

● 高等学校教学用书 928726

STYLISTICS: A
Coursebook For Chinese
EFL Students · I ·

实用英语文体学

(上)

钱 媛 著

北京师范大学出版社



Qian Yuan

**Stylistics: A Coursebook for
Chinese EFL students (I)**

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内 容 简 介

《实用英语文体学》是依据我国高等院校英语专业《英语文体学》教学大纲（1984）编写的，可供高等（师范）院校英语专业本科高年级学生或研究生使用。本教材注意吸收英美各语言学家的理论，阐述清楚，例证丰富，实践性强，有助于学生加深对英语的理解，提高恰当运用英语的交际能力。

说 明

- 一、《实用英语文体学》是依据我国高等院校英语专业《英语文体学》教学大纲（1984）编写的，可供高等（师范）院校英语专业本科高年级学生使用，也可供研究生和青年教师参考。
- 二、本教材自1981年起就在北京师范大学英语专业高年级和研究生班使用；北京外国语学院英语研修班、中山大学、南京解放军国际关系学院也曾全部或部分采用过这个教材。在此期间，笔者曾对教材作过四次较大的修改。
- 三、本书分上、下两册。上册的重点是当代英语非文学语言的语体分析，下册是介绍如何分析诗歌、小说和戏剧对话中的语言运用。一般在文学方面无意深造的学生，不需学习下册。

上册分两个单元。第一单元介绍了语体分析所必需的术语和语言分析方法。第二——四章所归纳的语体特点可供分析时查阅，教师应根据学生实际水平择要讲解，不必拘泥。第二单元介绍了几种常见的英语语体，使学生较系统地了解这几种语体的典型特点，以提高对英语语体的敏感性。
- 四、现实生活中的语言运用千变万化，绝不是几个简单的语体常规“型号”所能概括的。但学生如果掌握了这些“型号”的特点，就能大致判断出某一语篇（口语或笔语）的文体与某种语体常规的共同点或差距，可以进一步探讨语言使用者如何受某语境因素（如对象、目的、场合等）的影响而遵守或

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违背常规。这就是对语体的敏感性的提高。因此本书重视分析练习，书后附有分析范例。学生做这种练习，可能会觉得枯燥，但是，认真做过这种练习的学生，都认为这是一种较快掌握语体特点的途径，有助于加深理解和提高运用英语的能力。

五、本书得益于国内前辈和同行的鼓励和批评以及学生的反馈。英国兰开斯脱大学语言学 and 现代英语系主任肖特 (Michael H.Short) 先生也曾阅过部分初稿。本书由北京大学胡壮麟教授主审。北京大学、北京外国语学院、对外经济贸易大学、南京大学、中山大学、华中师范大学等院校的同行人参加了审稿会。在此一并感谢他们的宝贵意见。

由于种种局限，本书一定有不少错误和缺点，恳切希望读者和使用者批评指正。

钱 瑗

1990年3月

于北京师范大学

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INTRODUCTION

0.1 DEFINITION

STYLISTICS is a branch of linguistics which applies the theory and methodology of modern linguistics to the study of STYLE. It studies the use of language in specific contexts and attempts to account for the characteristics that mark the language use of individuals and social groups. Although stylistics sometimes includes investigation of spoken language, it is usually concerned with the examination of written language, particularly literary texts. The stylistic analysis of a text involves the description of a writer's/speaker's verbal choices which can be abstracted as style. A stylistician would usually proceed to discuss the relevance of the analysis to interpretation, the possible meaning or effect evoked by the adoption of a certain style.

0.2 INSTITUTION AS WELL AS SYSTEM

Language is the primary object of the study of linguistics, and linguists construct theories of language in general or of particular languages from differing points of view.

The discussion of the concepts of style should be prefaced by a thumb-nail sketch of some essential aspects of language on which most linguists agree.

- (i) Language is viewed as a system of different types of linguistic organization such as phonology, syntax and lexicon. The English language consists of its patterns of sounds, sets of grammatical rules and a large body of vocabulary.
- (ii) Language is also a social phenomenon, or institution, whereby people communicate and interact with each other. A language of a particular society is part of the society's culture. Language activities operate within social activities. The language of a participant in a social activity reflects his social characteristics (such as his status, ethnic group, age and sex). It also reflects his awareness of the various factors of a social situation in which he finds himself. He should adjust his language in accordance with the medium of communication (speech or writing), the setting

(private or public), the relationship with the addressee (in terms of the degree of intimacy or social distance), the subject matter (technical or non-technical), and the purpose (to inform, to persuade, etc.). Appropriate use of language is considered the key to effective communication. There is the convention that a certain type of language is appropriate to a certain use. The style appropriate to public speaking is inappropriate to legal documents; the style used in advertisements is ill-suited to a scholarly article. The totality of language varieties used by a speech community in all social situations constitutes the VERBAL REPERTOIRE of that community. English can be called the verbal repertoire of the community of English speakers. In this sense, it subsumes a wide range of varieties, used in all kinds of situations, in many parts of the world, serving various communicative needs.

0.3 CONCEPTS OF STYLE

The word STYLE, from which 'stylistics' is derived, has a number of definitions. In *Investigating English Style* D. Crystal and D. Davy distinguish four commonly occurring senses of the term 'style':

- (i) 'Style' may refer to some or all of the language habits (i.e. speech and writing habits) of one

person. For example,

Shakespeare's style

Hemingway's style

- (ii) The word may refer to some or all of the language habits shared by a group of people at one time, or over a period of time. For example,

the style of the Augustan poets

styles of public-speaking

the style of legal documents

- (iii) The word may be used in an evaluative sense, referring to the effectiveness of a mode of expression. For example,

His writing lacks style.

- (iv) Partly overlapping with the three senses just mentioned, the word may refer solely to literary language.

The style studied in this book is 'style' in its first and second senses. 'Style' in the second sense is often termed VARIETY by some linguists who reserve the word STYLE to denote 'personal style' ('style' in the first sense). The characteristics of a variety are generalized from a large amount of samples of different 'personal

styles' in the same situation. On the other hand, a personal style in a given situation can be seen as conforming to or deviating from the style conventionally recognized as appropriate. Take the forms of greeting and farewell for example.

	Greetings	Farewells
<Polite>	Good morning. Good afternoon.	Good morning. Good afternoon.
<Familiar>	Hi.	(Bye-)bye. See you. So long.

In most cases we tend to conform to the convention, we choose a polite form to greet a stranger or a senior, and a familiar form for an intimate friend. However, we may, as in example(1), deviate from the convention to convey a specific meaning.

(1) (After a quarrel between the two lovers)

With a flow of words, she started to argue with him, then she checked herself and said calmly, "Listen, John, I imagine you're tired of my company. There's no sense in having tea together. I think I'd better leave you right here."

"That's fine," he said. "Good afternoon."

"Good-by."