

现代英语语言文学论丛·新锐系列

20世纪 美国女性 戏剧文学与文化的 语用文体研究

The Literary and
Cultural Achievements of
Twentieth-Century American Women
The Study

左 进◎著

 南京大学出版社

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序

语用文体学运用语用学相关理论对戏剧文本进行分析研究。语用学与其他学科相结合也是语用学发展的必然趋势,近年来与文学研究相结合的文体研究备受国内外学者的青睐。丰富的文学作品可以为语用文体学研究提供所需的语料,特别是以人物会话为主体的戏剧作品,因为语用学更关注交际互动中话语意义的研究,戏剧文本因此成为语用文体研究再合适不过的语料。

从 20 世纪 90 年代开始,我开始关注戏剧文本的语用学研究,发表过一些戏剧文体相关的学术论文,多是关于戏剧文体学的范围、研究方法、理论框架的研究。我的博士论文从音韵、词汇、句法三个层面对戏剧文体做出描写和解释,涉及的戏剧文本既有英美戏剧也有汉语戏剧。戏剧文本在我的研究中主要是作为验证框架可行性的文本。我的研究证明了用语用学和话语分析结合的分析方法进行戏剧文体研究是可行的,而且语用学在分析戏剧对话背后的深层意义方面具有非常明显的优势。

左进博士从她的硕士学习阶段起就对戏剧文体学产生了浓厚的兴趣,并坚持在这个领域不懈努力。她的硕士论文是关于美国荒诞派戏剧作家阿尔比的研究,之后在博士阶段她陆续发表多篇语用文体相关论文。在一篇关于戏剧文体学的访谈录中我明确指出,戏剧文本的文体研究最终目的还是为了更好地理解和欣赏戏剧作品,比如主题、戏剧人物性格特点等,可以选取恰当的语用学或者话语分析范畴或框架进行深入研究。左进博士很好地实践了这方面的研究,她选取了一个独特的切

入点:女性戏剧文学与文化,并且采用了我比较欣赏的基于文本分析的研究方法,以 20 世纪美国具有代表性的女性剧作家文本作为分析语料。难能可贵的是她没有止步于验证所构建的理论框架的可操作性,而是做了实验性的尝试,即运用语用学研究成果构建的词语、句式和语篇三个层面的分析框架解读这些女剧作家的代表作,并发现这些女性作者如何运用某些独特的语言选择实现书写女性的创作特色。她所做的尝试性研究有别于其他语用文体研究,她所构建的语用分析框架并非仅仅是为了验证其合理性或有效性,而是为了深入研究女性戏剧作家的作品,这一尝试无疑是成功的,其研究发现女性剧作家在上述三个层面上语言的选择确有其独特性,并借助这些语言选择实现了她们书写女性的目标。

希望左进博士在以后的研究中能继续运用所构建的语用理论框架展开对男性与女性剧作家语言选择的比较研究和中美女性剧作家创作语言比较研究等;希望她能够在语用文体研究的道路上一步一个脚印,坚定地走下去,深化该课题的研究,为语用文体学与话语文体学的新发展做出更大的贡献。

俞东明

2013 年 10 月 24 日
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提 要

本研究旨在构建一个可行的语用文体分析框架并应用于20世纪美国女性剧作家的剧本研究,以期发现女剧作家们通过某些特有的语言手段实现的女性的自我书写——20世纪美国女性戏剧文学与文化的重要成就。

本书首先对语用文体已有研究成果进行了系统的梳理,另一部分已有研究成果回顾是关于文学领域女性作家自我书写的相关研究,而本研究意在通过语言学相对客观的语言选择分析发现她们的目标实现手段。借助文体学的研究步骤与研究范畴,构建了一个尝试性的分析戏剧文本的语用文体框架,框架按三个层面:词语、句式和语篇层面选择语用学中相关研究成果,选择的标准是基于它们是否有助于发现女剧作家们的自我书写。词语研究包括人称指示语、模糊限制语、话语标记语和反复性词语;句式研究主要着重于言外行为句、反义疑问句、与事实相反条件句和断裂句;语篇研究主要从话轮、语用模糊、话语角色和场景语境四个方面展开。

为验证框架的有效性和适用性,分别对美国女性戏剧文学与文化的代表性剧作——玛莎·劳曼的《晚安,妈妈》、苏珊·格莱斯拜尔的《琐事》、劳芮恩·汉斯贝瑞的《太阳下的葡萄干》、温迪·瓦瑟斯坦的《罗森施韦格姐妹》和《一个美国女儿》五部剧本进行解读。戏剧文本分析以定性分析为主,也有部分定量分析。从分析结果发现女剧作家们在三个层面审慎的语言选择帮助她们成功地书写了她们那个时代的女性。她们书写女性之爱,包括母亲对儿女的爱、妻子对丈夫的爱、女儿对母亲的爱;书写女性的苦境,如来自男性和社会的压制,在生活中

