前进中的文体学

——第五届文体学国际研讨会暨第九届全国文体学研讨会文选

Stylistics in Progress
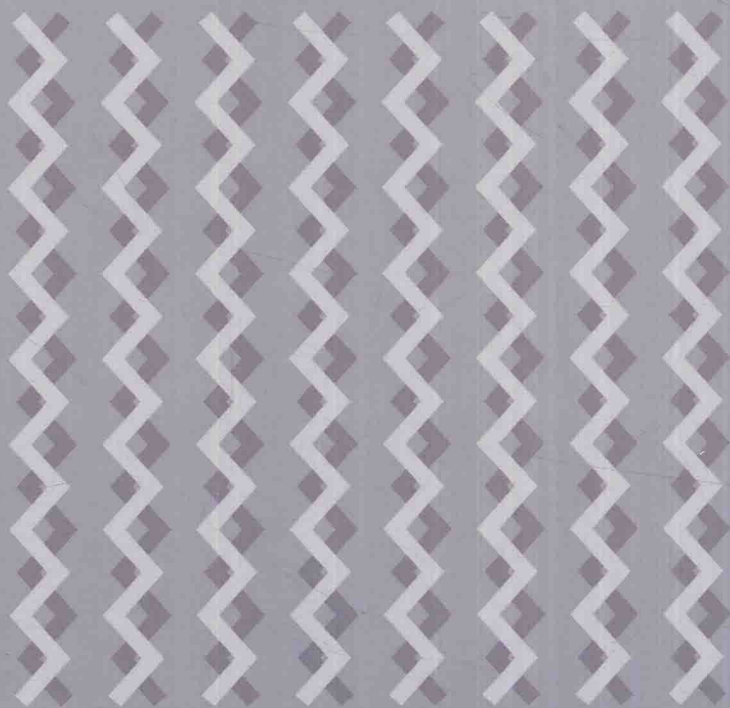### —Papers from the 5th International & the 9th National Conference on Stylistics

主编 吴显友

前进中的文体学
——第五届文体学国际研讨会暨第九届全国文体学研讨会文选

Stylistics in Progress
—Papers from the 5th International & the 9th National Conference on Stylistics

主编 吴显友

本版图书如有印装质量问题,可向本社调换

中国修辞学会文体学研究会策划

文体学研究论丛 4（Essays in Stylistics, Vol. 4)

《前进中的文体学》编委会

序

2014 年可谓是文体学的丰收年,有三项标志性成果可鉴。

一是第五届文体学国际研讨会暨第九届全国文体学研讨会在重庆召开,吸引了来自中国、英国、美国、荷兰、澳大利亚等国家 100 多所高校的 200 余名代表参加。大会主题为"新世纪初文体学研究的新进展",议题涉及文体学诸多分支学科,充分展示了 21 世纪初国内外文体学研究的新方法、新趋势和新成果。归纳起来,本次盛会有如下亮点:(1)中外学者热情参与,中青年学者崭露头角,与会者提交的论文数量、质量高;(2)研究视野开阔,理论视角新颖,研究方法多样。既有理论探索又有实证研究,分析语料文学文本与非文学文本并重,既有中外经典文本,也有当下流行的影视文本、网络文本;(3)文体学的部分分支学科,如文学文体学、功能文体学、认知文体学、叙述文体学等,成为本次会议的热点议题,成果丰硕;(4)文体学的一些前沿研究,如语料库文体学、批评文体学、多模态文体学、英汉文体学对比研究等已进入中外学者的研究视野,并收到了丰厚的回报。

二是剑桥大学出版社推出的《文体学手册》(*The Cambridge Handbook of Stylistics*)。该书充分认识到文体学研究的跨学科特性,结合了语言学、心理学、社会学、人类学、教育学、计算机方法、文学批评等相关领域的知识和理论,较为全面地介绍了文体学的理论、发展、特点和方法。该书由英国诺丁汉大学文学语言学教授 Peter Stockwell 和谢菲尔德大学语言与文学方向讲师 Sara Whiteley 共同编写。中国文体学研究会前任会长、北京大学申丹教授在为该书撰写的推介语中称其是"一部难得的文体学参考书"。该书除绪论和后记外,正文包括五个部分,共有 37 篇研究论文,对文体学研究的方方面面进行了述评。

