



河北省社会科学基金项目《文体学视阈下的格特鲁德·斯泰因语言艺术研究》
批准号 HB12WX005

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A STYLISTIC APPROACH TO
GERTRUDE STEIN'S ART OF LANGUAGE

孙红艳 著

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批准号HB12WX005
邯郸学院学术著作出版基金资助出版

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图书在版编目 (CIP) 数据

文体学视阈下的格特鲁德·斯泰因语言艺术研究: 英文 / 孙红艳著. —北京: 北京理工大学出版社, 2014. 5

ISBN 978 - 7 - 5640 - 9051 - 7

I. ①文… II. ①孙… III. ①斯泰因, G. (1874 ~ 1946) - 语言艺术 - 文学研究 - 英文 IV. ①I712. 065

中国版本图书馆 CIP 数据核字 (2014) 第 059020 号

出版发行 / 北京理工大学出版社有限责任公司

社 址 / 北京市海淀区中关村南大街 5 号

邮 编 / 100081

电 话 / (010) 68914775 (总编室)

82562903 (教材售后服务热线)

68948351 (其他图书服务热线)

网 址 / <http://www.bitpress.com.cn>

经 销 / 全国各地新华书店

印 刷 / 保定市中国画美凯印刷有限公司

开 本 / 710 毫米 × 1000 毫米 1/16

印 张 / 9

彩 插 / 2

字 数 / 150 千字

版 次 / 2014 年 5 月第 1 版 2014 年 5 月第 1 次印刷

定 价 / 32.00 元

责任编辑 / 武丽娟

文案编辑 / 武丽娟

责任校对 / 孟祥敬

责任印制 / 王美丽

图书出现印装质量问题, 请拨打售后服务热线, 本社负责调换

前 言

20 世纪西方文学现代主义和后现代主义得以成行，格特鲁德·斯泰因产生过“先驱性”的影响，起到推波助澜的作用。斯泰因一生致力于文学创作和试验，她的创作宗旨并不在跟适合大众口味、安排得体的小说、诗歌、戏剧唱反调，而在创新——创作全新的艺术品。在她看来，作家是能够用文字进行绘画的，文学作品就是绘画艺术，是作家内心深处的思想和感情的隐匿之地。

本书是在作者博士论文的基础上加工整理而成的。斯泰因的著作，内容难，形式也难甚至更难，难在她的作品正如现代主义绘画作品一样，观众需要审视作品，进行自我解读。全面、详尽、准确地概述或介绍斯泰因的著作，实非笔者能力所及。我的导师上海外国语大学的博士李维屏教授，用他独特的视角和渊博的现代主义文学知识，耐心地指导我，使我得以完成博士论文写作，顺利通过答辩，从而为本书的完成奠定了基础。

虽然经历了解读斯泰因的艰辛，然而细细回味研究的过程，解读斯泰因的作品确实让我受益匪浅。真正理解斯泰因之后，再读其作品，就能在思想和感情上分享一些作家的创作思想并感受语言文字的魅力，对此我感到无限的快乐与欣慰。

《文体学视阈中的格特鲁德·斯泰因语言艺术研究》是一本研究先锋派作家格特鲁德·斯泰因在小说、散文诗歌和戏剧方面进行语言革新的专著，由五章构成。第一章为绪论，主要讨论斯泰因的国内外研究现状，研究存在的相悖的观点，相关文体学术语和本书研究方法；第二章分析小说《三个女人的一生》的前景化语言艺术，表现为数量性和质量性的前景化语言艺术；第三章论述斯泰因在其散文诗歌《嫩芽》中的思维风格；即斯泰因的创作思想体现在文字语言上的特征，在词汇选择和句式陌生化中所体现的思维风格；第四章研究戏剧《我们共同的母亲》的变异语言艺术，包括戏剧中的变异的对话模式和语音变异模式，即语音不规则现象；最后一章探讨斯泰因的语言艺术的影响，得出结论：斯泰因致力一生进行语言革新，她试图揭示文体形式和意义内容之间密不可分的关系，从而拓宽文学语言的表达空间。从语言艺术的角度来讲，有关前景化、陌生化和变异的语言实验反映出，斯泰因在语言创新方面与诸如詹姆斯·乔伊斯、埃兹拉·庞德和厄内斯特·海明威等其他现代主义作家是一致的，他们都在 20 世纪初以语言为手段探索着文学创作的新的艺术表达形式。