的艰难挣扎;书写女性的相互理解和相互支持;书写女性的性格特点,将性格各异的女性呈现在我们面前。基于系统的文本分析,可以得出结论,女性的自我书写是 20 世纪美国女性剧作家对女性戏剧文学与文化的突出贡献。

此项研究的意义如下:① 借助文体学研究步骤与范畴,纳入语用学研究相关成果,构建了一个词语、句式和语篇三个层面的语用文体分析框架,进一步拓展了语用学应用研究。② 语用文体研究框架的构建及对戏剧文本进行的三个层面的定性和定量分析不仅验证了该框架的可操作性,也发现女剧作家们的创作中特有的语言选择,据此,该研究丰富了文体学研究,特别是文体学的重要分支,即语用文体学研究。③ 分析语料聚焦于戏剧文本,并进一步缩小范围至 20 世纪美国女戏剧家的作品,翔实的文本分析没有止步于戏剧文本中作者在词汇、句式和语篇三个层面上语言选择特点的挖掘,还发现女剧作家们在三个层面上的语言选择是她们实现女性创作的有力手段,她们书写了女性的爱、女性的困境、女性间的相互理解以及女性的性格特点,该项研究也因而为女性主义文学研究输入了新鲜的内容。

关键词:语用文体学 戏剧文本 女性的自我书写 语言选择 戏剧文学与文化

Abstract

The present study is intended to construct a feasible pragmastylistic analytical framework which is then undertaken to investigate dramatic texts written by American women playwrights in the 20th century, with the aim at finding out their self-writing, which is an important feature of literary and cultural achievements of the 20th century American women theatre, by means of certain linguistic choices.

In preparation to develop the analytical framework, a review of the previous studies on pragmastylistics on literary texts and dramatic texts is presented. The other part of the literature review is concerned with women playwrights' self-writing, another research objective of the present study. Then, a tentative pragmastylistic framework for the analysis of dramatic texts is proposed, in view of the conventional stylistic study. The integrated analytical framework is organized at three levels, namely, lexical, syntactical and discoursal. At each level, four pragmatic techniques stemming from research achievements in pragmatics are chosen. The criteria for their choice are their power in finding out linguistic choices of women playwrights' self-writing, the objective of this study. At the lexical level, we have chosen person deixis, hedges,

discourse markers and iteratives. The syntactical study includes illocutionary acts, tag questions, counterfactual conditionals and cleft sentences. We compose the discoursal study with turn-taking, pragmatic ambivalence, discourse role and scenic context.

To test the validity and applicability of the framework, five plays, *'Night*, *Mother* by Marsha Norman, *Trifles* by Susan Glaspell, *A Raisin in the Sun* by Lorraine Hansberry, *The Sisters Rosensweig* and *An American Daughter* by Wendy Wasserstein, which are the representative plays of the 20th century American women theatre, are interpreted respectively at three levels. The demonstration analysis of the dramatic texts is both qualitative and quantitative. From the analytical results, we find that these women playwrights succeed in writing women of their time with deliberate linguistic choices at three levels. They write women's love, such as mother's love for children, wife's love for husband, daughter's love for mother; they write women's plight like suppression from men and from society, their hard struggle in life; they write women's mutual understanding and their mutual support; they write women's characteristics, presenting various women images in front of us. Based on the systematic text analysis, we can come to the conclusion that self-writing is the major contribution of 20th century American women playwrights to the women theatrical literature and culture.

The significance of this study is as follows: ① A feasible pragmatylistic analytical framework concerning three levels, lexical, syntactical and discoursal levels, which is integrated with pragmatic concepts and achievements following the conventional stylistic study, broadens the application studies of pragmatics. ② The qualitative and quantitative demonstration

analysis of dramatic texts not only proves that the pragmastylistic framework proposed is operative but also reveals that women playwrights have made unique linguistic choices in their dramatic writing, which enriches the study of stylistics, particularly its important branch, pragmastylistic study. ③ Linguistic data is limited to dramatic texts, and further narrowed down to the works of American women playwrights in the 20th century. The new pragmastylistic perspective bestows much light on the presentation of their special linguistic choices at lexical, syntactical and discoursal levels in their dramatic texts. The three-level linguistic choices turn out to be the forceful means in helping them accomplish the women's self-writing, anchored in women's love for family, women's plight, women's mutual understanding and various women's characteristics, which imports something fresh into the feminist literature review.

Key words: pragmastylistics; dramatic texts; women's self-writing; linguistic choices; theatrical literature and culture

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