



English Stylistics: A New Course Book

董启明 编著



外语教学与研究出版社

FOREIGN LANGUAGE TEACHING AND RESEARCH PRESS



高等学校英语专业系列教材

H315/553

2008

新编英语文体学教程

English Stylistics: A New Course Book

董启明 编著

外语教学与研究出版社

FOREIGN LANGUAGE TEACHING AND RESEARCH PRESS

北京 BEIJING

图书在版编目(CIP)数据

新编英语文体学教程 / 董启明编著. — 北京: 外语教学与研究出版社, 2008.2

ISBN 978-7-5600-7258-6

I. 新… II. 董… III. 英语—文体论—高等学校—教材 IV. H315

中国版本图书馆 CIP 数据核字 (2008) 第 019485 号

出版人: 于春迟

项目负责: 胡伟春

责任编辑: 江舒桦

封面设计: 刘 冬

版式设计: 付玉梅

出版发行: 外语教学与研究出版社

社 址: 北京市西三环北路 19 号 (100089)

网 址: <http://www.fltrp.com>

印 刷: 中国农业出版社印刷厂

开 本: 650×980 1/16

印 张: 16.5

版 次: 2008 年 2 月第 1 版 2008 年 2 月第 1 次印刷

书 号: ISBN 978-7-5600-7258-6

定 价: 21.90 元

* * *

如有印刷、装订质量问题出版社负责调换

制售盗版必究 举报查实奖励

版权保护办公室举报电话: (010)88817519

序

自王佐良先生 1980 年出版《英语文体学论文集》(外语教学与研究出版社)一书并于 1985 年领导制订“英语专业文体学教学大纲”以来,文体学研究和教学在我国外语院校,特别是英语系,有了蓬勃的发展。有关文体学的专著、教材和辞书就我所知至少有四十余种。在这个战场上奋战多年的首都师范大学董启明教授 2006 年出版《英语各类文体分析》(知识产权出版社)一书,现又出版《新编英语文体学教程》,这是作者教学科研两不误的成果,也反映了这门学科发展的必然。

董启明教授在本《教程》的“前言”中概括了这部教材的五个特点,即理论性较强、涵盖面广、理论联系实际、时效性强和知识结构完整。我深表赞同,不作过多重复。这里补充以下一些看法。

《新编英语文体学教程》的出版再次澄清了我的一个困惑:英语专业向何处去?长期以来,我坚持认为英语专业学生不能仅仅注重培养听说读写译等语言技能或者满足于通过英语专业四、六级考试,为日后择业做准备。提高综合运用语言技能是需要的,但我们还应当拓宽学生的知识面,也就是在“知”上下工夫。不然如何完成培养学生创造性思维能力的任务?最近北京大学、南京大学、复旦大学、北京外国语大学、上海外国语大学和清华大学的英语学院院长或系主任对英语专业应着重“通识教育”(《21 世纪英语教育周报》,2007 年 3 月 5 日)的讨论和认识,不愧为行家的真知灼见,本《教程》的编写理念与这个认识是一致的。

为什么要这样说?1985 年在北京外国语大学讨论《英语文体学引论》(外语教学与研究出版社)教材时王佐良先生曾经预言,文体学课程可以代替高年级精读课。尽管今天还有些高校教师认为本地区、本校的学生英语水平低,希望出版社继续推出高年级的阅读课教材,其实这些好心的老师对如何提高英语专业学生的英语水平还是缺乏认识,不能消化吸收新的教学理念。就文体学课程而言,它既提供小说、戏剧、诗歌、散文等文学语料,也有会话、新闻报道、广告、科技、商业等非文学语料,使学生能接触包含多种语体的语言;既涉及文学和语言学的理论,也指导学生理解、

鉴赏、分析和评价各种语篇，从而培养、提高学生分析问题的能力和进行创造性思维的能力。正如我的老师李赋宁先生在为刘世生教授的《西方文学学论纲》（山东教育出版社，1998）作的序中所说：“我特别重视文体学的应用，尤其重视它在改造高校文科教学质量和提高人民文化素质、净化社会语言环境的功能。”由此可见，《新编英语文体学教程》编写的主导思想和内容符合当今时代潮流和先进教学理念，必将大大提高学生运用英语交流、表述自己观点、进行创新思维的能力。拥有这样的能力，才是我们对英语专业学生的期许。

也正是在这个环节上，《新编英语文体学教程》为我们提供了如何编写教材的宝贵经验。首先，这本教材是董启明教授在首都师范大学、河北师范大学和中国地质大学长期教学的讲稿的基础上整理而成，并经过多次反复修改，日趋成熟。从实践中来，经过理论的升华，回到实践中去。但更主要的是我们过去编教材的程式往往是老师写，学生看。本《教程》则体现了教师和学生之间的互动。在许多实例分析上，作者采纳了不少学生从事文体分析的真实语料。这一方面为我们提供了教材可操作性的范例，另一方面则增强了学生的参与感、成就感。董启明教授的这一尝试是值得我们学习的。