本书的出版得到了“邯郸学院出版基金委员会”的资助，在此表示衷心的感谢。



感谢。还应特别提及的是，北京理工大学出版社对本书的出版给予了大力支持。

在本书出版之际，作者没有忘记曾经审阅全稿的专家评委，他们是我博士论文答辩聘请的专家，来自上海交通大学的胡全生教授和何伟文教授、上海大学的朱振武教授和上海外国语大学的张定铨教授、史志康教授，汪晓玲教授和孙黎教授，他们通读全稿，在答辩时提出了宝贵建议，尤其是胡全生教授给予的鼓励，使我致力于现代主义和后现代主义作家的研究。

本书可供广大英语教师、英语专业研究生及高级英语学习者参考使用。由于作者水平有限，书中疏漏之处在所难免，欢迎各位文体学同行、有志于格特鲁德·斯泰因研究的学者和广大读者批评指正。

作 者

2014年3月28日

于邯郸学院

Acknowledgements

I would like to express my special thanks to my supervisor Professor Li Weiping, who has offered his insightful guidance and constructive criticism which help me complete this book. During my partial-time study at SISU, I have drawn abundant inspiration from his lectures and talks. It is from him that I have consistently gained his unflagging encouragements and sound advice on how to write the book. It is his encouragement and spirit that support me to overcome the difficulties in the entire process of my writing. It is his enormous contributions in time and eclectic expertise that have gained my deepest respect for him. As a strict scholar and a noble man, he has set me an example for both my teaching career and life.

I am grateful to Professor Wei Xiaohong and Associate Professor Li Feng who give me their suggestions on my book. With them I have always discussed ideas and tried out analyses which help me complete my writing. I would like to thank Professor He Zhaoxiong, Professor Dai Weidong, Professor Yu Jianhua, Professor Xu Yulong, Professor Qiao Guoqiang, Professor Zhang Dingquan and Professor Shi Zhikang from whom I have obtained their expertise and advice in their lectures.

The thanks from the bottom of my heart go to my parents, my husband Yue Weimin and my son Yue Zhiyuan for giving me their spiritual support.

I am specifically indebted to Handan College for allowing me chance and time to complete my book in SISU and offering me the financial support to have this book published. I would like to show my thanks to the staff members of the National Library of China and the Library of SISU to help me look through the research materials on Gertrude Stein so many times, and also to the scholars from whom I have benefited a lot.

摘 要

格特鲁德·斯泰因（Gertrude Stein, 1874—1946）是美国小说家、诗人、剧作家和理论家，在 20 世纪世界文学史上独树一帜，标新立异。她一生致力于文学作品语言和题材的革新，创作了种类繁多、内容丰富的作品。她在文学和语言学领域进行了理论性探索，提出了大量的文学理论，对其创作思想和语言艺术进行了详尽的阐释，为读者理解其作品提供了丰富的理论知识。斯泰因的文学创作理论可以证实，她对语言所进行的独具特色的实验贯穿了其整个创作历程。斯泰因在欧洲先锋派艺术家和作家中产生重大影响，因而对现代主义和后现代主义文学运动的发展，尤其是对现代主义文学运动的产生起到了推波助澜的作用。

作为语言革新人物，斯泰因以对禁锢人类思想的传统语言加以批判甚至颠覆的语言艺术和大胆创新驾驭文字的精神，赢得了诸多学者和作家的关注和青睐。但是由于其创作的大部分作品语言风格独特，晦涩难懂，她并没有像同时代的许多现代主义作家那样被英美主流文化认同，对她的评论也截然不同，褒贬不一。国内外评论界对斯泰因之所以存在如此大的争议，主要在于她别具一格的语言艺术和风格。虽然许多专家和学者对斯泰因的语言和风格进行了一定的研究，但从文体学视角对其语言进行的研究被忽视了。因为语言是打开解读斯泰因作品的钥匙，所以，本书采用以文体学理论为指导进行文本分析的方法，系统地探究斯泰因的语言艺术，这对于理解和欣赏斯泰因的作品具有重要意义。

