发现语言的文体，以及为了发现语言的文体而建立起来的一系列理论模式、研究方法、问题分析程序、语料的选择方法等。

由此可见，无论从研究的重点上讲，还是从研究的语料上讲，文体学所研究的对象都是活的语言、实际使用的语言，特别是它重点研究人们如何根据不同的语境、不同的交际目的、不同的体裁来选择不同的语言。所以，从这个角度上讲，文体学是一门研究语言运用的学问，涉及在什么条件下用（情景语境、文化语境、交际目的等）、如何用合适、如何才能取得预期的效果、用什么样的语言等。在外语教学和学习中，根据文体学的理论和研究重点来认识外语学习、指导自己的外语学习、培养自己的文体感（即交际教学法所提倡的合适性，或可接受性），会使自己的教学和学习更接近语言运用的实际，所使用的语言更容易达到交际目的，更适合语境等。

然而，现在文体学在大多数学校的课程设计中不是必修课，也不作为重要的课程开课。这种局面需要在外语教学领域逐步改变。

本书编写的基本思路是归纳性的。因为学生在大学阶段重点仍然是学习最基本的语言知识和技能，语言学和文体学的基本理论知识不足，如果一开始就要学生学习深奥的语言学和文体学的理论，难度很大，也容易使学生失去兴趣。所以，本书采用从感性到理性，从实际语料和手段到理论的方法，一开始就给学生提供大量的真实语料，并对其中的文体特征进行归纳和总结，然后，根据语言的层次，探讨各种语言手段如何使用以取得文体效应，然后谈不同的实用文体和文学文体，最后讲文体和文体学的理论。

这样，对本书的使用建议采用从必选到可选的程序。第一部分是学生必须要学习的，逐步从感性上认识语言的文体特征，特别要使学生感觉到人们用语言进行交际活动不是根据语法规则来造出语法正确的句子就达到目的了，而是需要根据不同的交际目的、不同的语境、不同的交际对象，在不同的文化背景下，讲不同的语言，包括不同的语音模式、不同的语法结构、不同的词汇、不同语义模式和不同的语篇结构等，从而能够逐步发展一种“文体感”，能够自如地根据不同的语境讲合适的话，达到交际目的。对于实用文体和文学文体，我们根据课程设置的课时，以及进度和时间选择一些章节学习，而把其他章节作为自学章节，可以让学生做学习报告，进行实践活动等。对于理论部分，也可以采用必选和可选的方式。对于前两章，建议作为必选章节，让学生掌握基本的文体学理论，而对于最后一章，可根据时间选择课堂讲授，或是让学生自学。

本书共分为四个部分，16章。第一部分包括第一至第五章，是对语言各个层次突出的文体特征的探讨，包括这些特征出现在语言的哪些层次和级阶中，是什么样的突出特征，可以在语篇中产生什么文体效果等。其排列顺序是从易到难，从熟悉到陌生，即第一章从真实语料和对语料的简单分析中获得对文体的感性认识，然后到词汇、语法、语音、文字、语义。

第二部分包括第六到第十一章，是对实用文体的分析。语言的实用文体繁多，而且又有层次和功能的不同，所以我们无法对所有的实用文体进行分析，而只能选择有代表性的几个类别作为分析对象。在本部分中，我们选择了口语、新闻、国际商务、法律、科技和计算机和互联网。

第三部分包括第十二和第十三章，是对文学文体的分析。本部分分别探讨了小说和诗歌的文体特点。

第四部分是理论探讨，包括第十四章到第十六章，探讨文体和文体学的基本理论、所涉及的因素、理论框架和分析方法等，以及与其他相关理论之间的关系。第十四章谈文体的定义、特点、所涉及的不同层次和不同方面的因素等；第十五章讲文体学的理论框架、分析模式、程序、方法等；第十六章简单介绍其他相关理论，以及与文体学的关系。

本书适合作大学本科生的专业教材和参考书，以及从事英语语言或文学教学的教师和从事英语文体学或文学的研究人员的参考书。

本书是国家“十一五”规划教材，其编写得到了多位专家的热情鼓励和指导。北京大学胡壮麟教授，北京外国语大学文秋芳教授，南京大学王守仁教授，广东外语外贸大学陈建平教授，以及高等教育出版社的领导和编辑对本书的编写所提出的指导意见和思路，使我们受益匪浅，在此表示衷心的感谢。同时感谢中国海洋大学教务处对本项目的经费支持和帮助。