三是劳特里奇出版社推出的《文体学手册》(*The Routledge Handbook of Stylistics*)。该书除绪论外共包括 32 篇论文,分别就文体学的研究历史、核心问题、当代话题及发展趋势四个方面对文体学进行了系统的介绍。该书展现给读者的不是一般的按照诗歌、小说、戏剧等文类编排的学术论文集,而是一本详尽的文体学研究指导手册。该书由国际诗学与语言学学会前任会长、荷兰乌特勒支大学修辞学教授 Michael Burke 担任主编,邀请了全球文体学领域的 38 位专家学者作为撰稿人。笔者在为该书撰写的推介

语中对该书的创新性给予了高度评价："知识的不断更新对每一个学科都是至关重要的，Routledge《文体学手册》正是这样一部与时俱进的著作。该书内容充分反映出文体学作为一个成熟学科的强大生命力。"

由此可见，文体学已经发展成为一个独立学科。根据我们现在的认识，文体学是研究文学风格和语言体裁的学科。其研究内容涉及文学、语言学、社会生活等领域。在文学领域，文体学研究有诗歌、小说、戏剧之分；在社会生活方面，有广告、计算机和种种特殊用途语言等分野；在语言学方面，有形式、功能、语篇、语境、认知等分支。目前，除了文体学的理论基础和核心问题之外，新媒体文体学、多模态文体学、情感神经文体学等新兴领域的研究也为人们所期待。另外，文体学与修辞学、诗学、叙事学、符号学、传播学、伦理学、宗教学、图像学和建筑学等学科有诸多交叉，它们既相互借鉴，又各自独立，形成了众多的分支研究领域与问题。

例如，文体学与修辞学剪不断、理还乱的关系是个有意思的问题。西方修辞学源于古希腊的雄辩术，已有两千五百多年的历史。公元前二世纪后，古罗马也开设了许多修辞学校，向贵族奴隶主阶级的子弟传授演说、辩论的技巧。从亚里士多德开始，历史上的修辞学家、文学批评家和文学研究者对文学语言进行了大量的、卓有成效的研究，一门完全涵盖语言学、文艺学的新学科——文体学早已在历史中得到长期孕育，它的成熟和独立是水到渠成的事。现代文体学是由索绪尔的学生、瑞士语言学家巴依创立的。他在《法语文体论》中对文体学的研究任务、研究对象和研究方法作了明确的阐述。

尽管有学者不愿承认文体学与传统修辞学的联系，但两学科的研究范围确有不少重合。从研究语言表达的手段来看，传统修辞学可谓古人的"文体学"，而现代文体学则是在传统修辞学的基础上吸收了现代科学成果而发展起来的，两者既有联系又有区别，区别在于：一是研究内容不同，文体学研究语言风格，修辞学侧重研究演讲、写作艺术；二是研究目的不同，修辞学注重"净化语言"、树立标准，文体学则强调适合原则。

其实，文体学可以说是修辞学的延伸和扩展。修辞学从古代的"演讲艺术"至今天的"写作艺术"，为语言的发展、净化起了巨大作用，且富有无限生命力。但由于修辞学拘泥于公式化的修饰手段和模式、忽视语言的社会交际情景，束缚了人们的活跃思想，阻碍了情感的自由表达，与节奏越来越快的现代社会不大合拍，因而不断遭到批评与抵触。

文体学则注重语言的交际环境，所观察、研究的就是什么样的语言适用于什么样的场合，从而冲破了修辞学条条框框的束缚。可以说，文体学是在人们对修辞学的不满情绪中应运而生的学科，是对修辞学的挑战。由

修辞学到文体学的发展,是一场突破性的革命。

修辞学为文体学的发展提供了积淀和基础,而文体学的创立也开扩了语言工作者的眼界,冲击了传统的修辞学。修辞学注重语言素材本身,在方法与技巧上给演讲艺术和写作艺术提供有益的准则;词、句的提炼是修辞的前提。文体学视点则从单词、单句中跳脱出来,从宏观角度将语音、语义、结构及其他因素有机结合起来,形成高于修辞学的境界。因为语言的灵活性、微妙性、深邃性是远非修辞框框所能够束缚的。两门学科分别从不同的角度观察、分析语言,只要正确认识与处理,修辞与文体的关系以及修辞学与文体学的关系就能相辅相成、并行不悖。

文体学同其他学科一样,同人们丰富多彩的社会生活一样,也会赶时髦!每过一段时间就会出现一个或几个热点话题,如,多模态文体学,文体学与情感表达、神经科学交叉研究,文体学与修辞学交叉研究,等等。与此同时,文体学也不断在此过程中丰富、发展、充实和完善自己。

文体学,与时俱进!