本书主要探讨了斯泰因不同时期、不同题材的代表性作品的语言艺术。在其早期小说《三个女人的一生》中，斯泰因就多种形式的重复和绵延现在时进行实验，使这一作品具有了前景化的语言特征，体现了斯泰因小说的语言艺术；在中期散文诗歌《嫩芽》中，斯泰因通过选择性地使用一定的词汇、标点符号和使句式陌生化的方式，运用语言进行静物写生，像驾驭画笔那样驾驭文字，使语言成为自由流动的存在和自指的世界，因而反映她的思维风格、对世界的认识和对语言的理解，体现了斯泰因散文诗歌的语言艺术；在其晚期戏剧代表作《我们共同的母亲》中，斯泰因变异戏剧语言对话模式、抹去情节和高潮、违背会话合作原则、强调语音的不规则现象和突出语言的诗学功能，因而使这一作品的语言具有极强的音韵特色和表现力，体现了斯泰因戏剧的语言艺术。这三部作品分别创作于 20 世纪初期到 40 年代期间，是斯泰因小说、散文诗歌

和戏剧的重要作品。因此，本书就这三部作品的语言艺术进行论证研究。此外，论证过程中还涉及了影响斯泰因创作的背景，借助了文学批评、自传和与这三部作品相关的斯泰因文学理论。本书的主体由第二章至第四章组成，它们分别讨论了斯泰因小说前景化的语言艺术、体现思维风格的散文诗歌的语言艺术和戏剧变异的语言艺术。

第二章分析了小说《三个女人的一生》中的前景化语言艺术特征，即斯泰因式的重复和绵延现在时。重复是语言前景化表现在数量上的偏离，它构成斯泰因文风的主要特色之一。斯泰因式的重复并不是相同的语言形式的再现，而是每一次重复在形式上都稍有差别、在意义上都有所不同。正是通过对部分词句的重复，斯泰因使其语言产生节奏并蕴藏丰富的意义与内涵。小说抛弃情节描述而强调每一个事件的意义，结构的重复使事件得以重新开始，并不断地将读者拉回到时间轴的某一固定点，造成一种现实时间的持续感。小说的死亡主题在三位主人公的相继死亡中得到升华。绵延现在时是语言前景化表现在质量上的偏离，它是斯泰因背离传统语法而独创的时态，是构成斯泰因文风的又一主要特色。绵延现在时表示现在的时间的延续，强调的是其表现对象的心理体验在时间轴上某一点上的延续，而不是在流动的意识中呈现为线性的一段时间。绵延现在时的时间观念为她摆脱叙述中的历史时间的限制和禁锢提供了空间，有助于描写人物心理活动和内心矛盾冲突。因此，前景化的语言艺术强调了小说的主题，表现了小说叙述技巧的独创性，体现了斯泰因把握人物现时的意识和心理状态、刻画和展示人物形象的创新性。语言前景化特征体现了斯泰因小说的语言艺术和文体价值。

第三章探索了散文诗歌《嫩芽》中的语言艺术对斯泰因思维方式的影响和反映，通过探讨她如何选择一定的词汇、标点符号和变异句子的模式，使其陌生化，用语言进行立体绘画，描写她理想中的静物世界，了解她认识世界和理解语言的方式。斯泰因通过多选用表感官印象的词汇进行静物写生；她利用名词的谐音、多义和同义性说明名词的变通性和多义性，以及由此产生的文本的多义性，挖掘语言的潜力；她对标点符号的使用仅限于选择句号和逗号，并避免使用问号，来改变句式结构，使文本的语言和句式产生陌生化。她用语言的结构反映世界的结构，用一种崭新的文学语言来表达她对现实世界的认识，体现了散文诗歌的语言艺术和文体价值。斯泰因致力用一种新的艺术形式和语言风格挑战传统语言形式。《嫩芽》的意义不透明性充分体现了“作者型”文本的特点，读者必须发挥自己的想象力参与作品语言的解读，才能够领会文本的意义，文本的解读依赖于不同的读者而产生丰富的内涵。显然，斯泰因在散文诗歌中的语言艺术不但表达了她的别具一格的思维风格，而且也反映了她的语言创新能力和陌生化语言艺术的美学价值。

