英语文体学教程

A COURSE IN ENGLISH STYLISTICS

编著　王守元

山东教育出版社

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序

本世纪六十年代以来，各种语言学理论蓬勃发展，日臻完善。任何理论都是要为实践服务的，并在实践中受到检验。这必然会在其它领域产生巨大影响。于是语言学理论的触角以无限强大的生命力，伸向诸如社会学、心理学、人类学、教育学、语言矫治、人工智能、通讯理论、文学批评等等领域。其中，语言学与文学批评的结合孕育了新文体学。

在我国，王佐良先生是文体学界继往开来的人物。他的《英语文体学论文集》（外语教学与研究出版社，1980年）标志着旧时期的终结，新时期的开端。

王佐良先生是一个对前途充满信心的脚踏实地的开拓者，他在自序中写道："文体学方兴未艾，我愿在这个领域继续研究下去。"的确，他以实际行动实现了他的誓言。1984年末，王佐良、丁往道主编的《英语文体学引论》（外语教学与研究出版社，1987年）的初稿完成，由外语教材编审委员会聘请李赋宁先生等十余位专家审定。这本书文字老练，内容全面，各种文体和理论均有涉及，并能根据中国学生的需求，进行了中英文的文体风格比较。

在王佐良先生推动下，1984年的审定会还做了两件好事。第一件事是会议推荐复旦大学、南京大学和华东师范大学三所学校合作，由程雨民教授领衔，主编一部配套的原著阅读教材，即《英语语体学和文体学论文选》（上海外语教

育研究出版社，1988年）。《论文选》系统地、客观地选录了国外诸名家的论著，介绍了各种理论流派和分析方法，对原文作了简明注释，因此是英语专业学生进一步提高文体学知识的不可或缺的材料。另一件好事是与会者决定并经外语教材编审委员会批准，1985年在武汉华中师范学院召开了“高等院校英语专业《英语文体学》教学大纲”会议。《大纲》对文体学课程的教学目的和要求，教学内容，教学方法，推荐阅读材料等均作了明确的规定。从此，英语文体学正式纳入了英语专业的教学计划，从一个侧面促进了我国英语专业教学的课程多样化，提高了教学水平。《大纲》制订者还相互交流了一批有观点、有分析的质量较高的论文，这些论文已在《外语教学与研究》1985年第2期、第3期上汇总发表，为广大读者所称道。

同年暑假，外语教材编审委员会邀请王佐良、丁往道、黄震华、钱瑗、吴冰诸教授在兰州大学举行文体学讲座，为各院校培训了一批从事文体学教学的师资队伍，功德无量。

此后，文体学教材的建设不断有新的突破。受《引论》和《大纲》的启示，华中师范学院秦秀白教授的《英语文体学入门》（湖南教育出版社，1986年）问世。丁往道教授在序中评论其特点为“深入浅出，要言不繁，注重实用”。它的及时出版满足了不同院校对多种文体学教材的急需。

今年三月，在北京大学召开了由本人召集黄震华教授主审的《实用文体学教程》（北京师范大学出版社，待出版）审稿会。这是由北京师范大学钱瑗教授主编的我国第一部直接用英语编写的文体学教材，重实用，重分析，便于课堂教学和实际分析。

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如今，令人欣喜不已的是在我案头上又增添了一份山东曲阜师范大学王守元副教授的手稿《英语文体学教程》。本书与钱书有两个共同点，作者均在师范院校工作，作者均用英语编写。不同点也有二：一是本书专攻文学文体，将为文学方向学生所喜好，二是作者力图揉合生成转换语法、系统功能语法、布拉格学派等各派所长，在框架上有其独到之处。对作者这种尝试，也可持不同意见，但作者大胆探索新的路子的精神应充分肯定。考虑到作者要比上述专家年轻得多，且在地方院校工作，能有志气写出这么一部著作，后生可畏，文体学界后继有人矣！

胡壮麟

1989年10月20日

于北京大学畅春园

前　言

英语文体学在我国部分院校英语专业的开设始于八十年代初期。就作者所知，这门课当时多为选修课，且带有试验性质。一九八五年原教育部外语专业教材编审委员会制定了《高等院校英语专业〈英语文体学〉教学大纲》，把文体学正式纳入了英语专业教学计划，从而有力地促进了这门课程的建设与发展。迄今为止，已有不少学校开设了这门课程并取得了较好的效果。

从目前各校的开课情况看，课程内容设置不一致，有的内容不仅包括文学文体，还包括新闻文体、宗教文体、科技文体等，即广义文体；还有的内容涉及到小说、诗歌、戏剧等各类文学作品的文体，即狭义文体。近年来已出版的教材均系广义文体学教程，而奉献在读者面前的我这本小书是一本专门讨论文学文体的教程。

本书共分为八章。第一章为绪论，主要讨论文体学的定义、发展、理论假说，文体分析的目的、组成部分、步骤和性质。第二章论述三种颇有影响的文体观：文体是变异，文体是选择，文体是突出。第三章至第六章是本书的主要部分。在这几个章节里，结合中国学生的实际，综合运用现代语言学理论与方法，集中分析和阐述了语音、句法、语义等语言学层次上的变异性突出和过分规则性突出两大类文体特点。第七章以例证说明一部文学作品中的各种文体特点是