参考文献

Burke, M. 2014. *The Routledge Handbook of Stylistics*. London：Routledge.

Nørgaard, N., B. Busse, & R. Montoro. 2010. *Key Terms in Stylistics*. New York：Continuum Publishing Corporation.

Stockwell, P. & S. Whiteley. 2014. *The Cambridge Handbook of Stylistics*. Cambridge：Cambridge University Press.

Wales, K. 2011. *A Dictionary of Stylistics*. London：Pearson Education ESL.

胡壮麟. 2000.《理论文体学》. 北京：外语教学与研究出版社.

刘世生. 2015.《什么是文体学》. 上海：上海外语教育出版社.

刘世生,吕中舌,封宗信. 2008.《文体学:中国与世界同步》. 北京:外语教学与研究出版社.

申 丹, 2008.《西方文体学的新发展》. 上海:上海外语教育出版社.

苏晓军. 2013.《文体学研究:实证 认知 跨学科》. 上海:上海外语教育出版社.

王守元,郭鸿,苗兴伟. 2004.《文体学研究在中国的进展》. 上海:上海外语教育出版社.

吴显友. 2016.《前进中的文体学》. 上海:上海外语教育出版社.

俞东明. 2010.《中国文体学研究:回顾、现状与展望》. 上海:上海外语教育出版社.

于善志. 2012.《文体学研究:探索与应用》. 上海:上海外语教育出版社.

刘世生

2015 年 11 月 28 日于

清华大学外文系

Table of Contents

Part I   Theoretical Studies

Part II   Cognitive Stylistics

Part III   Literary Stylistics

Part IV   Functional Stylistics

Part V   Pragma-stylistics

Part VI   Style and Translation Studies

Part I   Theoretical Studies

Advances in the Stylistics of Literature Reading

Geoff Hall　(**The University of Nottingham Ningbo China**)

Abstract: Stylistics research has become increasingly interested in questions of readership in describing and accounting for the meaning of literary texts. The paper reviews a historical move from more textual earlier understandings of stylistics to acceptance of the need to look at literary communication as discourse in contexts, including questions of readership. Two broad research traditions are outlined, following Peplow & Carter (2014), one more inflected by psychology and experiment, the other more qualitative in nature, including ethnographies and discourse analysis. An important puzzle raised for stylistics scholarship is the degree to which or how exactly language contributes to meaning making by readers, with apparently contradictory findings coming out of each tradition. The way forward would seem to be mutual interrogation of each research approach by the other with carefully designed studies testing and exploring in more depth some of the apparent contradictions that have appeared around the basic stylistic question of the primacy of language for literary reading experience.

Key words: reading literature; empirical studies of literature reading; language in literature; stylistics of literary reading; the reader of literature

Early Formalist stylistics was arguably more interested in form than in effects (hence the name), though Shklovsky notoriously argued for the defamiliarising effects of foregrounding, while Jakobson later suggested the function of foregrounding as prompting reader concentration on the linguistic forms before the meaning in poetic language use. There is thus still a

caricatural image of stylistics in the minds of some literary critics who do not read contemporary stylistics research, as pointless counting of words or identification of recurrent patterns of language use or 'deviant' language items almost for their own sake. It is true that the early linguists who began to elaborate stylistics tended to be interested first in the language and second in the literary meaning. As, increasingly, they did speak about 'the reader', this 'reader' was rather abstract, like the reader of reader response critics to be discussed below, a speculative hypothetical figure or idealized version of the stylistician's own reading persona and seemed rather unproblematic: certain devices would tend to prompt certain responses, it seemed. Even early cognitive stylistics research tended to follow this tradition of a non-empirical reader too often (compare Allington & Swann's (2009) survey of uses of 'the reader' in stylistics papers published by the key journal *Language and Literature*). A stylistic tic of much cognitive linguistic writing is the use of a co-optive 'we' ('we understand', 'we see' etc.) never explicitly identified, but again typically looking suspiciously parochial, actually an 'exclusive we' rather than the apparent 'inclusive we' offered so ambiguously by English grammar: as reader, I often cannot recognize myself as a member of that reading club. Nevertheless, today, Simpson is right to insist, 'contemporary stylistics ultimately looks towards *language as discourse*' (Simpson, 2014: 8). The best stylistic work is very much concerned with the study of readers and reception and interpretation as much as any narrow purely linguistic study of texts 'in themselves' even if that very circumscribed aim were really possible. There is a widespread recognition that meaning is unavoidable and should be accounted for in the stylistician's analysis rather than repressed, ignored or taken for granted as somehow of secondary interest or pretty much predictable. An increasing interest nowadays is in the wider semiotic features of texts in fact, not only the linguistics of a text, because of the wider interest in meaning and meaning effects. With the growth of discourse stylistics, the approach to text as discourse, contexts, including contexts of reading, are very much part of the business of stylistics. 'Stylistics is interested in language as a function of texts in context, and it acknowledges that utterances (literary or otherwise) are produced in a time, a place, and in a cultural and cognitive context. These 'extra-linguistic' parameters are inextricably tied up with the way a text 'means' (Simpson,