第四章论述了戏剧《我们共同的母亲》在对话和语音方面的文体变异成分，进而探讨其戏剧语言艺术。斯泰因背离戏剧常规模式，在剧中抹去故事情节、冲突和高潮，使戏剧语言丧失传统戏剧语言必不可少的指称、表现、呼吁和寒暄功能而使其前景化。她变异戏剧语言对话模式，背离戏剧会话合作原则，在貌似散乱、无意义的会话中塑造人物形象和展示戏剧主题。她采用拼贴和分割组合方法变异戏剧文本形式，更加突出戏剧语言的诗学功能，即将观众的注意力吸引到与语言相关的内在节奏和韵律上来，使戏剧成为风景，创造诗歌剧，塑造一位超越时间和空间的、在历史与现实之间建立起一条重要纽带的大地母亲式人物安东尼。斯泰因文体变异的戏剧语言体现了她的戏剧语言艺术和文体价值，表达了对一生致力于为妇女获得选举权而奋斗的安东尼的歌颂，也是对她本人致力于获得艺术承认而创作的一生的纪念。

通过对斯泰因文本的文体学解读，本书得出结论：在斯泰因从事语言创新的实验中，《三个女人的一生》、《嫩芽》和《我们共同的母亲》三部作品反映了斯泰因小说、散文诗歌和戏剧的语言艺术和文体价值。她能够运用前景化的语言艺术逼真地再现小说的人、事、物以及人物的内心活动，对刻画人物性格和突出主题起到了积极作用；以陌生化的语言艺术为媒介，挖掘语言的潜力，反映她的思维风格和对语言的理解；运用变异的戏剧语言艺术描写人物形象和反映主题。前景化、陌生化和变异的语言艺术特征，新奇别致，生动形象，富有表达力。正是通过它们，斯泰因试图揭示文体形式和意义内容之间密不可分的关系，从而拓宽文学语言的表达空间。从语言艺术的角度来讲，有关前景化、陌生化和变异的语言实验反映出，斯泰因在语言创新方面与诸如詹姆斯·乔伊斯、埃兹拉·庞德和厄内斯特·海明威等其他现代主义作家是一致的，他们都在 20 世纪之初以语言为手段探索着文学创作的新的艺术表达形式。

Abstract

Gertrude Stein, who is the American novelist, poet, playwright and theorist, towers out prominently in the 20th century world literature. She is known as one of the most prolific innovators who experiments with the norms in language and genre. At the same time she does the theoretical explorations in the fields of literature and linguistics, supplying abundant theories to interpret her thoughts of writing and her art of language. Her theories on how to write prove her unique experiments on the language which she carries so pervasively and persistently through her writing career. She pushes back the boundaries of literary language and becomes so influential among the European avant-garde artists and writers that she is regarded as the core motive power towards the development of modernism and postmodernism, especially to the initial movement of modernism.

As an innovator, Stein wins much attention from scholars and writers for her brave spirit to experiment on language, to criticize and even to subvert the spiritual shackle of the traditional literary language upon the human minds. But the language in most of her works was so unique in style and so difficult to understand that she was not regarded as an outstanding writer in the American literary history, as were most other modernists of her era. There have still existed academic disputes on how to evaluate and appreciate her experimental language. Although the study abroad and at home has explored her language style, the systematic research on her art of language from the perspective of stylistics is left in negligence. Since understanding her language is the key to interpret Stein, this book attempts to do textual-analysis of her art of language from the perspective of stylistics. This is of significance to the interpretation and appreciation of her creative works.

The book aims at exploring her art of language and the stylistic values of her different genre works created in her different periods. In her early *Three Lives*, she experiments with the variations of repetition and creates the prolonged present tense to make her language carry the foregrounding features to present her art of language; in her middle *Tender Buttons*, she selects certain kinds of words, punctuation marks and syntactical patterns to defamiliarize her syntax and draw the verbal still lifes so that the language in the text appears as a free-floating entity and has self-referentiality to

show her world view, which displays her art of language in the prose poem; in her late *The Mother of Us All*, she deviates the dialogue patterns by omitting the plot and flouting the cooperative principle; and she enforces the poetic function of the language through the phonological irregularities to manifest its musical quality, which proves her art of language in the play. In these three works which span her writing life from the 1900s to the 1940s, and which represent her achievements in fictions, prose poems and plays, it can be seen that her primary interest is language and she tends to innovate and experiment with language to explore the potentiality of language. Therefore, this book attempts to cover a stylistic analysis of these three major works of Stein, as well as that of the references to the critical essays, her autobiographical writings, and her theories on how to write. This book mainly contains three chapters, devoted to Stein's art of language in these three works.