由于学识疏浅，书中难免有疏漏和错误，对此作者自当负全部责任，并敬请学术界前辈，文体学和语言学同行及广大读者斧正。

张德禄 张国
中国海洋大学外语学院
2007年5月

Contents

PART ONE THE POTENTIAL STYLISTIC FEATURES

Chapter One Introducing Style *1*

1.1 A Taste of Style *2*

1.2 Style as Saying Different Things in Different Contexts *3*

1.3 Style as Speakers from Different Backgrounds *4*

1.4 Style as Functions of Texts *9*

1.5 The Stylistic Features *11*

Exercises *12*

Chapter Two Lexicology *15*

2.1 Morphemic Devices *15*

2.2 Lexical Devices *17*

Exercises *28*

Chapter Three Grammar *30*

3.1 Syntactic Deflection *30*

3.2 Syntactic Incongruity *35*

Exercises *41*

Chapter Four Phonology and Graphology *44*

4.1 Phonology *44*

4.2 Graphology *57*

Exercises *65*

Chapter Five Semantics *69*

5.1 Cohesion and Style *69*

5.2 Sentence Groups, Passages and Paragraphs *75*

5.3 Patterns of Text Structure *81*

Exercises *83*

PART TWO PRACTICAL STYLE

Chapter Six Conversations and Speeches *90*

6.1 Daily Conversation *90*

6.2 Spontaneous Commentary *94*

6.3 Public Speech *97*
Exercises *105*

Chapter Seven News Report *110*
7.1 Semantic Features *110*
7.2 Text Structures *111*
7.3 Grammatical Features *116*
7.4 Lexical Features *118*
7.5 Graphological Features *119*
Exercises *120*

Chapter Eight International Business *124*
8.1 Semantic Features *124*
8.2 Grammatical Features *126*
8.3 Lexical Features *128*
8.4 Graphological Features *129*
Exercises *131*

Chapter Nine Legal Documents *134*
9.1 Function and Style *134*
9.2 Grammatical Features *135*
9.3 Lexical Features *138*
9.4 Graphological Features *139*
Exercises *140*

Chapter Ten Science and Technology *144*
10.1 Semantic Features *144*
10.2 Grammatical Features *148*
10.3 Lexical Features *149*
Exercises *151*

Chapter Eleven Computer and Internet *154*
11.1 Computer Language *154*
11.2 Internet Language *157*
Exercises *167*

PART THREE LITERARY STYLE

Chapter Twelve The Style of Fiction *172*

12.1 The Characteristics of Fictional Language *172*

12.2 The Basic Techniques in Fictional Writings *178*

12.3 The Basic Elements of Fiction *181*

12.4 Lexical and Grammatical Features *184*

Exercises *187*

Chapter Thirteen The Style of Poetry *191*

13.1 The Poetic Genre *191*

13.2 The Social Functions and Characteristics of Poetry *191*

13.3 The Phonological Techniques and Lexis and Grammar in Poetic Writings *199*

Exercises *203*

PART FOUR THE THEORY OF STYLISTICS

Chapter Fourteen The Concept of Style *208*

14.1 Defining Style *208*

14.2 The Characteristics of Style *209*

14.3 The Factors That Determine Style *211*

14.4 The Unit of Analysis in Studying Stylistics *215*

Exercises *219*

Chapter Fifteen The Study of Stylistics *222*

15.1 The Definition of Stylistics *222*

15.2 The Necessity of Stylistics *222*

15.3 The Theories of Stylistics *224*

15.4 The Modes or Methods of Linguistic Prominence *227*

15.5 The Criteria of Relevance *228*

15.6 The Purpose and Procedure of Stylistic Analysis *229*

15.7 Choice of Aspects for Stylistic Analysis *230*

Exercises *233*

Chapter Sixteen Stylistics and Other Linguistic Disciplines *235*

16.1 Text Linguistics and Discourse Analysis *235*

16.2 Genre *238*

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16.3 Conversational Analysis *238*
16.4 Critical Discourse Analysis *240*
16.5 Pragmatics *241*
16.6 Sociolinguistics *243*
16.7 Semiotics *244*
16.8 Psycholinguistics *245*
Exercises *246*

References *247*
Glossary *251*

Part One

The Potential Stylistic Features

Chapter One

Introducing Style

1.1 A Taste of Style

Style is considered an important factor in writing, and is an important part of a writing course. If style were not taken into consideration in a textbook on writing, it would not be a qualified textbook at all. But often people pay little attention to it in speech. Actually, it is important in both speech and writing.