2014: 3). The contention of the present writer (GH) is only that the acknowledgement of context needs to go as far in practice as it has in theoretical pronouncements like that of Simpson.

Certainly for stylistics today as throughout its history, literature is first and foremost linguistic text. It is made of words. The key claim of stylistics is that linguistic forms and design must influence or even 'determine' in stronger or weaker senses, the meanings readers take from texts. The claim is surely uncontroversial if imprecise. Better understandings of reading, readers, and readership are nevertheless informing better understanding of how exactly linguistic meanings may (or may not) influence readings. The fundamental challenge to be faced by stylistics may be phrased as, 'How far is reading language-driven?' The question is unlikely to be answered by any formula or quantitative measure, at least in my estimation, but can be clarified through carefully designed studies and perceptive analyses of data of literary reading events and practices. To anticipate my later argument, more naturalistic studies of literary reading must explore actual readings in context to supplement and fill out understandings gained from more experimental research.

Historically, reader response approaches to literature reading emphasized the importance of readers in proactively determining meanings, and instanced the very different interpretations of different readers, or even the same reader in differing contexts, could produce of the same text. At one end of the scale, Iser (1978) wrote of 'concretisations' and suggested readers follow prompts in the text being read, joining the dots, as it were, rather than any more creative or proactive activity. Culler's (1975) 'literary competence' idea also emphasised that there are better and worse readings of a text, and that these are driven by accepted protocols of reading, expert literary readers having learned what to read for and how to talk or write about that reading. The most extreme and most provocative position in the debate was of course that of Stanley Fish (1981), who argued that the readings communities of readers produce have rather little to do with the texts they are reading and more to do with the preoccupations of that group at that time, so that for Fish accounts by stylisticians were unadventurous at best or self-deluding post hoc rationalisations at worst. (Toolan (1990), and later O'Halloran (2007) provide strong stylistics ripostes to Fish.) Thirty years after Fish, Belsey (2011) seems to suggest something similar in some of her more recent

writings when she points to the rather dreary tendency of literature students in universities, and their teachers and supervisors, to identify workings of power, gender and the rest in whatever they read. Feminist reader response (Fetterley, 1978) or others (Gates, 1992) showed in what was at that time a revealing move, the reproduction of dominant power relations in a society and ways of understanding the world through literature reading, particularly literature reading in the university or other institutions (learning to read literature as learning to read from a white male perspective). A fascinating history of reception like Taylor's (1990) account of meanings taken from Shakespeare's writings across the centuries, reinforce this picture of readers valuing and noticing texts or features of texts for rather extra-textual reasons ('contexts' of reading), so that the readings they produce tell later readers at least as much about the earlier readers as about the so-called 'text itself'. More recently Spiro (2011) in a suggestive if somewhat forced quick-and-dirty experiment, shows the importance of contexts to evaluations readers make: her readers of decontextualised poems — like Richards' (1929) Cambridge undergraduates in the 1920s — demonstrably do not rely on the linguistic text alone in coming to judgments of literary value, whatever they or we might want to believe. The basic claim of reader response based on the kind of work reported above, is that readers read differently, with different evaluations and different responses to the same text, and that such readings are not purely determined by the language of the text. The language is only one factor, perhaps not even the most important factor in driving meaning making. To repeat, then, the challenge for stylisticians today is to model and clarify the ways in which language contributes to meaning making in the reading of literary texts, against a wide variety of non-empirical claims that have been made.