胡壮麟

北京大学蓝旗营

2007年4月

前言

《新编英语文体学教程》是根据《高等学校英语专业英语教学大纲》的要求,为我国英语专业本科高年级学生编写的。本教材也可供研究生使用和青年教师参考。

多年来,该教材的初稿,即《普通文体学》(教案)一直在首都师范大学、河北师范大学、中国地质大学等高等院校英语专业本科高年级学生和(或)研究生中使用,收到了很好的效果。每年的授课过程中,作者都根据文体学的发展和文体学及相关学科在国内外的最新研究成果对原稿进行修改和(或)增添新内容。这次于正式出版之际,再次对原书作了较大的调整和修改,增加了部分章节(如第三、四、五、七章),替换了较旧的材料(涉及到各个章节,最新的材料为今年的),尽量做到知识结构完整,理论和材料均与时俱进。另一个改进,也是与同类教材不同的地方,是自第八章起,每一章均有学生对实用功能文体范文进行分析的实例及教师的简短评语。相信这对教师和学生均有参考价值。

本教材的特点可以归纳为:

1. 理论性较强。教材的第一大部分用了七章的篇幅阐述文体学的理论,包括文体、文体学的定义,文体学的流派,文体学在国内外的发展情况,对文本进行文体分析的方法和步骤以及各语言单位的文体功能。
2. 涵盖面广。教材的第二大部分为对各功能文体的一般性介绍以及各类文体在语言各个层面上所表现出来的文体特征。涉及的主要功能文体有日常谈话、公众演讲、新闻报道、广告、文学(含小说、诗歌)、科技、法律,等等。
3. 理论联系实际。教材的两大部分紧密相连。学生用在第一部分学到的文体学理论知识在第二部分对各类功能文体的范文进行文体分析,学以致用,理论联系实际。
4. 时效性强。所选范文、实例大多选自近年的作品,新闻报道部分为近两年的新内容。

5. 知识结构完整。教材集理论性、实践性、知识性、教育性、趣味性于一体，学生不但可以掌握文体学的基本理论框架，更重要的是学会文体分析的方法，了解各类文本的基本文体特征，对学生毕业后的教学、翻译等工作以及今后的继续深造会大有裨益。

本教材从教案的形式到现在的成书经历了十余个年头。在此过程中，作者得到胡壮麟教授、刘润清教授、申丹教授、刘世生教授、徐有志教授、田贵森教授、张德禄教授等国内知名学者、友人的大力支持与鼓励，对此作者表示衷心的感谢。尤其是胡壮麟教授，在繁忙的工作中抽出自己的宝贵时间，阅读本教材的初稿，提出宝贵的修改意见并热情作序。这必将鼓励和鞭策作者在文体学领域不懈努力，不断进取。

赵明珠、徐国辉、田园、刘娟、徐汀汀、王懿晴、郝运、戴卓等同学同意将自己的作业用作本教材学生文体分析习作，对此作者表示真诚的谢意。

外语教学与研究出版社将本书纳入“十一五”国家级规划教材，最终得以批准，特向该社表示衷心的感谢。

由于作者水平有限，加之时间紧迫，错误、遗漏和不妥之处在所难免。恳请各位专家、学者、同仁以及使用本教材的广大教师和同学提出宝贵意见，以便再版时改正。

董启明

2007年3月

Contents

Part One: Theoretical Preliminaries and Major Varieties of English

Chapter 1 Style and Stylistics 3

1.1	Introduction	3
1.2	Definitions of Style	5
1.3	Definitions of Stylistics	7
1.4	The Development of Stylistics	9
1.5	The Scope of Study	13

Chapter 2 Procedure of Stylistic Analysis 15

2.1	Linguistic Description	15
2.2	A Checklist of Linguistic Description	16
2.3	Textual Analysis	19
2.4	Contextual Factors Analysis	20

Chapter 3 Stylistic Functions of Linguistic Items 22

3.1	Stylistic Functions of Speech Sounds	22
3.2	Stylistic Functions of Graphological Items	26
3.3	Stylistic Functions of Lexical Items	28
3.4	Stylistic Functions of Syntactic/Grammatical Items	29

Chapter 4 Varieties in Relation to Regions 37

4.1	Introduction	37
4.2	A Brief Introduction to British English	38
4.3	The Appearance of American English	40
4.4	Differences Between British English and American English	40
4.5	British Regional Dialects	47
4.6	American Regional Dialects	49