Theoretically, style is a very complicated and elusive concept, and it is very difficult for us to pin it down in terms of its characteristics, scope of analysis, its true nature, its focus and point of departure, etc. But practically, people can easily sense the differences between utterances of different styles. For example,

[1.1] a. Expectoration is forbidden.
b. Please do not spit!
c. No spitting.

The three sentences state the same fact: spitting is not allowed, but, they are of different styles. [1.1]a is formal, bookish and pompous, using the old Latin word *expectoration*, so that the English beginners can not know the meaning of the word unless they consult a big dictionary. The second is colloquial, informal, warm and plain. The third is more properly to be used as a notice than the other two. It is concise and conspicuous.

Here is another example provided by Alan Warner (1961:1). Suppose that a certain John Smith just died, his son, writing a few days later, might say,

[1.2] a. My beloved parent has joined the heavenly choir.
b. My dear father has passed away.
c. My father has died.
d. My old man has kicked the bucket.

In Warner's view, these four sentences communicate the same fact: John Smith has died, but the words expressing the fact are different in each case. The matter is the same, but the manner is different. That is, each sentence is written in a different style. That gives us a sense of what style is. [1.2]a is very pompous and sententious, elevating the event of John Smith's death to a divine status, probably said with respect in a poem or a formal ceremony, addressing an audience of high social status or nobility. [1.2]b is still a bit formal, with a sincere loving sentiment, expressing a kind of deep emotion for his father's death, addressing people of or above middle class status in a relatively formal occasion. [1.2]c is a everyday

kind of expression with no emotions revealed, said in an informal occasion, addressing his peers or friends. [1.2]d is slangy, said in a very informal occasion showing disrespect for his father.

In this sense, we can see that style is concerned with alternative expressions for the same content, or different people saying the same thing to different groups of people in different circumstances for different purposes.

However, people also say things rhetorically for esthetical or humorous purposes. See if we can find out the linguistic devices used in the following limerick:

[1.3] A flea and a fly in a flue
Were imprisoned, so what could they do?
Said the fly, "Let us flee,"
Said the flee, "Let us fly,"
So they flew through a flaw in the flue.

In different contexts, we also say different things and that can also result in different styles. Besides, different people from different backgrounds will say things in different ways or even say different things, and texts produced for different purposes can also bring about different styles. So broadly speaking, we can say that, from the perspective of the content, the events and activities described, style is saying different things in different ways; from the perspective of the ways of expression used, style is saying the same thing in different ways; from the perspective of the users of language, style is different speakers using language in different ways; and from the perspective of the function of the text, style is the functions of texts for different purposes.

1.2 Style as Saying Different Things in Different Contexts

Different events, activities, topics and subject matters should be described by different types of language, and so it will result in different styles. For example, both military drilling commands and knitting instructions are instructional in nature, but they still manifest different styles.

[1.4] On fours, fall in!
Attention!
Eyes right!
Ready front!
Shoulder arms!
Right face!
Forward march!

This is a text produced by a military officer in a drilling ground, so it is concerned with military training. In such a situation, the language is directly associated with the actions of the soldiers, that is, the soldiers have to act according to the commands given. In this sense, the commands given should be as short as possible, so that it would not consume a lot of time to delay the actions. At the same time, the commands should also be given forcefully and emphatically. As a result, the sentences are all elliptical or absolute constructions,

including nouns (*attention*), noun groups (*right face*), verbal phrases (*fall in; forward march; shoulder arms*), prepositional phrases (*on fours*) and elliptical sentences ([turn your] *eyes right*; [turn your] *eyes left*).

Then compare this with the following knitting instruction.

[1.5] Using No. 10 needles cast on 102 (110 :118: 126) sts.
1st row K2, *P2, K2. rep from * to end.
2nd row P2, *P2, P2. rep from * to end.
Rep 1st and 2nd rows until work measures 4 in.