One response to this apparent challenge from what I have broadly presented as 'reader response' could be the work of psycholinguists Kintsch & van Dijk (1978, 1983). van Dijk and Kintsch claimed that we all read the same plot of a novel, identify the same hero and minor characters and so on, but we only respond to it differently. This was the idea of the 'proposition base' + 'situation model'. As we inference and elaborate away from the 'facts' of the literary text, our readings will vary because we bring to bear differing world knowledge, textual experiences and so on to help us elaborate

our 'situation models'. Text World Theory (Gavins, 2005) is in some ways a more sophisticated later version of that early work, with some of the same roots. The issue is perhaps more clearly set out by such models of literary reading but by no means solved. 'The reader' in the model remains elusive and at least in earlier versions of such work, is still a pre-empirical speculative or subjective figure only and rather unproblematic. Such research helps clarify how variations in reading may occur, but leaves very much still open the need to explore what actual readers do with actual texts, which is all much messier. It is interesting, indeed, in this perspective, to see Gavins in her most recent work appealing to Internet reader comments to help her build a more empirical account of actual readers' readings into her analyses of 'absurd' literature. Absurd literature, it is suggested, is absurd to the extent that readers read it as such, rather than for any essential text-inherent linguistic or genre features (Gavins, 2013). Stylistics has here moved a long way from its Formalist origins, including the study of genre considered then as a primarily or even purely textual phenomenon (Erlich 1978).

In the best introduction to the stylistic study of literary reading to date, Peplow & Carter (2014) distinguish two major traditions of the study of such reading by stylisticians and those in related areas. The empirical study of literary reading (ESL) is their first tradition. Naturalistic study of reading (NSR) is their second. The labels are perhaps not the best. Both traditions are empirical in different ways, and it is unfortunate if there is any unintended implication that NSR might be in some way less or indeed not, 'empirical'. Nevertheless the distinction is an important one and enables a newcomer to the field to see the territory more clearly, as well as understanding better the theoretical positions implied and required to work or even to read in one field rather than another, or more charitably, what is gained and lost by each tradition as it seeks to explore and explain literary reading.

ESL has been the dominant research approach to the empirical study of literature reading to date. ESL is driven in design and procedures by psychology, so that reading in this perspective is seen as an act that takes place within the mind of an individual reader. Who 'the reader' might be and reading in what circumstances and contexts, is of marginal interest for such studies. Real readers are of course used, but they follow the experimenter's instructions, usually reading texts or extracts provided by the

experimenter in an institutional setting of some kind and answer questions determined by the experimenter. Reading in one's favourite chair or on a station bench, or reading from a screen or a very expensive illustrated historical edition signed by the nineteenth century author (and so on) are considered secondary or even irrelevant issues for the ESL tradition which is first and foremost concerned with reading as a mental activity in the most limited sense of the term. This description may sound critical but of course the argument from such research is that first the basic outlines and major factors need to be understood; the detail (the chair, the smell and feel of the paper, even time of day etc.) will then only be expected to modify the general picture rather than change it fundamentally. It is an accumulative rather than holistic or ecological view of knowledge building. Parts can be added to parts of understanding until the whole structure becomes clear. The assumption of ESL is the classic stylistic assumption that formal linguistic features of texts should be at the centre of any investigation of literature reading, and so the effects of formal texts in carefully controlled experiments are what ESL research tells us about.

NSR studies, by contrast, seek to investigate as far as possible what happens when people read more naturalistically rather than to the agenda of the ESL researcher. Much NSR research has used book club meetings as a site to study more naturalistic reading, where we might note also, that reading will be more of a social activity and less of a private and individualized event. Peplow & Carter (2014: 442) see this as a 'broadly ethnographic' approach, where research is more about exploration and developing contextualized understandings than seeking to prove or disprove pre-formed hypotheses about reading. A drawback of such approaches may be that the researcher loses control of variables and cannot find answers to the questions s/he started out with, but the advantage is that issues and factors not previously considered or downplayed by academic researchers can come to seem more salient to participants and must therefore be accounted for by such NSR research.

Steen (1991) is now regarded as a classic early call for research and one that necessarily at the time privileged ESL research. Steen gives examples of verbal protocols, 'Think out Loud' experiments and calls for more. For Steen at that time, experimentalist, quantitative testing of the claims of stylistics