Chapter Two deals with the quantitative foregrounding—the variations of repetition and qualitative foregrounding—the prolonged present tense in *Three Lives*. The variations of repetition include those of linguistic, structural and thematic repetition. Certain words, phrases and sentences accumulate all the implied and undefined meanings as they are employed every time in the varied forms. The successive appearances of these varied linguistic repetitions enforce the tones of voices and the rhythms of the language. The structural repetition makes the events turn back and reappear on themselves repeatedly to sustain the extension of the present time. The abundance of the plots of the novellas enforces the meanings of the events. The death theme is deepened in the successive three deaths of the three lives. In order to subvert the conventional concept of time, Stein violates the conventional grammar rules and mingles the past continuous tense with the past perfect continuous tense to create the prolonged present tense “been doing.” She obliterates the past and future time to concentrate on the duration of the present time and highlights the value and complexity of the novellas without a sense of historical time so that she emphasizes the duration of the characters' psychological experience on certain time and neglects that on the linear time. Employing the prolonged present tense to narrate the novella is one of her narrative strategies which free her from time limit to show the conflicts, the inner world and the natural disposition of the characters. It is her art of language that demonstrates she is creative in producing a new narrative technique and she is capable to grasp the present inner activities of the characters and give the pictures of their characterizations. Stein employs these foregrounding language features to display

the images of the characters and the theme of the novellas, which demonstrates her art of language and its stylistic value.

Chapter Three expounds the lexical choice and syntactical defamiliarization in *Tender Buttons*. Stein carefully selects the words which show the sensory feelings to picture her ideal world. She is in favor of employing the polysemous quality of the nouns to explore the potentiality of language. She makes use of the periods and commas while avoiding the question marks in several sentence structures to defamiliarize her sentence patterns and impart a particular flavor to the description of the text to draw the “verbal still lifes.” Her art of language manifests a mind through which a world is reflected, apprehended and conceptualized by her. She experiments on the language to explore its potentiality, which displays that she only focuses on the nature of the texts and largely overlooks the world outside the text. She intends to initiate a new artistic form and language style to surprise the reader and to question the norms in the conventional culture. The meaning is opaque in the writerly text *Tender Buttons*, which poses problems of interpretation and makes the reader actively engage in producing the meanings. It is her art of language in the text that reflects her unique mind style and demonstrates her ability in creating literary works. The defamiliarization of the text reflects the aesthetic value of her art of language.

Chapter Four examines the deviant dialogue patterns and the phonological irregularities in *The Mother of Us All*. Through the analysis of the dialogue patterns of the play, this part seeks to prove that Stein rejects the conventional narrative elements such as plot and climax, blurring the boundary between different genres and transforming a play that features plot, movement, development of conflicts and their resolution into a static “scenery,” within which she foregrounds the language by destroying its referential, expressive, conative and phatic functions. She deviates the dialogue patterns and violates the cooperative principle to depict the characters and present the theme in the seemingly fragmented and meaningless dialogues. The play combines the musical quality of language and scenery together to create “a play in poetry.” The phonological irregularities including the cut-up method and segmentation method display how Stein highlights the effect of the sound in the tones of voices and rhythms. The play is a kind of “memory book” of the United States in the lifetime of Susan B. Anthony whose struggle to gain the right for women to vote is like that of Stein for an artistic recognition which occupies almost all her life. She succeeds in writing “a play in poetry” and realizes her innovation to



the dialogue patterns which shows her concept of play as an art of sight and sound. The stylistic deviance of the play shows her art of language and its stylistic value.

Based on the stylistic analysis in these three chapters, this book concludes: through the experiment with the language, i.e., the foregrounding, the defamiliarized and deviant language features, *Three Lives*, *Tender Buttons*, *The Mother of Us All* these three works reflect Stein's art of language and its stylistic values. The foregrounding language features are conducive to providing a more faithful representation of the characterizations, things and objects as well as the mental activities; and they are helpful to portray characters and foreground themes; taking the defamiliarization of language as a medium, she explores the potentiality of language and displays her mind style, her apprehension and concept towards the world and the language; she employs the deviant language features to depict the characterizations and reflect the theme of the play. It is in these marked language features that Stein is seeking to explore the potentiality of literary language to promote its expressive power. In this sense, Stein's experiment with the language reflects that her art of language is as the same as that of other modernist writers, James Joyce, Ezra Pound, Ernest Hemingway for instance, who explored at the turn of 20th century through artistic means a new expressive form of literary creation.