Chapter 5 Varieties in Relation to Media 51

5.1	Introduction	51
5.2	Spoken English and Written English	51
5.3	Electronic English	53

Chapter 6 Varieties in Relation to Attitude 61

6.1	Degrees of Formality	61
6.2	Politeness	66
6.3	Impersonality	67
6.4	Accessibility	67

Chapter 7 Varieties in Relation to Social Factors 70

7.1	Introduction	70
7.2	Women's English	70
7.3	Black English	72
7.4	Taboo and Euphemism	74

Part Two: Varieties in Relation to Genre

Chapter 8 The English of Conversation 79

8.1	About Conversation	79
8.2	Phonological Features	80
8.3	Lexical Features	81

8.4	Syntactic/Grammatical Features	82
8.5	Semantic Features	83
8.6	Sample Analysis of a Student	84

Chapter 9 The English of Public Speaking 104

9.1	About Public Speeches	104
9.2	Phonological Features	107
9.3	Lexical Features	108
9.4	Syntactic/Grammatical Features	109
9.5	Semantic Features	110
9.6	Sample Analysis of a Student	111

Chapter 10 The English of News Reporting (1) : General Knowledge 125

10.1	About News Reports	125
10.2	Different Kinds of Newspapers and Magazines	127
10.3	The Make-Up of News Reports	131

Chapter 11 The English of News Reporting (2) : Stylistic Features 146

11.1	Graphological Features	146
11.2	Lexical Features	147
11.3	Syntactic/Grammatical Features	149
11.4	Semantic Features	151
11.5	Sample Analysis of a Student	152

Chapter 12 The English of Advertising 165

12.1	About Advertisements	165
12.2	Graphological Features	167
12.3	Lexical Features	169
12.4	Syntactic/Grammatical Features	170
12.5	Semantic Features	171

12.6	Sample Analysis of a Student	174
------	------------------------------	-----

Chapter 13 Literary English (1): The Novel 185

13.1	About the Novel	185
13.2	Aspects for the Analysis of the Novel	188
13.3	General Stylistic Features of the Novel	191
13.4	Sample Analysis of a Student	193

Chapter 14 Literary English (2): Poetry 200

14.1	About Poetry	200
14.2	Prosody	201
14.3	General Stylistic Features of Poetry	208
14.4	Sample Analysis of a Student	210

Chapter 15 The English of Science and Technology 217

15.1	About the English of Science and Technology	217
15.2	Graphological Features	219
15.3	Lexical Features	219
15.4	Syntactic/Grammatical Features	220
15.5	Semantic Features	221
15.6	Sample Analysis of a Student	222

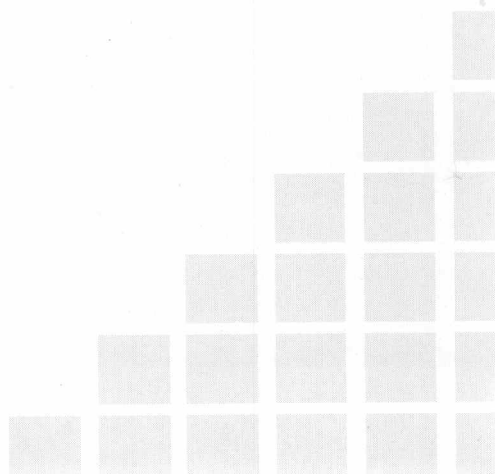
Chapter 16 The English of Legal Documents 231

16.1	About Legal Documents	231
16.2	Graphological Features	234
16.3	Lexical Features	235
16.4	Syntactic/Grammatical Features	236
16.5	Semantic Features	237
16.6	Sample Analysis of a Student	237

References 247

Part One

Theoretical Preliminaries and Major
Varieties of English



Chapter 1

Style and Stylistics

1.1 Introduction

A young girl student, coming back from college for her Christmas holidays, told her grandmother who received little education how to suck an egg in the following way:

“Take an egg, and make a perforation in the base and a corresponding one in the apex. And then, apply the lips to the aperture, and by forcibly inhaling the breath, the shell is entirely discharged of its contents.”

After hearing this explanation, the elderly woman seemed puzzled and said to her granddaughter:

“When I was a gal, they made a hole in each end and sucked.”

Why was the old woman puzzled over the words of her granddaughter? Is there any difference between what they said? Which is better? Why?

These questions concern the issue of *style* and the study of *stylistics*. Denotatively speaking, what they said have roughly the same meaning—offering a method of sucking an egg. The difference lies in the fact that the young student used some big and formal words, such as “perforation” (meaning “hole”), “apex” (meaning “top”), and “aperture” (meaning “opening”) which made her utterance difficult to understand, especially by an old woman without much education, while the old woman used some informal words, such as “gal”, “hole”, “end” and “suck”. As a result, her utterance is easy to understand.

Is it to say that informal language is always better than formal language? We cannot make such a conclusion so far. It all depends on the occasion.