Different fields, events and activities are especially characterized by the different types of vocabulary occurring in the text, for example,

[1.6] The youth waited patiently. Dust was thickening. In a few minutes a black car drove up, stopped in front of the synagogue, and two policemen got out. The youth realized at once that the gabbai had informed on him. Not knowing what else to do he hastily draped the prayer shawl over his head and began loudly to pray. He prayed a passionate kaddish. The police hesitated to approach him while he was praying and they stood at the bottom of the steps waiting for him to be done.
(Bernard Malamud, *Man in the Drawer*)

Here the text is concerned with what happened in a religious setting, so many of the content words are concerned with religion, such as "synagogue", "prayer", "shawl", "pray", "prayed", "kaddish", "praying". The following example is concerned with natural resources.

[1.7] A natural resource like coal can be lost in at least three ways more than most people realize. First, we can lose a natural resource by using it up or by using it far faster than it can be replenished. Thus we lose coal by burning it. Secondly, we can lose a natural resource by leaving it be wasted, as when we allow farmland to erode. Coal can be wasted by allowing a mine to become inoperable, or by using inefficient methods of burning it. Third, we can so mismanage the waste products of a natural resource that they pollute or destroy other natural resources. The draining of coal waste into a freshwater river would harm wildlife as well as needed supplies of pure water. We might even go a fourth step, to say that human labor is also a natural resource, which can be lost by exhaustion, misuse, or no use. Thus the Pogatab Creek flood reduced this resource by putting the inhabitants out of work.

The different types of vocabulary create different images of the events in the reader's mind, so they can result in different styles.

1.3 Style as Speakers from Different Backgrounds

Stylistic differences are also the result of what the speakers are in terms of social status, social class, race, age, sex, etc. In terms of social status, people who hold high social status are generally those who have high power over others, and those who hold low social status are those who hold little or no power, so their language will reflect the power relation

between them. The upper class is characterized by standard language, formal expressions and good manners.

[1.8] "My mother has arrived," said Ralph, "and this is Miss Archer."

The old man placed his two hands on her shoulder, looked at her a moment with extreme benevolence and then gallantly kissed her. "It's a great pleasure to me to see you here; but I wish you had given us a chance to receive you."

"Oh, we were received," said the girl. "There were about a dozen servants in the hall. And there was an old woman curtseying at the gate."

"We can do better than that if we have notice!" And the old man stood there smiling, rubbing his hands and slowly shaking his head at her. "But Mrs. Touchett doesn't like receptions."

(Henry James, *The Portrait of a Lady*)

This is an interaction between the members of high class in Great Britain. They are actually close relatives to each other: the girl was the niece of the old man, but it seems that they are more courteous to each other than needed. The girl was introduced as "Miss Archer", and when they met each other, the old man used very formal way to express his wishes: "It's a great pleasure to me to ..." Generally, he could say, "Glad to see you here." At the same time, the narrative itself is also a bit formal in nature: we have "benevolence" and "gallantly", etc. The excessive courtesy shows the believed good manner and conduct among high class members. You can compare this example with the following:

[1.9] She did not even turn her head when she heard him [her son] come stomping into the kitchen. She heard him pull up a chair, sit, sigh, and draw off his muddy shoes; they fell to the floor with heavy thuds. Soon the kitchen was full of the scent of his drying socks and his burning pipe. Tha boys hongry. She paused and looked at him over her shoulder: he was puffing at his pipe with his head tilted back and his feet propped up on the edge of the stove; his eyelids drooped and his wet clothes steamed from the heat of the fire. Lawd, that boy gits ma like his pa every day he livers, she mused, her lips breaking in a slow faint smile. Hols tha pipe in his mouth just like his pa usta hol his. Wondah how they woulda got erlong ef his pa hada lived. They oughta like each other, they so mucha like.

(Richard Wright, *Bright and Morning Star*)

Here is the description of an event in which the mother was thinking about her son's behaviour after he came back from work. It shows the language of a typical lower class housewife. Her language has the following features — non-standard pronunciation:

Tha boys hongry (That boy is hungry);

Lawd, that boy gits ma like his pa every day he livers. (My Lord, that boy gets more like his father every day he lives.);

Hols tha pipe in his mouth just like his pa usta hol his. Wondah how they woulda got erlong ef his pa hada lived? They oughta like each other, they so mucha like. ([He] holds that pipe in his mouth just like his father used to hold his. [I] wonder how they would get along if his father had lived. They ought to [be] like each other, they [are] so much alike.)

Everyday words and expressions: *his pa*, *tha pipe*, etc., elliptical sentences (the ellipsis of

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