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Chapter One

Introduction

Gertrude Stein (1874—1946), is one of the most distinguished contemporary American writers since the 20th century. She is a productive innovator whose works comprise a variety of genres and subject matters. She experiments with the norms in language and genre, and goes so far beyond the boundary that she is acknowledged as one of the pioneers of modernism. She lives and works among the European avant-garde artists and writers and becomes a greatly influential modernist. Though her influence on such writers as Sherwood Anderson, Francis Scott Key Fitzgerald and Ernest Hemingway was immeasurable, she was not regarded as an outstanding writer in the American literary history, as were most other modernists of her era because of her innovative language. The comments of the critics are quite divergent: on one hand, she is highly praised as “the mother of twentieth-century female experimental writer,”^① “the greatest master of dissociative rhetoric in modern writing”^② or more recently the “Mother of Us All;”^③ on the other hand, she is rejected as “Mama of Dada”^④ and “the Mother Goose of Montparnasse.”^⑤

Although the academic conflicts still exist on how to evaluate her literary achievements, the studies abroad on her works began to flourish in the 1980s and the researches at home started to thrive in the 1990s. As for her language experiments, scholars have made some explorations, but the systematic study on her art of language from the perspective of stylistics still remains in negligence. The

① Leslie Atkins Durham. *Staging Gertrude Stein*. New York: Palgrave Macmillan, 2005, p. 96.

② Harold Bloom (ed.). *Modern Critical Views: Gertrude Stein*. New York: Chelsea House Publishers, 1986, p. 1.

③ Jacqueline Vaught Brogan. “The ‘Founding Mother’: Gertrude Stein and the Cubist Phenomenon” in Joyce W. Warren and Margaret Dickie (eds.) *Challenging Boundaries*. Athens and London: The University of Georgia Press, 2000, p. 250.

④ Kellner L. Bruce. *A Gertrude Stein Companion: content with example*. New York: Greenwood Press, 1988, p. 3.

⑤ Bettina L. Knapp. *Gertrude Stein*. New York. Continuum, 1990, p. 7.

present study is motivated by a combination of several factors, including mutual conflicts of these critical views which show no sign of compromise, the development of literary stylistics, a growing recognition of Stein's significance in literature and an increasing wealth of scholarship on Stein. One of the great arguments in understanding Stein might lie in her language on which she experiments throughout her writing career. The book aims at a stylistic approach to the art of language in her literary works. To be more exact, employing stylistic theories in such areas as the foregrounding, the mind style and the deviance as tools, this comprehensive study intends to make both detailed and close text-reading exploration of Stein's art of language in her three works of different genres—the fiction *Three Lives*, the prose poem *Tender Buttons* and the play *The Mother of Us All*.

1.1 Critical Survey of Stein's Art of Language

Stein carves herself a radically outstanding position in relation to language by exposing the power of language to shape the world it evokes and by deviating conventional uses of language. As for the language of her works, literary critics research her innovations and experiments in practice and her complex outlook on it. But a large proportion of these articles are edited in the collections combining the comments on other writers. Although generally these books and articles explore her style, most of them do not target at a detailed and close textual analyses in particular, especially employing the stylistic theories. Actually there is no one treatise which explores her language style from the perspective of the stylistics dealing with her different genre texts.

During nearly four decades since last eighties, many comments on Gertrude Stein focus on her innovations and experiments on language, but they are rooted in American feminist literary criticism, exploring the relation between Stein's style and feminism in her works, such as *Gender and Genre* by Franziska Gyga, *Gertrude Stein* by Bettina L. Knapp, *Reading Gertrude Stein: Body, Text, Gnosis* by Lisa Ruddick. Franziska Gyga explores the reasons why Stein is inevitably confronted with questions about both genre and gender categories and thinks that her genre transgressions call for particular attention because they are very radical. Bettina L. Knapp labels Stein as “the matriarch”^① and points out that she creates a

① Bettina L. Knapp. *Gertrude Stein*. New York: Continuum, 1990, p. 75.