Let us go back to the example again. They had a conversation at home, which is a very informal occasion. And what is more, the person the girl talked to was her grandmother, an old woman without much education. In this situation, she should have used informal language. But in order to show off her knowledge obtained at college she used formal language in the wrong place to the wrong person. This example indicates we should use proper words in proper places, otherwise we cannot achieve our purpose of communication. And using proper words in proper places is a very important purpose of the study of language, which is also a great concern of “style”.

Let us look at some other examples:

- 1) When his dad died, Peter had to get another job.
- 2) After his father's death, Peter had to change his job.
- 3) On the decease of his father, Mr. Brown was obliged to seek alternative employment.

These sentences mean roughly the same thing, but would occur in different situations. Sentence 1) would be part of a casual conversation between friends of Peter Brown. Sentence 2) is of fairly natural (“common core”) style. Sentence 3) is very formal, in fact stilted, and would only occur in a written report. (Leech & Svartvic, 1975: 24)

From these examples we may become clearer: Different styles should be used on different occasions, and the key to the effective use of language is “appropriateness”, and the key to effective communication is the ability to use language appropriately. Stylistics, which is the systematic and scientific study of style, can help us acquire this ability.

The native speaker of English of course has a great deal of intuitive knowledge about linguistic appropriateness and correctness which he has acquired over his growing years. He knows how to adjust his style to different types of situations; he knows when to use one variety of language rather than another. Whereas the foreign learner of English is lacking in this linguistic awareness. He has no awareness of conventions of conformity, because he has not grown up in the relevant linguistic environment. Therefore, he needs to develop a “sense of style”. (Crystal & Davy, 1969: 5-6)



The process of the acquisition of this “sense of style” should be speeded up by a systematic study of style—stylistics.

Stylistics can help us to use proper words in proper places so as to make our language more idiomatic; it can help us to understand the “norm” and the “deviation” of different varieties of language so that we can use them more skillfully; it can help us to do translation work more successfully so as to achieve fidelity, fluency and elegance; it can also help us to be better equipped in literary appreciation and criticism. Stylistic analysis of different literary genres can enhance our understanding of the ways in which different lexical items, graphological forms, deviations in syntax, rhetorical devices are employed in different literary works. Therefore it can help us to understand and appreciate literary works more profoundly from the special manipulation of language and the relationship between the skillful use of language and the meaning it conveys.

1.2 Definitions of Style

It is difficult to define “style” since it has many meanings. According to *Longman Dictionary of Applied Linguistics*, style is:

“the manner of expression in writing or speaking which changes at all times according to the actual situational elements, e.g., the participants, time, place, topic, etc. of the communicative event, from very formal to very informal.”

And according to *Longman Dictionary of Language Teaching & Applied Linguistics* (Richards, et al., 2000: 451-452), style is:

“variation in a person’s speech or writing. Style usually varies from casual to formal according to the type of situation, the person or persons addressed, the location, the topic discussed, etc. A particular style, e.g. a formal style or a colloquial style, is sometimes referred to as a stylistic variation...Style can also refer to a particular person’s use of speech or writing at all times or to a way of speaking or writing at a particular period of time, e.g. Dicken’s style, the style of Shakespeare,



an 18th-century style of writing.”

These are some general senses of the word “style”, and there are also many different views of style from different scholars. The following list is only a small part of the most familiar ones:

- 1) Le style, c'est l' homme meme. (Georges-Louis Leclerc de Buffon)
- 2) A man's style is his mind's voice. (Ralph Waldo Emerson)
- 3) Proper words in proper places makes the true definition of a style. (Jonathan Swift)
- 4) Style is the very thought itself. (Nils Erik Enkvist)
- 5) Style is ingratiation. It involves saying the right thing in the most effective way. (Nils Erik Enkvist)
- 6) Style is a shell surrounding a preexisting core of thought. It is regarded as an addition to a central core of thought or expression. (Nils Erik Enkvist)
- 7) Style is choice. It is the choice between alternative expressions. (Nils Erik Enkvist)
- 8) Style is a set of individual characteristics. It is the man himself. (Nils Erik Enkvist)
- 9) Style is a deviation from a norm. (Nils Erik Enkvist)
- 10) Style is the relation among linguistic entities that are stable in terms of wider spans of text than the sentence. (Nils Erik Enkvist)
- 11) Style is the linguistic features that communicate emotion or thought. (John Middleton Murry)
- 12) Style is personal idiosyncrasy. (John Middleton Murry)
- 13) Style is technique of expression. (John Middleton Murry)
- 14) Style is the highest achievement of literature. (John Middleton Murry)
- 15) Style is transformation. (Richard M. Ohmann)
- 16) Style is expressiveness. (Stephen Ullman)
- 17) Style is a choice among the non-distinctive features of language. (Leonard Bloomfield)
- 18) Style is the selection of features partly determined by the demand of genre, form, theme, etc. (Katie Wales)