相互联系、互相照应，为表达同一主题而服务的。最后一章探讨文体学的理论与方法对英语文学教学的启示。另外，每章配有习题；书末附有术语与人名英汉对照索引。

本书不仅可用作高校英语专业文体学课教材，而且还可供广大英语教师、英语专业研究生以及步入高级学习阶段的英语学习者学习参考。

本书的编写得到了国内外多位前辈学者和友朋的指导与帮助。北京大学英语系主任胡壮麟教授百忙中审阅了本书全稿并热情作序；广州外院李筱菊教授向作者提供资料并给予了悉心的指导；山东大学李玉陈教授和中山大学肖洁文教授等审读了本书初稿的大部章节并给予了热情的鼓励；南京大学外文系主任钱佼汝教授向作者提供了参考资料；英国伦敦大学魏多逊（H·G·Widdowson）教授向作者推荐参考书目并就第八章的写作给予了指导；美国斯基德摩学院利维斯（M·Levith）教授审阅了本书初稿的主要章节；美籍专家兰德里（H·Landry）女士审阅了本书全稿并提出修改建议。对于上述师长和友人的指导与帮助，作者表示衷心的感谢。

本书的编写还得到山东省教委科研处和曲阜师范大学科研处的大力支持，在此一并致谢。

由于作者学疏资浅，书中不免存在疏漏与错误之处，敬请学术界前辈，文体学同行以及广大读者批评指正。

作　者

1989年11月于孔子故乡——曲阜

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Chapter 1

Introduction

1.1 Definition of Stylistics

In order to give some idea of what stylistics is, it seems wise in the first place to briefly define the field. H. G. Widdowson provides a scholarly and commonly accepted definition: "By stylistics, I mean the study of literary discourse from a linguistic orientation and I shall take the view that what distinguishes stylistics from literary criticism on the one hand and linguiscs on the other is that it is essentially a means of linking the two".[1] He further explains his definition from the morphological make-up of the word stylistics, pointing out that the 'styl' component relates stylistics to literary criticism, and the 'istics' component to linguistics. G. N. Leech holds a similar view. He defines stylistics as the "study of the use of language in literature", and considers stylistics a "meeting-ground of linguistics

and literary study".[2] From what Widdowson and Leech say, we can see that stylistics is an area of study which straddles two disciplines: literary criticism and linguistics. It takes literary discourse (text) as its object of study and uses linguistics as a means to that end. Thus defined, we may exclude two kinds of 'border line' studies: work which is in some ways linguistically oriented but not directly related to literary interpretation (e.g. computer-oriented study of authorship), and work which is claimed to deal with style but does not make use of linguistic facts and theory.

1.2 Emergence of Stylistics as an Interdisciplinary Field of Study

The date when stylistics became a field of academic inquiry is difficult to determine. However, it may be said that it was not until the late 1950's that stylistics began to advance with significant and measurable strides. In 1958, the first conference on stylistics was held at Indiana University, U. S. A. and eleven years later, another conference which attracted specialists from over ten countries was convened in Bellagio, Italy. The papers presented and discussed at both conferences were characterized by systematic and objective analysis of the language of literature

and were later published.[3] This greatly helped stylistics to gain popularity and led to a growing interest in the subject. Consequently, a number of more coherent and systematic works of both a theoretical and a practical nature were published in the field. Now, stylistics has developed into an interdisciplinary area of study with explicit aims and effective techniques, and promises to offer useful insights into literary criticism and the teaching of literature.

English stylistics has developed on the basis of traditional rhetoric which may be traced back to Aristotle's time. Nevertheless, it was the 'three revolutions' in social sciences' that brought it to the right track and brought about its present status.

One of the revolutions is the Modernist movement in art and literature, lasting from 1890 to the beginning of World War II. To a great extent, the revolution was a break with tradition in the ways it influenced both the content and language of literature. From this movement onwards, creative writers exercise no restraints on the sort of language they use in their writings. In Modernist literature, readers could find much to surprise them in respect of content as well as language.

Another revolution is the one in literary criti-

cism which has had a profound and radical influence on stylistics. In the 1930's, the critical theorist, I. A. Richards, expressed his dissatisfaction with those critics of his age. In his opinion, they seemed to be too much preoccupied with literature's role in educating the readers morally and emotionally. He called for a more objective approach to literary texts. In his famous book: *Practical Criticism*,[5] he established an approach to poetry which depended on close reading of the text. He was joined by scholars such as William Empson whose work: *Seven Types of Ambiguity*(1930) had a wide influence and promoted the concept of ambiguity as a defining linguistic characteristic of poetry. Their insistence on close reading of the text and analysis of the language of the text coincides with the starting point of stylistics, thus greatly facilitating its development.

The third revolution took place in linguistic science starting in the late 1950's. It was initiated by the work of Noam Chomsky and Michael Halliday whose thoughts were directly or indirectly influenced by the linguistic theory of F. de Sassure, the founder of modern linguistics. Chomsky's transformational-generative grammar revealed a system of surface structure and deep structure in English syntax. It also brought about a new awareness of how the human

mind is innately able to systematize reality by the use of language. Halliday's systemic grammar has offered many insights into the methods of text analysis, particularly in respect of cohesion between sentences in discourse. The work done in the field of linguistics in the last three decades has provided the stylisticians with effective and completely new tools for investigating language in use in both literature and other types of discourse.

The above-mentioned revolutions, in their own ways, have played a fundamental role in shaping stylistics into the important interdisciplinary field of academic study that it is today.

1.3 Two Important Assumptions of Stylistics

The first important assumption of stylistics is that literature is made of language. This point is most explicitly made by Halliday in the "Forward" he writes for Cummings and Simmons' book *Language and Literature*. He states: "Perhaps the first step towards becoming a stylistician ··· will be to recognize that literature is made of language".[8] Halliday observes that the way literature is made of language is not analogous to the way that architecture is made of steel and concrete; steel and concrete are formless until the builder imposes some pattern on them. But

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